

Application for a New Course v10.1

Course ID <i>Subject and Number</i>	THEA 206
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Kari Hatfield
2	Course Teacher	Kari Hatfield
3	Course Title	Musical Theatre Class Voice II
4	Course Abbreviation (if title is over 30 characters)	Class Voice II
5	College	College of Arts and Sciences
6	Department	Theatre
7	Number of Credit Hours	1
8	Is the course Fixed Credit or Variable Credit?	Fixed
9	Is the course repeatable?	Yes
10	Maximum number of times course may be repeated	4
11	Maximum number of hours credit	4
12	Explanation for variable credit	
13a	Course contact hours - LEC	
13b	Course contact hours - Lab	
13c	Course contact hours - Practicum	
13d	Course contact hours - Seminar	
13e	Course contact hours - Studio	1
13f	Course contact hours - Online	
13g	Course contact hours - Colloquium	
13h	Course contact hours – Field Experience	
13j	Course contact hours - Internship	
13k	Course contact hours - Research	
13m	Course contact hours - Workshop	
13n	Course contact hours – Other (specify)	
14	Instructor Workload	1 hour
15	Grade Mode (check all appropriate):	☐ x Standard ☐ Credit/No Credit (undergrad only)
16	Maximum Enrollment	16
17	Catalog Description (50 words or less)	Fundamental study of the singing voice with focus on basic breath and body technique in a master class setting. Fundamentals of music theory and musical theatre style and repertoire.

		Focus on Belting and Contemporary Commercial Styles.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Majors and minors only.
19	List any co-requisites	
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	
22	How often will it be offered? Fall	
23a	How often will it be offered? Spring	Spring
23b	How often will it be offered? Summer	
23c	How often will it be offered? Fall	
24	Frequency?	Annually
25	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Spring 2015
26	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	
27	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	Yes.
28	Has this course been offered as a Special Topics course? Yes/No <i>If "Yes," specify the Course ID and enrollment for each term it was taught.</i>	Yes, THEA 240 Musical Theatre Class Voice Enrollment - 14
29	List any courses in which content overlaps the proposed course. (Course ID and Name) <i>Attach statement from instructor/dept chair of existing course justifying the new offering in Section IV-D.</i>	

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	This course counts towards the same degree requirements as private voice. We are better able to serve our students in this way. Each Music Theatre major is required to fulfill 8 semesters of Voice, and each Acting major is required to fulfill 2 semesters of Voice. This course serves to fill 1 semester.
2	Justification State the justification for adding this course to the current curriculum. Represent the need	This course developed from the need to better serve our performance majors as they prepare to enter private voice studios. It also serves to meet majors requirements without overloading current faculty. The goal of the course is to give everyone the same introduction to singing for the theatre. It helps the group to bond together, understand their own progress by watching progress of peers, and it takes the mystery and fear out of the process of learning to train the voice. It also helps the instructor to assess who is ready for private training and who needs more fundamental instruction. Students generally <i>need more than one semester to develop these skills before beginning private voice lessons.</i>

III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	First year students to the theatre department who have taken one semester of THEA 205.
2	State the overarching course goal(s) in performance terms.	By the end of this course students should be able to select music appropriate to their vocal and physical type for auditions, have a fundamental understanding of how to read music, be able to learn a piece of music on their own, implement basic breathing technique, speak to an accompanist using terms relevant to the work, sing in a recital setting, and build an audition notebook.

2. Competencies and Measurements

	Competency	Measurement
1	To develop fundamentals of voice technique, including proper breathing and registration.	Performance in class and in recital, vocal journal.
2	To reinforce a fundamental understanding of music theory and sight-reading.	4 music theory quizzes at 25 points per quiz
3	To collaborate in a working relationship with your accompanist.	In class work with accompanist, including feedback from instructor and accompanist.
4	To implement etiquette for private voice lessons, recitals, and auditions.	Attendance at monthly recitals, performance at recital, preparation for in-class performances, and compilation of audition book.
5	To build up your audition notebook with appropriate repertoire.	Compilation of audition book, Song of choice justification assignment.
6	To incorporate performance skills through recital participation.	Attendance and monthly recitals, performance at one recital. Music theory quizzes, Voice journal, In-class recordings.
7	To widen the knowledge of repertoire available to the student of musical theatre, and how to build your vocal library.	Music theory quizzes, Voice journal, In-class recordings.
8	To understand the voice and implement performance preparation on your own.	Personal recording file, voice journal, in class and recital performance.
9		

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Phillips, Pamela S., DMA. *Singing for Dummies*, Second Edition. Indianapolis: Wiley Publishing, Inc., 2011.

Walters, Richard, ed. *The Singers Musical Theatre Anthology*. Milwaukee: Hal Leonard. Multiple volumes for different voice types.

www.musictheory.net

www.IBDB.com

2. For **combined undergraduate/graduate** courses, make two lists:
 - a. full publication information; label **Undergraduate**.
 - b. full publication information; label **Graduate**. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Dean of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the Library report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
3	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
4	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
5	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
6	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
7	Justification — Attach all documents referred to in Section II-2
8	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
9	Provide documentation for all additional attachments here

V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

Course Number and Name THEA 206 Musical Theatre Class Voice II

Primary Department

Adam Vist
Department Chair
4-11-14
Date

Lynette Sharpless
Dean of the College
4-14-14
Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Actions *Place all actions on one page.*

Course ID: THEA 206

Course Title: Musical Theatre Class Voice II

1. College Academic Council: (for all courses)

Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved X Denied _____
College Dean or Director *Lynette Sharp Ringer* Date 4-14-14

Approved _____ Denied _____
College Dean or Director _____ Date _____

2. Graduate Council: (for graduate level courses)

Approved _____ Denied _____
Dean of Graduate School _____ Date _____

3. Teacher Education Council: (when applicable)

Approved _____ Denied _____
TEC Chair _____ Date _____

4. University General Education Council: (when applicable)

Approved _____ Denied _____
Provost's designee _____ Date _____

5. University Undergraduate Academic Council: (*undergraduate level courses*)

Approved _____ Denied _____
Vice Provost _____ Date _____

6. Academic Provost: (for all courses)

Approved _____ Denied _____
Provost _____ Date _____

7. President of the University Action: (for all courses)

Approved _____ Denied _____
President _____ Date _____

Attach notes, comments, or conditions from appropriate councils:

SYLLABUS FOR MUSICAL THEATRE CLASS VOICE II
Abilene Christian University Theatre Department
Spring 2015

THEA 206 Musical Theatre Class Voice
1 credit hour

Days/time: TR 1:30-2:50pm
Class location: WPAC B5 Classroom

Name: Kari Hatfield

Phone: 325-674-2813

Office: WPAC 135

Cell: 325-232-1980

Office hours: M 9-12, T 11:30-12:30, W 9-10, F 9-11
(please call or email for an appointment)

Fax: 674-6887

Box: 27843

Email: kari.hatfield@acu.edu

THEA 206 Musical Theatre Class Voice

Fundamental study of the singing voice with focus on basic breath and body technique in a master class setting. Fundamentals of music theory and musical theatre style and repertoire. Focus on Belting and Contemporary Commercial styles.

Mission of Abilene Christian University

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

Mission of ACU Theatre Department

The Abilene Christian University Department of Theatre is committed to providing quality training and opportunity for the disciplined theatre artist in a nurturing environment that models Christian values.

OBJECTIVES:

1. To develop fundamentals of voice technique, including proper breathing and registration.
2. To reinforce a fundamental understanding of music theory and sight-reading
3. To collaborate in a working relationship with your accompanist
4. To implement etiquette for private voice lessons, recitals, and auditions
5. To build up your audition notebook with appropriate repertoire
6. To incorporate performance skills through recital participation
7. To widen the knowledge of repertoire available to the student of musical theatre, and how to build a vocal library
8. To understand your voice and implement performance preparation on your own

CLASS PROCEDURE:

This class will be conducted as a master class. Selected students will perform weekly and receive positive critique and instruction. All students ***will record warm-ups and personal critiques*** for use during practice outside of class. All students ***will keep a voice journal***, recording notes from class, taking notes on the performances of peers, and notes from practice throughout the week. This will be ***turned in at the end of the semester as a part of the student's final project***. Each week, other assignments will be given, including ear training, music theory, etiquette, basic auditioning, and recital skills. All students will be expected to sing in a recital this semester, and all students are required to attend all recitals during the semester.

GRADING:

Your grade for the semester will be based on the following criteria:

- 100 points – sing from memory at lessons and performance
- 100 points – achievement – your improvement and vocal growth
- 100 points - notebook
 - Divisions:
 - Pre-1965
 - Ballads
 - Up-tempo
 - 16 measure audition songs
 - 1965-2009
 - Ballads
 - Up-tempo
 - 16-measure audition songs
 - Pop and Country
 - Story Songs
- 100 points - Bring a recording device (iPhones are acceptable with a recording program) to every lesson
- 100 points –Character paper required for recital songs.
 - No paper required for Duet Recital song
- 100 points – Recital Performance
- 100 points – Attendance at monthly recitals
- 100 points – Voice journal
- 50 points – Song of choice justification
- 50 points – Song of choice performance
- 4 quizzes at 25 points each – Music Theory quizzes (*one quiz grade will be for the group song performed at the duet recital*)
- *Your notebook, voice journal, and personal recording file is due at your final exam time.*

Late written assignments will be accepted but dropped one letter grade. Missed performances must be made up, and you are responsible for arrangements to make up the performance. The instructor has the right of decision on a case-by-case basis for late performances due to the reasons behind the late work. Medical or family emergencies are always instances where work can be made up without penalty.

IF YOU OMIT ANY OF THE ABOVE REQUIREMENTS, A GRADE OF "A" CANNOT BE ACHIEVED.

NOTE: These are the requirements for your audition book by the time you take the Auditioning Class. This can be kept in mind as you build your notebook in my studio, but is not required for your semester grade:

- *By the end of the (auditioning) class the audition book should have twelve 16-Bar songs from the following ten categories:*
 1. Two Upbeat songs
 2. Two Ballads
 3. One Pop
 4. One Rock
 5. One Country
 6. One Classical (from the Golden Age of Musicals, e.g., Rodgers & Hammerstein)
 7. One Patter song
 8. One Quasi-operatic (Evita, Les Miz, Die Fledermaus)
 9. One disco
 10. One contemporary composer (Jason Robert Brown, Adam Guettel, Michael John LaChiusa, Duncan Sheik)

Attendance Policy:

This course requires regular attendance. It is imperative that class attendance be taken seriously since crucial technique is taught during class sessions. ***If you must be absent, and are scheduled to perform, please be sure to arrange to switch with someone scheduled on another performance day in addition to contacting me.***

The absence policy is as follows:

2 absences without penalty
3rd absence drops student one letter grade
4th absence drops student one more letter grade
on 5th absence student is failed or dropped

3 late arrivals = 1 absence

After 15 minutes tardy = 1 absence

Never enter the classroom when another student is performing. Please be courteous and respectful by being aware of what it is you are interrupting with your late arrival.

GRADING SCALE

A: 900-1000

B: 800-890

C: 700-790

D: 600-690

F: Below 600

TEXT: All students are required to purchase their own vocal books appropriate to their vocal needs. All of The Singers Musical Theatre Anthology volumes can be purchased at www.halleonard.com. We will continue to reference *Singing For Dummies*, 2nd Edition by Pamela S. Phillips, DMA

Also, the following websites are valuable resources we will reference throughout the semester:

www.IBDB.com

www.musictheory.net

Academic Integrity

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God. Academic misconduct includes, but is not limited to, the following: 1) Failure to give credit to sources used in a work in an attempt to present the work as one's own, 2) Submission of papers or projects obtained from another source (e.g., research service or club paper file) as one's own, and 3) Falsifying information orally or in writing. Academic misconduct may result in, but is not limited to, a zero on the assignment and/or an F in the course. Additionally, the department chair, Dean of the College of Arts and Sciences, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following this link:

<http://www.acu.edu/campusoffices/studentlife/judicialDocuments/AcademicIntegrityPolicy.pdf>.

Disabilities:

ADA Compliance Statement

"Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667."

Policy Concerning Questionable Material:

Because of the nature of theatre, at times there will be material presented with worldviews and language that differ from the Christian perspective at ACU. During in-class performances language may be changed to meet the comfort level of the student performer. There may be times when I will ask that inappropriate language be changed while we work in class. If we are preparing out of class performances, the student and instructor will work together on a case-by-case basis to decide on the best choice for the piece based on copyright law and the purpose of the performance.

PERFORMANCE INFORMATION:

All theatre students taking private voice are required to sing on performance dates. Sign up on the Googledoc for your assigned date. Fourteen slots are allowed each date. If there are not 14 people signed up on any date, you may sign up to sing a second or third time. All performances will be at 5:15 in the Recital Hall. Your song must be approved by and rehearsed with your teacher. All recital music must be turned in to my mailbox in the workroom by the Friday before the recital. Please write your name and phone number on the top of the music, as the accompanist may need to contact you. Also, all mandatory recital performances include a written character paper which is also due either to my mailbox in the workroom or to the class Dropbox the Friday before the recital. STUDENTS, YOU MUST FOLLOW THIS PROCEDURE OR YOU CAN'T SING.

PERFORMANCE DATES:

Wednesday, January 22 (Freshman Recital)
Wednesday, February 12 (Sophomore Recital)
Wednesday, March 26 (Duet/Group Recital)
Wednesday, April 2 (Junior Recital)
Wednesday, April 23 (Senior Recital)

****Recital Etiquette:**

The majority of our recitals are performances. Performance attire should be worn. You do not need to introduce yourself or your piece. You do need to acknowledge the pianist to the audience after you sing. However, when the recital is formatted to be an audition (such as the 16-Bar Recital) you must follow audition procedure. Wear audition attire, bring the correct audition cut clearly marked, speak to the pianist when you enter to give tempo and cut information, slate your name (or number) and title of your song, then end the audition with "Thank you". Do not bow or acknowledge the pianist at the end of an audition.

SCRIPTURE:

"Summing it all up, friends, I say you'll do your best by filling your minds and meditating on things true, noble, reputable, authentic, compelling, gracious – the best not the worst, the beautiful, not the ugly; things of praise, not things to curse." PHILIPPIANS 4:8

Class Calendar

T 1/14 Syllabus, Discuss Freshman Recital, Sing recital songs

R 1/16 Sing recital songs (Full song from the end of last semester)

T 1/21 Freshman Recital Dress Rehearsal

R 1/23 Repertoire lesson: How to choose an appropriate piece; Theory lesson

T 1/28 **Theory Quiz #1; Bring in song of choice with vocal/physical justification**

R 1/30 Master Class: 3 singers @ 20 minutes each

T 2/4 Master Class: 3 singers @ 20 minutes each

R 2/6 Master Class: 3 singers @ 20 minutes each

T 2/11 Master Class: 2 singers @ 20 minutes each; Group Song

R 2/13 **Theory Quiz #2**; Group Song; SETC help for those who need it

T 2/18 **Song of Choice performance**

R 2/20 Working belt technique – Music Theatre, Superbelt, Pop, Rock, Country; music assigned; Group Song

T 2/25 Master Class: 3 singers @ 20 minutes each

R 2/27 Master Class: 3 singers @ 20 minutes each

T 3/4 SETC rehearsal

R 3/6 Master Class: 3 singers @ 20 minutes each (SETC)

T 3/11 Spring Break

R 3/13 Spring Break

T 3/18 Master Class: 2 singers @ 20 minutes each; Group Song

R 3/20 Group Song

T 3/25 Group Song dress rehearsal (duet recital tomorrow)

R 3/27 Belt Master Class (second round): 4 singers @ 12 minutes each

T 4/1 Belt Master Class (second round): 4 singers @ 12 minutes each

R 4/3 Master Class (second round) 3 singers @ 12 minutes each

T 4/8 **Belt Performances**

R 4/10 Homecoming audition prep/Lesson etiquette

T 4/15 Homecoming audition prep/Lesson etiquette

R 4/17 Song of Choice #2 selections/ **Lesson etiquette quiz #4**

T 4/22 Song of choice master class

R 4/24 Song of choice master class

T 4/29 Song of choice master class

R 5/1 Final exam meetings: Books, Journals, Recordings – sign up for individual 5 minute slots. Meetings will be in my office WPAC 135.

The Instructor reserves the right to alter the course calendar if necessary.

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: April 11, 2014
TO: Kari Hatfield
FROM: Mark McCallon, Library Assistant Director
RE: Course Application for THEA 206 – Musical Theatre Class Voice

After reviewing the course application, the library is able to support the proposed course. Thank you for letting us review the proposed course.

April 1, 2014

Kari Hatfield
WPAC 135
Abilene Christian University
Email: kari.hatfield@acu.edu

Re: Review of THEA 206

Dear Professor Hatfield,

Thank you for the submission of the application THEA 206: Musical Theater Class Voice. I reviewed the syllabus based on the [ACU Syllabus Guidelines](#). We found the syllabus to be compliant with the guidelines. You are very clear in your instructions. Thanks for the wonderful job. Here are a few places where some clarification or revision would further improve the syllabus:

1. You may need to include a short "catalog description".
2. You did not seem to include the weighting for your grades for assignments and assessments. The grading scale uses percentage while your total score seems to be 1000. You might want to indicate that you are using percentage in our grading scale or convert it to raw scores.
3. There are some other places where you do not leave line breaks between paragraphs, for instance, before the "text" section, and in some parts within the performance section.
4. I wonder if there is benefit of merging the performance dates and SETC screening into the calendar section so that all time-sensitive information appears in the same place. It might be easier to follow.

If you choose to make any changes to them, you can do so yourself. You do not need to bring it back to us for another review. Please let us at the Adams Center serve you in any aspect of your course development, implementation, and/or ongoing teaching of the course. Again, thank you for allowing the Adams Center team to review your course application and if there is any way we can serve you, please know we are here to serve you.



Director, Instructional Design, Adams Center