August 12, 2013

Dr. Robert Witt  
Chancellor  
University of Alabama System  
401 Queen City Avenue  
Tuscaloosa, AL 35401-1551

Dear Dr. Witt:

At its November 2012 meeting, the Board of Trustees approved submission of a Notification of Intent to Submit a Proposal (NISP) for a Bachelor of Fine Arts (B.F.A.) degree in Musical Theatre to be offered by UAB’s College of Arts and Sciences. The full proposal for that degree program is ready for review and is attached. This program will prepare actor/singer/dancers for professional performance careers and capitalize on the active arts and theatre environment in the Birmingham area and at UAB.

We will appreciate having this proposal placed on the Board’s agenda for its September 13th meeting and then forwarded to the Alabama Commission on Higher Education. If additional information is needed, we will be pleased to provide it.

Sincerely,

Ray L. Watts, M.D.  
President

Attachment

Cc: Dr. Linda Lucas  
Dr. Robert Palazzo  
Ms. Kirsten Burdick  
Dr. Charles Nash
THE UNIVERSITY OF ALABAMA AT BIRMINGHAM

Resolution

Granting Initial Approval of and Submission to the Alabama Commission on Higher Education (ACHE) the Proposed Bachelor of Fine Arts (B.F.A.) Degree in Musical Theatre (CIP Code 50.0601)

WHEREAS, the Board of Trustees reviewed and approved a Notification of Intent to Submit a Proposal (NISP) for a Bachelor of Fine Arts (B.F.A.) degree in Musical Theatre at its November 2, 2012, meeting; and

WHEREAS, the number of students auditioning for limited spaces in university musical theatre programs is increasing and career opportunities for trained actor/singer/dancers are growing; and

WHEREAS, the B.F.A. program will provide students with the tools required for success in the field of musical theatre, including performance proficiency and a well-developed understanding of the creative, technical, and administrative aspects of theatrical production; and

WHEREAS, UAB has well established Departments of Theatre and Music with faculty and staff expertise in stage production, including performance and related technologies; and

WHEREAS, UAB is home to the Alys Stephens Performing Arts Center with its premiere performance venues and the Hulsey Recital Hall; and

WHEREAS, the B.F.A. program will be offered by the College of Arts and Sciences Department of Theatre with support from faculty in related disciplines such as music;

NOW, THEREFORE, BE IT RESOLVED by The Board of Trustees of The University of Alabama that it grants initial approval of and submission to the Alabama Commission on Higher Education (ACHE) the proposed Bachelor of Fine Arts (B.F.A.) degree in Musical Theatre (CIP Code 50.0601) at The University of Alabama at Birmingham.
The University of Alabama at Birmingham, Department of Theatre

PROPOSAL FOR A NEW BACCALAUREATE PROGRAM - MUSICAL THEATRE BFA

Prepared by:
Kelly Allison, Chair – Department of Theatre
Dennis McLernon, Head of Performance
Valerie Accetta, Head of Musical Theatre

August 7, 2013
A. General Information

1. Institution: The University of Alabama at Birmingham

2. Date of Proposal Submission: June, 2013

3. Institutional Contact Person:
   Mary Beth Adams, Director - External Relations & Academic Planning
   Telephone: 205-934-3254
   Fax: 205-934-3179
   E-mail: marybeth@uab.edu

4. Program Identification—
   Title: Musical Theatre
   Degree: Bachelor of Fine Arts
   CIP Code: 50.0601

5. Proposed Program Implementation Date: August 2014

6. Program Administration—
   College or School: College of Arts and Sciences
   Dean: Dr. Robert Palazzo
   Department: Theatre
   Chairperson: Kelly Allison
B. Program Objectives and Content

1. List the objectives of the program as precisely as possible. The objectives should address specific needs the program will meet (institutional and societal) and the expected student learning outcomes and achievements. This is an extremely important part of the proposal. The objectives should lend themselves to subsequent review and assessment of program accomplishments.

MISSION STATEMENT FOR THE UNIVERSITY OF ALABAMA AT BIRMINGHAM:

UAB is a research university and academic health center that discovers, teaches, and applies knowledge for the intellectual, cultural, social, and economic benefit of Birmingham, the state, and beyond.

MISSION STATEMENT FOR THE UAB DEPARTMENT OF THEATRE:

The Department of Theatre at UAB is a production-oriented program in a liberal arts context. The department offers a B.A. degree with general, performance, and design/technology concentrations within a comprehensive academic curriculum. Our mission is to expand students’ cultural and aesthetic awareness, develop their research and communication skills, and foster their critical thinking, discipline and collaboration through the study and practice of the arts and crafts of theatre. Upon completion of the degree program, students will be prepared to pursue a theatre profession, enter a graduate program or apply acquired skills to a career in another field.

UAB DEPARTMENT OF THEATRE METHODOLOGY:

The Theatre curriculum is designed to foster the development of the specific interests of the student while also providing opportunities to explore other aspects of theatre. Theatre UAB productions provide practical opportunities for students to apply skills learned in the classroom and the studio.

The department embraces a non-traditional casting policy and will cast student actors in roles for which their race, gender, or age might at first seem inappropriate, but which provide an appropriate artistic challenge. The department encourages and supports the work of student designers, managers, playwrights and dramaturges for its productions, ensuring the opportunity for students to engage in the conceptualization and creation of fully developed stage productions.

For the department, the theatre is a laboratory in which students, faculty,
and professional staff work together to explore and refine the many skills required for their art.

The Department of Theatre is accredited by NAST, the National Association of Schools of Theatre.

THE BFA IN MUSICAL THEATRE:

The BFA Musical Theatre program will augment the Theatre Department's current mission by expanding the opportunities available for students and faculty. Specifically, the Musical Theatre program will include the following program objectives:

1. Cultivate in students the scholarly aptitude and critical thinking skills required to analyze and synthesize the practical, theoretical, and historical aspects of the musical theatre genre.
2. Prepare student actor/singer/dancers for professional careers as musical theatre performers on a local, regional, national and international level.
3. Prepare students for careers as educators and trainers in the field of musical theatre.
4. Prepare students for advanced, post baccalaureate study in musical theatre performance.
5. Prepare students to succeed in a diverse array of careers that value the skills they develop through musical theatre studies.
6. Develop students’ understanding of all components of theatrical productions, including technical, creative and administrative.
7. Prepare students to enter the business of theatre and to provide the tools necessary to succeed in the current theatre market.
8. Provide professional-quality productions for the UAB community and greater Birmingham, while giving students an opportunity to perform musicals for a live public audience.
9. Strengthen the presence of UAB’s Theatre Department on the regional and national level.
10. Foster a collaborative environment between the Department of Theatre and the Department of Music.

Upon completion of the Musical Theatre program students will be able to meet the following learning outcomes:

1. Demonstrate an understanding of musical theatre history, its role in American history and its role in contemporary society.
2. Sing in a diverse array of styles including classical musical theatre, opera and rock.
3. Show competency in musical theatre dance, ballet, jazz and tap.
4. Demonstrate an understanding of basic music theory and be competent in sight-reading and basic piano skills.
5. Perform with specificity and commitment, with full control of the body and
6. Critically discuss and write about performances and the process of rehearsing and performing a show.

7. Demonstrate an understanding of the business of theatre in large markets such as New York and LA, as well as in local communities.

8. Show competency in many areas of theatrical production, including technical, creative and administrative.

9. Audition for professional theatre companies with confidence and consistency.

10. Discuss and write about literature, psychology, philosophy, history and the sciences.

2. How will this program be related to other programs at your institution?

The Musical Theatre BFA will have interdisciplinary support from the Department of Theatre, where it will be administered, and the Department of Music. The Musical Theatre BFA Proposal Committee included representation from both departments. Professor Paul Mosteller and Associate Professor Kristine Hurst-Wajsyczuk from the Department of Music served on the committee. Professor Kelly Allison, Professor Karla Koskinen, and Associate Professor Dennis McLernon represented the Department of Theatre on the committee. In addition, Valerie Accetta, who will be the Head of Musical Theatre in the Department of Theatre, has served as a consultant to the committee. Ms. Accetta joined the Theatre faculty the fall of 2013 as an Assistant Professor.

Students majoring in Musical Theatre will satisfy specific core requirements for the major in the Department of Theatre where they will also receive vocal performance training for singing in musicals and performing with the spoken word. Musical theatre performance courses will be taught by the Head of Musical Theatre. All other Theatre courses required for the Musical Theatre BFA will be taught by current and adjunct faculty (adjunct faculty will be needed for three courses each year after the second year of inception).

The Department of Music will provide supplemental vocal training for singing performance through choral work and individualized private vocal coaching. Students will take additional courses in music theory and musicianship in the Department of Music. One additional adjunct faculty member will be needed in the Department of Music to teach private voice classes starting with the fourth year of the program. The Chair and Associate Chair for the Department of Music have determined that this is the only additional faculty member needed to cover courses in the Musical Theatre curriculum that will be taught by the faculty in the Department of Music.
Faculty and students from the Department of Theatre and the Department of Music have already collaborated on several opera and musical theatre productions over the past decade. The number of collaborations between the two departments will increase significantly as will the scale and complexity of those collaborations.

The Musical Theatre BFA program will support and strengthen the existing Theatre BA program because Musical Theatre majors will also audition for non-musical productions. Students pursuing the Theatre BA will support and strengthen the new Musical Theatre BFA program by auditioning for musicals. Musical Theatre majors will support the production program by expanding the number of students who will work behind the scenes building productions and running performances.

While movement courses and some dance courses will be taught in the Department of Theatre, the Alabama Ballet has agreed to become a training partner and teach additional dance courses. Six to seven dance courses will be taught each year by Alabama Ballet company members and other adjuncts at the Alabama Ballet Center for Dance. The Alabama Ballet is a nationally recognized professional dance company and a member of the Royal Academy of Dance.

3. Please identify any existing program, option, concentration or track that this program will replace.

No existing programs will be replaced by this proposed program.

4. Is it likely that this program will reduce enrollments in other programs at your institution? If so, please explain.

It is not likely that this new program will decrease enrollments in any other programs on the UAB campus. The absence of musical theatre training in the Department of Theatre at UAB is currently limiting enrollment in the Theatre BA degree program. The addition of a musical theatre training program will increase enrollment in the Theatre BA training program by broadening the range of marketable skills all students will learn. Curricular offerings and production opportunities will expand for aspiring performers, designers, technologists, and stage managers. In addition to acting skills, performance students will develop skills as singers and dancers. Design students will learn to design musical productions. Stage management students will learn the unique skills required to manage a musical production. The addition of Musical Theatre BFA majors will create a larger casting pool that will enable the department to broaden and lengthen the list of play titles it is able to consider for production.
5. List new courses that will be added to your curriculum specifically for this program. Indicate number, title and credit hour value for each course.

   THR 108  Ballet I          2
   THR 208  Ballet II         2
   THR 248  Musical Theatre Showcase I  1
   THR 306  Jazz III          2
   THR 348  Musical Theatre Showcase II  1
   THR 448  Musical Theatre Showcase III  1
   THR 492  Musical Theatre Capstone    2
   THR 401  NYC Showcase       3

6. Program Completion Requirements

   Credit hours required in major:  68
   Credit hours required in minor (if applicable):  NA
   Credit hours in institutional general education or core curriculum:  41
   Credit hours in required or free electives:  11
   Total credit hours required for completion:  120
Describe any additional requirements such as comprehensive examination, senior thesis or other capstone experience, practicum or internship, some of which may carry credit hours included in the list above.

All Musical Theatre BFA students will be required to take "Musical Theatre Capstone". This two-credit course is, as the title suggests, a capstone experience for the BFA Musical Theatre curriculum. Students will learn practical methods and techniques to market themselves to casting agents, directors and other potential employers in the industry.

Students will also take "NYC Musical Theatre Showcase". This is a three-credit course that prepares them for an arranged audition with casting agents in New York City.

Please attach a typical four-year curriculum by semester to this proposal as Appendix A.

7. Accreditation

If there is a recognized (USDE or CHEA) specialized accreditation agency for this program, please identify the agency and explain why you do or do not plan to seek accreditation.

The UAB Department of Theatre was awarded accreditation for its Theatre BA from the National Association of Schools of Theatre (NAST), the most respected accrediting body for the discipline of Theatre, in March of 2009. The department intends to also seek accreditation by NAST for a Musical Theatre BFA. We feel accreditation by NAST is a testament to the quality of the program and it will help us meet and maintain the highest training standards in the industry. The process of acquiring accreditation insures these standards.

The accrediting process includes an informal pre-evaluative site visit by a NAST assessment team to identify opportunities for growth and recommend improvements. In response to the NAST assessment, the faculty produces a comprehensive and exhaustive written self-study covering the program's goals, faculty scholarship/creative research, curriculum, concentrations, classrooms and other facilities, production process, and production values. The application process culminates in a week long formal site visit by a team of scholars that closely scrutinizes all areas covered in the self study. The team interviews all faculty, staff, and members of the administration. They observe a broad range of classes
taught in the department. The team also attends performances presented by the program to adjudicate the quality of teaching, and student application of knowledge learned in the areas of design, technology, and performance. The NAST team amasses and synthesizes this information and presents it to a national board of review.

See "NAST" section of this proposal for additional information related to Musical Theatre accreditation.

C. Program Admissions Requirements, Enrollment Projections and Completion Projections

1. Describe briefly the criteria and screening process that will be used to select students for the program.

Acceptance by the University; a rigorous singing, acting, and dancing audition; and a personal interview with the Head of Musical Theatre and other members of the Theatre performance faculty.

2. Please describe your methodology for determining enrollment projections. If a survey of student interest was conducted, please attach a copy of the survey instrument with a summary of results as Appendix B.

The increasing number of university students pursuing musical theatre employment opportunities each spring at the SouthEast Theatre Conference (SETC) is a reliable indicator of the rising demand for musical theatre training in the United States. Due to the number of participants, SETC has implemented preliminary screening auditions in all 12 southeastern states and the states that border the region. SETC accepts approximately 1000 students from a pool of nearly 2000 to participate in their annual auditions. This number has grown exponentially over the past 10 years and additional growth is anticipated. The demand for musical theatre training programs, especially those programs with a reputation for excellence, is intense. More than half of the employment opportunities in the live entertainment industry are related in some way to musical performance.

The number of students who audition for musical theatre training programs on university campuses is also increasing. The audition process at Otterbein University in Westerville, Ohio is a good example of what is happening at reputable theatre training programs across the United States. Otterbein starts the audition process with the national online audition screening service, "GetAcceptd". GetAcceptd enables its 91 university clients to reduce the number of students they will see in person during on-campus auditions. A random survey of those clients
conducted by the company's Vice President, Jerry Tsai, shows an average of 166 digital applications for musical theatre degree programs at each university. For the fall 2013 class, Otterbein had 280 students audition through GetAcceptd and 182 of those students were invited to an on-campus audition. More than 200 of the 280 students who applied with an online audition were musical theatre applicants. Only 10 of these students were accepted for the Otterbein musical theatre degree program. Prior to using an online screening service, Otterbein would typically receive 500 applications directly from applicants.

While interest in musical theatre training has increased significantly in recent years, training opportunities have lagged behind demand. This is due primarily to the restricted enrollments of musical theatre training programs. The individualized training required for the discipline and the need to provide performance opportunities for students enrolled in musical theatre training programs limits enrollment in these programs to 10-12 new students per year. Only under rare circumstances can university resources and production seasons accommodate more than 40-50 musical theatre majors.

Each class of 10-12 students will matriculate through the program and achieve a similar level of artistic proficiency and skill each year. They will, essentially, function as a small performance company within a larger company. Therefore, it is unlikely that transfer students and part-time students will be accepted for the program.

To gauge the level of interest among current students at UAB, the Department of Theatre distributed an email survey to all Theatre majors during the spring semester of 2011. 92 surveys were sent and 29 students responded. Each Theatre major was asked one simple question - “Do you want the Department of Theatre at UAB to offer a rigorous musical theatre training program?” Roughly one-third of those students who received the survey replied in the first 24 hours and the response was a unanimous and enthusiastic “Yes”.

3. Provide a realistic estimate of enrollment at the time of program implementation and over a five-year period based on the availability of students meeting the criteria stated above.

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
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4. Projected Program Completion Rates.

Please indicate the projected number of program graduates for the first five years.

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<th>Year 1</th>
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<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
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D. Program Need Justification

1. Will the program satisfy a clearly documented need (institutional and societal) in an effective and efficient manner? If the program duplicates or closely resembles another program already offered in the State, can this duplication be justified? What characteristics of the identified need require that it be met by a new program rather than an existing program? *(Note: In explaining how the proposed program meets this criterion, an institution may refer to the criterion on collaboration and develop a response that addresses both criteria simultaneously).* For purposes of this criterion, duplication is defined as the same or similar six-digit CIP code and award level in the Commission’s academic program inventory. Institutions should consult with the Commission staff during the NISP phase of proposal development to determine what existing programs are considered duplicative of the proposed program.

As the data in C. 2. above indicates, the demand for college level musical theatre training in the United States is extraordinary. The demand for college-level musical theatre training in the state of Alabama far exceeds the combined capacity of a limited number of programs. The Red Mountain Theatre Company (RMTC) Musical Theatre Academy in Birmingham prepares high school seniors for competitive auditions with colleges and universities that provide specialized musical theatre training. Sixteen students graduated from this program in 2013. Amy Murphy Studios in Mountain Brook, Alabama teaches musical theatre voice training classes. It prepares over 15 local high school students for collegiate musical theatre training programs each year and many of the students they train enroll at top flight musical theatre training programs in the United States. Many high school theatre programs in the state of Alabama focus specifically on musical theatre production, and for those who do not, musical theatre production remains a major component. According to the public Program Inventory published by the Alabama Commission on Higher Education, only two universities, Auburn University and the University of Montevallo, offer a BFA in Musical Theatre and enrollment in these programs is very limited when compared to the current demand.

It is the importance of individualized instruction and the need for performance
opportunities that limit the enrollments in musical theatre training programs. First year enrollment is typically 10-12 with a total enrollment of 40 - 50 students. The best musical theatre training programs typically admit fewer than 10% of those students who audition for their programs. In Alabama, the situation is exacerbated by the number of students from other states who audition for the limited number of places in existing programs. (Many of them are lured to Alabama by relatively low out-of-state tuition rates.) Restricted enrollments force many Alabama residents to expand the search beyond the state where they must pay out of state or private college tuition.

To illustrate the challenge facing aspiring musical theatre artists, consider the number of applicants and the number of applicants accepted annually at the University of Alabama. For its musical theatre "concentration", UA admits only ten students each year. More than 140 students auditioned for the fall 2013 class at UA. A very small number of the roughly 130 students who were not admitted to the UA program will pursue another major or concentration at UA but the vast majority will seek musical theatre training at another institution.

Its metropolitan location, outstanding facilities, and exceptional faculty are the virtues that make the Department of Theatre at UAB an attractive option for aspiring theatre artists who seek training as performers, designers and stage managers. These same virtues will make the Department of Theatre at UAB a very attractive option for students who wish to pursue training in musical theatre.

Birmingham affords UAB students exposure to a variety and frequency of arts and cultural events that is unparalleled anywhere in the state of Alabama. It is the only city in Alabama that hosts Broadway-scale touring musicals. Many of its venues, including the Alys Robinson Stephens Performing Arts Center (ASC) on the UAB campus, book national and international recording artists. While attending world-class musicals and concerts is not a requisite for successful training, the opportunity to observe accomplished professional artists as they ply their craft is certainly advantageous. In addition, many of the nationally and internationally recognized artists seen on Birmingham stages are committed to sharing their wealth of knowledge and experience with the next generation of performing artists. We intend to take advantage of this commitment when we can and invite these artists into our classrooms and studios as guest instructors.

The ASC is the premiere performance facility in the state of Alabama. The four ASC state-of-the-art performance venues and the Hulsey Recital Hall are all available for public performances by musical theatre students. The transition from training facility to professional performance facility will be seamless as students acclimate to a professional work environment throughout the training process. Performing in world-class facilities frequented by world-class talent is just one more advantage UAB students will have in this program.

The Department of Theatre at UAB has fifteen full time faculty and four full time professional technologists on its production staff. Each member of the faculty
and staff focuses on a specific area of the discipline - performance, direction, voice, musical theatre, design, theory/history, technology, movement, writing, or management. By focusing on a specific area, faculty members are able to foster a higher level of student achievement than otherwise possible. Every faculty member in the Department of Theatre at UAB has extensive professional experience. Four members of the performance faculty have been members of Actor’s Equity Association (AEA), the professional actor’s union. Members of the performance faculty continue to work as actors, directors and vocal coaches in professional theatres with national reputations. Each member of the design faculty has worked and most continue to work for professional theatre companies, dance companies, opera companies and symphonies that are nationally recognized. Another member of the faculty works as a dramaturge for professional theatres in Atlanta and New York City. Students who major in Theatre at UAB are the beneficiaries of this extensive professional experience and expertise in our classrooms, studios and theatres. They are also the beneficiaries of the professional networks that are the result of continuing professional engagement by the faculty. Most theatre educators in the southeast agree that the Department of Theatre at UAB has one of the most respected theatre faculties in the region.

Musical theatre continues to be one of the most popular forms of entertainment in the United States. According to the Broadway League, attendance at Broadway shows for the 2011-12 season surpassed that of the 10 largest sports teams in the New York region combined. In the same season, musicals produced 81% of more than 1.13 billion dollars in gross ticket sales for Broadway theatres. That popularity extends to professional regional theatres, community theatres and university theatres in all major metropolitan areas of the United States.

With the emergence of popular television musical series including SMASH and GLEE, as well as the continued popularity of movie musicals, like SWEENEY TODD and LES MISERABLES, a growing number of students are pursuing musical theatre training at the university level.

With only two public universities in Alabama offering BFA musical theatre training, talented state residents often leave the state to study musical theatre. The University of Alabama at Birmingham offers facilities, faculty and a location that will attract the most talented students in Alabama as well as talented students from other states.

2. Based on your research on the employment market for graduates of this program, please indicate the total projected job openings (including both growth and replacement demands) in your local area, the state, the SREB region, and the nation. These job openings should represent positions that require graduation from a program such as the one proposed.
The United States Department of Labor, Board of Labor Statistics in their 2012-2013 "Occupational Outlook Handbook" published statistics that documented employment for Actors, Dancers, and Musicians and Singers totaled 261,670 in 2013. They projected combined job growth rate for Actors, Dancers, Musicians and Singers as 1% per annum.

SRBE (Southern Regional Education Board) statistics were derived from The United States Department of Labor, Board of Labor Statistics "Employment of musicians and singers by state" graphic for SRBE representative states: Alabama, Arkansas, Delaware, Florida, Georgia, Maryland, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, and West Virginia.

State statistics were taken from The United States Department of Labor, Board of Labor Statistics "Employment of musicians and singers by state" graphic for Alabama.

Local statistics were derived from informal assessment of the possible number of contracts offered in the Birmingham area for performers with companies such as Alabama Adventure, Birmingham Children’s Theatre, Red Mountain Theatre, Virginia Sanford Theatre, and local community theatre and religious groups.

The national figures entered in the graph below are considered to be most reliable. Musical Theatre requires a transient lifestyle and professional musical theatre performers must be willing to travel nationally and internationally. Since most performers move freely about the country on tours or taking roles in productions that run for less than one year, local, state and regional statistics are anecdotal and, therefore, an unreliable reflection of the employment market. Most national tours originate in New York, Los Angeles or Chicago.

Projected Job Openings

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<th></th>
<th>Year 1</th>
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</table>
3. Please give a brief description of the methodology used to determine the projected job openings. If a survey of employment needs was used, please attach a copy of the survey instrument with a summary of results as Appendix C.

These statistics only account for graduates who may be hired as musicians, singers and actors. They do not reflect the number of graduates who will be hired as dancers, directors, casting agents, teachers/trainers and other related professions.

As mentioned above, the United States Department of Labor, Board of Labor Statistics in their 2012-2013 "Occupational Outlook Handbook" published statistics that documented the job growth rate for singers and musicians as 10% per annum. This falls within two to three points of the national average for all job growth. According to the OOH the number of jobs for singers and musicians was projected to be nearly 200,000 through 2012 based on the 10% growth rate.

Excerpt from The United States Department of Labor, Board of Labor Statistics in their 2012-2013 "Occupational Outlook Handbook":

MUSICIANS AND SINGERS
(Musicians and singers play instruments or sing for live audiences and in recording studios in a variety of styles, such as classical, jazz, or rock.)

Quick Facts: Musicians and Singers -
2010 Median Pay $22.39 per hour
Number of Jobs, 2010 176,200
Job Outlook, 2010-20 +10%
Employment Change, 2010-20 17,900

ACTORS

Quick Facts:
2010 Median Pay $17.44 per hour
Number of Jobs, 2010 66,500
Job Outlook, 2010-20 +4%
Employment Change, 2010-20 2,600

From National Alliance of Musical Theatre (as of 4/29/13):

For the 2012-2013 season, the NAMT members collectively...
• Employed 24,000 people
• Staged over 22,000 performances attended by over 11 million people
• Entertained over 450,000 subscribers
• Provided education programs for over 1.1 million students and teachers
• Had operating budgets totaling over $535,000,000
• Performed in 275 facilities housing over 186,000 seats

From a review of cast lists for 14 musicals currently running on Broadway (Including KINKY BOOTS, BOOK OF MORMON, MOMMA MIA, and NEWSIES):

• More than 75% of all adult cast members have received college training.

(Note: The demands of the music theatre profession have changed dramatically over the last three decades. The expectation of proficiency and professional training for Musical Theatre performers is now greater than ever before. There is no better way in which to receive the comprehensive training necessary, develop a proficiency in the repertory, be exposed immediately to new seminal works, and create foundational career relationships with performance companies and other early career professionals, than in a degree granting, conservatory style environment such as the BFA program we have proposed. The competitive demands of an evermore sophisticated industry have created a rigorous standard of preparation and accomplishment. The new paradigm for the delivery of this specialized training is now degree granting, conservatory style programs that are offered by universities.)

4. If the program is primarily intended to meet needs other than employment needs, please present a brief rationale.

The Musical Theatre BFA training program is expressly intended to meet employment needs of our graduates. Many of these students will find work as performers (actors, singers and/or dancers) in musical theatre productions. Some will pursue careers as educators, musical directors, choreographers, directors, casting agents or another related profession. Still others will pursue careers in allied fields like film, video, television, animation or another form of digital media production. Many students who graduate with a degree in theatre arts find work in other industries that value the skills they have developed studying theatre and participating in theatrical productions. Those skills include collaboration, management, public speaking, creativity, problem solving and many others. Employers also value the character traits that theatre artists develop through theatre studies or while working in the theatre - like self discipline, dedication, focus, punctuality, empathy, stamina, a strong work ethic and critical thinking.

Kevin Daum, an Inc. 5000 entrepreneur with a more than $1 billion sales and marketing track record, recently wrote a column for the Inc. 5000 web
site. In his June 7, 2013 column, Mr. Daum stated that 15% of Entrepreneurs' Organization members have arts backgrounds. Only 5% studied business. (Entrepreneurs Organization applicants must show a minimum of $1,000,000,000 in revenue.) For his success and the success of his fellow arts graduates, he cites four important lessons that are learned by students in the arts. The arts teach students to:

1. Lead a project from start to finish.
2. Manage dynamic people effectively.
3. Ensure total accountability.
4. Implement big picture thinking.

Mr. Daum, who has an undergraduate degree in Theatre from Humbolt State University, concludes his column by writing "So if your engineers, sales people and managers are coming up short in these leadership areas, perhaps you should consider hiring a few theater, dance, art or music graduates to show them how it's done."

5. If similar programs are available at other institutions in the state, will any type of program collaboration be utilized? Why or why not? What specific efforts have been made to collaborate with institutions to meet the need for this program? Address qualitative, cost, and access considerations of any collaboration that was considered.

There will be numerous opportunities for UAB to share resources with other institutions in the area. Theatre and musical theatre training programs rely heavily on guest artists who bring real-world experience and a wealth of networking resources to the programs that host them. The total cost of bringing guest artists to campus is a sum of fees, travel and housing. Colleges and universities can reduce these costs by sharing the burden of travel and housing expenses. In addition, faculty and staff who work in these programs are often qualified to be guest artists themselves at other colleges and universities. There is a tremendous potential for faculty exchanges that allow students in several programs to reap the advantages of learning from a diverse group of professional artists.

This spring, accomplished Broadway movement and fight coach, David Leong, was in Birmingham for a NAST accreditation site visit on the Samford University campus. Because two members of the UAB Theatre faculty are close personal friends with Mr. Leong, we were able to host him on the UAB campus where he conducted two master classes for Theatre majors. His travel expenses to Birmingham were covered by Samford University and he conducted the master classes as a favor to his associates in the department. This opportunity for our students would have otherwise cost the department $3000.00 in fees, travel and housing.
For our 2013 production of the musical BAT BOY, the UAB Department of Theatre offered artistic positions to students in the graduate MFA Directing program at the University of Alabama in Tuscaloosa. Graduate students from UA served as Director and Assistant Director for the production. This was a symbiotic collaboration that provided a professional opportunity for two very promising artists in the Tuscaloosa MFA program and allowed the UAB Department of Theatre to avoid the significant financial expense of bringing in guest artists from distant locations. Both of these individuals will finish their degrees and travel to other parts of the country to pursue professional opportunities. The reputation of Theatre UAB will travel with them. Faculty from the two programs have also discussed a collaborative New York City showcase for UAB and UA graduates.

The UAB Department of Theatre has contracted Jones Welsh of the Diavolo Dance Company to spend one week on campus working as a movement coach for the fall 2013 Theatre UAB production of BIG LOVE. The play requires an athletic, stylized movement similar to the signature works that have made Diavolo world famous. During his week on the UAB campus, Mr. Welsh will conduct several workshops and master classes for UAB Theatre majors. We will invite students from other colleges and universities to the UAB campus to participate in and observe these workshops and classes. In turn, other colleges and universities will invite UAB students to their campuses for similar opportunities.

The Department of Theatre at UAB is committed to fostering more collegial interaction similar to the examples mentioned above with the University of Alabama, the University of Montevallo, Birmingham Southern University, and Samford University.

We have also cultivated relationships with several professional theatre and dance companies to augment training on campus with professional experiential learning opportunities. These professional companies include the Alabama Ballet, the Alabama Shakespeare Festival, and 7 Stages Theatre Company in Atlanta, Georgia.

Several dance classes in the musical theatre curriculum will be taught at the Alabama Ballet Center for Dance by professional dancers from the company. The Alabama Ballet is a member of the Royal Acedemy of Dance. Performance collaborations with the Alabama Ballet will also be pursued.

Geoffrey Sherman, Artistic Director for the Alabama Shakespeare Festival, has agreed to enter a training partnership with the Department of Theatre at UAB. This partnership provides professional opportunities with
ASF for outstanding UAB Theatre students during their fourth year of training. Students then return to UAB for a fifth and final year of training following a year as ASF company members. Students pursuing careers as performers, stage managers, and designers are eligible for the fourth year UAB/ASF Training Partnership.

Members of the artistic staff at 7 Stages Theatre in Atlanta, Georgia have expressed interest in collaborating with the Department of Theatre at UAB. Productions will be developed and performed in Atlanta at 7 Stages Theatre and then travel from Atlanta to Birmingham for performances at the ASC. Additional productions will be developed and performed here at UAB and then travel from Birmingham to Atlanta for performances at 7 Stages Theatre. All productions will be cast with professional actors and UAB performance students.

6. Will any type of distance education technology be utilized in the delivery of the program on your main campus or to remote sites? If not, why? Address the quality, access and cost considerations of using distance technology in the program.

Although the discipline of Musical Theatre is a practice based art form requiring rigorous studio acting, voice, and dance classes, inventive delivery methods will be explored to take advantage of distance education technologies to meet non-performance studio requirements of the BFA in Musical Theatre. The opportunity to use distance education technology will be explored for the delivery of select theatre core courses and musical theatre history courses that will be required for the BFA. Also, students designing for musical theatre productions will employ distance learning technologies to communicate ideas with directors and other members of the production team.

E. Program Resource Requirements

1. Number of currently employed qualified faculty who will teach in the program:

Primary Faculty—

Full-time: 6

Part-time: 0

Support Faculty—

Full-time: 6
Part-time: 4
Please attach a synopsis of the qualifications (degrees, experience, etc.) of each existing faculty member to this proposal as Appendix D. Do not attach entire curriculum vitae. This should be no more than one paragraph per faculty.

2. Number of additional qualified faculty who will be employed to teach in the program during the first five years:

   Primary Faculty—
   
   Full-time: 1
   
   Part-time: 2

   Support Faculty—
   
   Full-time: 0
   
   Part-time: 2

3. Briefly describe the qualifications of new faculty to be hired.

   One new faculty member will be needed in the third year of the program. Candidates for this position should have experience training vocalists for musical theatre performance and experience as a music director for musical theatre productions. Candidates should have a terminal degree in an appropriate area of music and/or theatre.

   Members of the Alabama Ballet, a local professional dance company of national stature, and other local professional dancers will be hired as adjunct faculty to teach several dance courses. The Alabama Ballet is certified by the Royal Academy of Dance in London, England.

4. Briefly describe available and additional support staff that will be provided for the program.

   Keyboard accompanists will be needed for several courses: Class Voice, Musical Performance I & II, Musical Theatre Showcase, and NYC Showcase. This expense is reflected under "Staff" in the table in section F "Costs and Financial Support of the Program" below.

   Musicians, choreographers, and music directors will be needed to support the production of a large scale musical every year. The Department of Theatre currently produces a large scale musical every two years but Musical Theatre BFA students will need this performance opportunity
every year. This expense is reflected under "Other" in section F "Costs and Financial Support of the Program" below.

5. Describe any special equipment that is necessary for this program, indicating what is currently available and what would be added, including the cost of any additional equipment.

Very little additional equipment is needed to for this new program. Two additional keyboards/pianos will be needed. The total cost will be approximately $10,000.00. This expense is reflected under "Equipment" in the table in section F "Costs and Financial Support of the Program" below.

Additional funding will be needed to produce a large scale musical each year. This funding will be used to build scenery, props and costumes and is included under "Other" in the table in section F "Costs and Financial Support of the Program" below.

6. Describe facilities required for the program, indicating what is currently available and any necessary renovations or additional facilities that would be added. Provide a cost estimate for any renovations or additions.

Four performance venues are available in the Alys Robinson Stephens Performing Arts Center (ASC), the premiere performance facility in the State of Alabama. An additional performance venue, the Hulsey Recital Hall, is also available for public performances by musical theatre students. The Bell Theatre could become a fifth performance venue as well as a rehearsal hall and training studio if funding is provided for renovation. The future of Bell Theatre is part of an overall assessment of CAS facilities currently being conducted. (This renovation is not considered "essential" to initiate the musical theatre program.) One dance studio is available and can be used for a variety of courses: dance courses, musical theatre performance courses, and vocal training courses to name a few. Additional dance studio space will be needed to accommodate the full breadth of required dance courses and the Alabama Ballet has agreed to provide this additional space at the cost of $1000.00/class/semester. This expense is reflected under "Facilities" in the table in section E7 "Costs and Financial Support of the Program" below. Existing facilities will accommodate all other facilities needs for the program.
7. Using the Collection Assessment Manual of the Network of Alabama Academic Libraries (NAAL), provide an indication of the current status of the library collections supporting the proposed program. Please describe how any deficiencies will be remedied, including the cost of such remedies.

*See attached document titled: Librarian’s Report on Mervyn H. Sterne Library (www.mhsl.uab.edu) for a New Program of Instruction: Bachelor of Fine Arts, Musical Theatre

F. Costs and Financial Support of the Program
Provide a realistic estimate of the costs of the program. This should only include the additional costs that will be incurred, not current costs. All sources and amounts of funds for program support should be indicated.

**Estimated New Funds Required to Support the Program**

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<th></th>
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*Additional faculty salaries should be shown in all five years

**Sources and Amounts of Funds Available for Program Support**

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<td>127,644</td>
<td>175,298</td>
<td>188,080</td>
<td>620,140</td>
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G. Institutional Program Evaluation and Approval Process

Please describe the process used by your institution in its internal evaluation and approval of this program.

To create and submit the Musical Theatre BFA program proposal, the Department of Theatre followed the UAB protocol provided by the Office of the Provost, and the College of Arts and Sciences. The first phase of the program proposal was carried out with research, planning and development at the departmental level. This resulted in the generation of the document titled "Notification of Intent to Submit a Proposal" (NISP).

The next phase was to submit the Musical Theatre NISP to the Curriculum and Educational Policies Committee (CEPC) in the College of Arts and Sciences. The committee is made up of faculty representing the different areas in the college. The committee scrutinized the proposal for academic integrity and standards, viability, duplication of services within the college, and student demand. A member of the Theatre faculty was present during the CEPC discussion of the Musical Theatre NISP and was able to address any issues or questions raised by the committee. The CEPC recommended that the Dean of the College of Arts and Sciences approve the Musical Theatre NISP.

The next phase of the process was to submit the proposal to the university-wide Academic Program Review Committee (APRC). The APRC notified the Chair of the Theatre Department of the date the NISP was to be considered. The Chair was present at the APRC discussion of the Musical Theatre NISP and fielded questions and inquiries. The APRC made a recommendation to the University Office of the Provost for approval of the Musical Theatre NISP and inclusion on the agenda of a future University of Alabama System Board of Trustees meeting.

The internal evaluation and approval process for the Proposal for a new Baccalaureate Degree Program closely mirrored the internal evaluation and approval process for the NISP.

H. Program Review and Assessment

Approval of this program will be on the basis of certain program outcomes agreed upon by the institution and the Commission. The outcomes will be based on the stated objectives of the program and enrollment and productivity projections. In the final analysis, the institution and its governing board are accountable for the quality, utility and productivity of this and all other programs of instruction. With this in mind, please describe the procedures that will be used in assessing program outcomes. Among other things, include an assessment process for student learning outcomes and a
follow-up plan to determine accomplishments of graduates such as obtaining relevant employment or being admitted to graduate or professional programs.

The National Association of Schools of Theatre (NAST) is the most respected accrediting body in the discipline of Theatre. The UAB Department of Theatre earned accreditation for its Theatre BA from NAST in March of 2009. The department also intends to seek accreditation by NAST for its Musical Theatre BFA. While a complete set of NAST guidelines for a BFA Musical Theatre Program would be too extensive for this proposal, the following excerpts from the NAST handbook address the accreditation process and applied standards for assessing student performance on specified student learning outcomes:

1. Curricula normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance totaling at least 50% of the curriculum; studies in music at least 20-25% of the curriculum; general studies at least 20-25% of the curriculum; and electives approximately 5%.

2. Essential Competencies, Experiences, and Opportunities include:
   achievement of the highest possible level of performance as an actor-singer; thorough development of skills in acting and skills in dance as appropriate to musical theatre; thorough development in basic musical skills including voice performance, musicianship, and music theory; opportunities to develop a high level of skill in sight-singing; opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings; performance of a significant role in at least one full production during advanced study is regarded as an essential experience; and opportunities for developing repertory and techniques for auditions.

3. The actor-singer or singer-actor ready to embark on a professional career must possess a body of knowledge and skills, and demonstrate an integration and assimilation of the following: Performance Skills, Professional Development and Audition Technique.

4. Institutions offering a BFA in Musical Theatre must have a set of clearly defined and specific objectives for its programs; clearly defined requirements for admission, retention, and graduation; specialized faculty appropriate to the scope and level of the program; complete opera or musical theatre production facilities available and accessible for full productions; library resources for the study of roles through scores, recordings, and analytical texts; coordination between departments evident in the development, operation, and evaluation of the program; a cumulative series of performance experiences to mold and integrate the developing components of the common body of knowledge and skills; and strong feasible relationships with professional producing companies.

Methods of assessing program outcomes for the Musical Theatre BFA training program at UAB will include graduation rates and placement of
graduates in professional companies and advanced training programs. Graduation statistics will be provided by the university and the Department of Theatre will track placement through direct contact, web searches, and various forms of social media. This information will be stored in a shared database that is accessible to all theatre faculty and staff for real-time updates. Additional assessment tools for program outcomes and student learning outcomes will include but not be limited to: standard academic grading of coursework, faculty adjudication and assessment of student performances in major departmental productions, a capstone course, exit exam, faculty and guest artist-juried presentations, professional summer employment or internships with producing musical theatre organizations over the duration of a student's matriculation, formal adjudication by outside respondents from the American College Theatre Festival and success at major theatre conference auditions (SETC, UPTA).
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*AC/2013 - saved in shared drive/curriculum and schedules/musical theatre*
APPENDIX A
UAB Musical Theatre BFA Proposal – Major Course Requirements

Required Theatre (and dance) Courses – 52 hours

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<tr>
<td>THR 107</td>
<td>Tap</td>
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</tr>
<tr>
<td>THR 108</td>
<td>Ballet I *</td>
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<tr>
<td>THR 124</td>
<td>Theatre Tech: Scenery and Lighting</td>
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<td>THR 125</td>
<td>Theatre Tech: Cost. and Makeup</td>
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Required Music Courses – 16 hours

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<td>Private Voice (repeat)</td>
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</tr>
</tbody>
</table>

68 TOTAL HOURS

* Denotes new course.
APPENDIX A
UAB Musical Theatre BFA Proposal - Course Sequence

Semester 1: 14 credit hours

Theatre Cornerstone THR 160 1
CAS FYE 1
Class Piano MUP 124 1
Music Theory I MU 221 3
Musical Theatre Performance I THR 258 3
Ballet I THR 108 2
University Core (EH 101) 3

Semester 2: 15 credit hours

Class Piano MUP 124 1
Beginning Acting THR 154 3
Music Theory II MU 222 3
Ballet II THR 208 2
Musical Theatre Performance II THR 259 3
University Core (EH 102) 3

Semester 3: 15 credit hours

Class Voice MUP 122 1
Jazz I THR 106 2
Aural Skills I MU 224 1
Theatre Tech: Scenery and Lighting THR 124 3
University Core (MA 105 or higher) 3
Musical Theatre Showcase I THR 248 1
Beginning Voice and Movement THR 202 3
Production Practicum THR 204 1

Semester 4: 15 credit hours

Class Voice MUP 122 1
Intermediate Acting THR 254 3
Aural Skills II MU 225 1
Jazz II THR 206 2
University Core 3
University Core/Lab 4
Production Practicum THR 204 1
Semester 5: 15 credit hours

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<tbody>
<tr>
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<tr>
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</tr>
<tr>
<td>Jazz III THR 306</td>
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</tr>
<tr>
<td>Theatre Tech: Cost. and Makeup THR 125</td>
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<tr>
<td>University Core/Lab</td>
<td>4</td>
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<tr>
<td>Musical Theatre Showcase II THR 348</td>
<td>1</td>
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<tr>
<td>Performance Practicum THR 205</td>
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Semester 6: 15 credit hours

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<td>1</td>
</tr>
<tr>
<td>Tap THR 107</td>
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</tr>
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<tr>
<td>University Core</td>
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<tr>
<td>Elective</td>
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<tr>
<td>University Core</td>
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Semester 7: 15 credit hours

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<tr>
<td>Musical Theatre Showcase III THR 448</td>
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<tr>
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<td>Elective</td>
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<td>Dance Elective</td>
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Semester 8: 16 credit hours

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<td>University Core</td>
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<tr>
<td>NYC Showcase THR 401</td>
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<td>University Core</td>
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<td>Elective</td>
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<tr>
<td>Elective (Performance Practicum THR 404)</td>
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<tr>
<td>Dance Elective</td>
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</table>

120 TOTAL HOURS
In order to gauge the level of interest in musical theatre instruction among current Theatre majors at UAB, the following question was sent via email to 92 Theatre majors during the spring semester of 2011:

“Do you want the Department of Theatre at UAB to offer a rigorous musical theatre training program?”

Roughly one third of those students who were sent the survey responded in the first 24 hours. These are the results of that survey:

92 Number of students who were sent the survey.
29 Number of students who responded to the survey.
29 Number of students who responded in the affirmative.
0 Number of students who responded in the negative.
APPENDIX D
UAB Musical Theatre BFA Proposal - Faculty Bios

Primary Faculty Bios

Valerie Accetta - MFA Theatre

Valerie Accetta is originally from Columbus, Ohio and studied musical theatre at the University of Miami before playing Margy Frake in the First National Tour of Rodgers and Hammerstein’s State Fair, starring John Davidson. While living in New York, Valerie performed in a number of other musicals including the title role in Cinderella, Maria in The Sound of Music and The Magic of Musicals which first brought her to Greece in 1999. Valerie received a degree in Musical Theatre Pedagogy from Otterbein University and her directing credits include You’re a Good Man Charlie Brown, A Little House Christmas and The Great Gilly Hopkins. Valerie was the Head of Drama at Campion School, a British international school in Athens, Greece and during her three years there, she directed seven productions, including John Lennon and Me, Gypsy, The Yellow Boat, Once Upon a Mattress and Godspell, which toured to the Edinburgh Fringe Festival in the summer of 2010. She continues to perform and was a regular soloist with The Athens’ Singers, having played Dido in Purcell’s Dido and Aeneas and Galatea in Handel’s Acis and Galatea. Valerie earned an M.F.A. in Theatre Pedagogy at Virginia Commonwealth University in Spring 2013. Most recently, Valerie assisted choreographer, Patti D’Beck, on a production of Annie at the Pioneer Theatre in Salt Lake City, and was Associate Director for the Riverside Theatre’s production of Maury Yeston’s Phantom.

Dr. Won Cho - DMA Music

Korean-Canadian Bass Won Cho is in demand for both concert and operatic repertoire worldwide, thanks to his energetic voice and strong stage presence, appearing with many of the opera houses and orchestras of the U.S., Canada, Europe, Middle East, and his native Korea. His recent engagements include Beethoven’s 9th Symphony at Winter Park Bach Festival, Colline in La Bohème with Anchorage Opera, Messiah in Fort Meyers and Orlando, FL, his Carnegie Hall debut in Mid America Productions' Mozart Requiem, Lord Nelson Mass and Bruckner’s Te Deum with Palm Beach Symphony, Basilio in Il Barbiere di Siviglia with Helena Symphony and with Anchorage Opera, Mercury Opera Rochester, and Lakeland Opera (FL), Brahms Requiem at Winter Park Bach Festival in Orlando, Jesus in St. John Passion with The Bach Festival of Central Florida, season-opening concert singing Bach Cantata for The Florida Orchestra, recital at Korean Cultural Service, NY, sponsored by Korea Music Foundation, concerts in Luxembourg, Strasbourg France, and Korea. He was the 3rd prize winner of The 31st Vincenzo Bellini International Opera Competition in Italy where Dame Joan Sutherland was the chair adjudicator, 1st prize winner of The Artist International Music Competition in Toronto, Canada, and a Regional Finalist at The Metropolitan Opera’s National Council Audition. Additional honors and awards he has

7/9/2013
received include prizes from The Amici Vocal Competition, Operafest! of New Hampshire competition, and Hohenberg-Scheidt Opera Fellowship from The University of Memphis. Won Cho studied at Manhattan School of Music, Boston University, and University of Memphis. He has served as a faculty at Vianden International Music Festival, University of Northern Iowa (Voice), State University of New York in Fredonia (Voice / Opera), and University of South Florida (Opera / Voice). He is currently on the voice faculty at Nei Stëmmen International Vocal Institute in Luxembourg and the University of Alabama at Birmingham.

Jack Cannon - MFA

Jack is a 1985 alumnus of the UAB Department of Theatre and holds an MFA in Directing/Acting from the University of Arizona, received in 1992. In 1998 Jack was invited to direct Twelfth Night for the National Shakespeare Conservatory in New York. He has written two plays for children: Mother Goose, which had its premiere at the Birmingham Children's Theatre, and Fairy Tales, based upon the book written by Monty Python's Terry Jones and produced by UAB while Jack was still an undergraduate. He has worked professionally as a stage manager, tour manager, actor, and director -- and spent three years teaching High School Drama at Birmingham's Ramsay High School. Here at UAB Jack teaches hundreds of students every semester in our Introduction to Theatre courses, and also teaches Acting 154 and the new course Teaching Theatre in the Secondary School.

Marlene Johnson - MFA

Marlene Johnson teaches performance classes, including Voice, Speech, Text, and embodied practice. Her field of research deals with the integration of voice and movement to establish presence in the actor combining such fields as Alexander Technique, Voices of the Archetypes, Heightened Text, and the energy and engagement work of Patsy Rodenburg. Marlene is a teacher of the Alexander Technique. In summer of 2012 she studied Breathing Coordination with Jessica Wolf, who teaches Alexander Technique at Yale University. Marlene was honored by the Kennedy Center American College Theatre Festival as a 2011 National Teaching Artist and by Region IV of the Kennedy Center American College Theatre Festival as a Regional Teaching Artist. She taught a summer class in Acting Shakespeare at the University of Westminster in London in 2005 and has taught or presented workshops in Glasgow, Madrid, Mexico City, Vancouver, Herefordshire, Serbia. She is a frequent presenter for VASTA, ATHE, ATI, KCACTF, and SETC. Along with Janet Rodgers, she is one of the primary disseminators of the Voices of the Archetype work of Frankie Armstrong, having worked with Armstrong in England and in Belgrade at the DAH Theatre. She has been presenting Acting with Archetype workshops with Rodgers since 2003. In 2012 she assisted in teaching Alexander Technique for the University of North
Carolina Greensboro’s Opera Workshop. Marlene has served on the Board of the Voice and Speech Trainers Association and served as Chair of the Voice and Speech Committee at SETC. She earned an MFA in Voice Studies at Virginia Commonwealth University in addition to an MA from Miami University in Performance and Directing and is a member of Actors Equity.

Dr. Kristine Hurst-Wajszczuk - DMA

Dr. Hurst-Wajszczuk, B.M. and M.M. - Westminster Choir College and D.M.A. - University of Colorado-Boulder, is Assistant Professor of Voice and Opera. Especially interested in early music, her solo CD of Dowland lute songs was released in 2008 by Centaur. She has performed and lectured on the socio-political background of the songs internationally. In 2010, she was a participant in Early Music Vancouver’s Baroque Vocal Programme, “The Compleat Singer.” A four-year veteran of the Spoleto Festival USA in Charleston and Festival of Two Worlds in Spoleto, Italy, Dr. Hurst-Wajszczuk performed with the Westminster Choir under the batons of Bernstein, Muti, Mehta, Levine, Flummerfelt, Macal, Wolff, and Masur. As a member of the New York Choral Arts Society and the National Chorale, Dr. Hurst-Wajszczuk’s performances included regular appearances at Lincoln Center and Carnegie Hall. An avid student of several languages, Dr. Hurst-Wajszczuk received grants for the German for Singers immersion program at Middlebury College, and for intensive study in Vienna, Austria. She is a member of NATS, College Music Society, Opera America, National Opera Association, and Early Music America. Her students have regularly placed in Wisconsin, Alabama, and regional NATS competitions as well as the Alabama Federation of Music Clubs. Recent student successes include acceptance into programs such as the Aspen Music Festival and the Bach Society of Saint Louis.

Karla Koskinen - MFA

Karla teaches courses in directing and acting, in addition to leading the Experimental Company class and directing productions for Theatre UAB. She is a member of the professional director's union Stage Directors and Choreographers. She has directed professionally for over 25 years, for companies across the United States including Phoenix Theatre, Heritage Artists, Music Theatre North, and Trinity Players. For 12 years she served as Artistic Director of Shakespeare on the Green, a professional summer Shakespeare festival in the Chicago area and also served as Artistic Director for Heritage Artists and Music Theatre North. In 2010 she received an ariZoni Award for Outstanding Direction for her production of The Light in the Piazza for Phoenix Theatre. She also received an Outstanding Overall Production ariZoni Award for her production of Morning's At Seven. Karla has held academic appointments at the University of South Carolina, DePaul University, Western Michigan University, and Barat College. In 2010 Karla co-authored with Lesley Kordecki of
DePaul University the book *Re-Visioning Lear’s Daughters: Testing Feminist Criticism and Theory*, which was published by Palgrave Macmillan.

Dennis McLernon - MFA

Dennis McLernon is an Associate Professor and Head of Performance. He is responsible for teaching all components of the acting curriculum as well as directing main-stage productions during the academic year. The Kennedy Center American College Theatre Festival has recognized his work nationally as a Director: *In The Blood* performed at the Terrace Theatre at The Kennedy Center For The Performing Arts as an invitee of the 2008 National Theatre Festival; as a Teacher: 2007 National Acting Teacher Fellowship; and as an Actor: for his performance as the “Father” in Eurydice. Regional recognition by KCACTF for "Excellence in Directing" has been awarded for his UAB productions of *A Streetcar Named Desire, The House of Blue Leaves, In The Blood*, and *The Piano Lesson*. Other directing credits at UAB include *The Miser, The Tempest, The Seagull, The Body of a Woman as a Battlefield in the Bosnian War, Falsettos*, and *Hay Fever*. Dennis has been a member of the professional actor's union Actor's Equity Association for almost 25 years. He has worked professionally with the Alabama, Orlando, and Freeport Shakespeare Festivals. Dennis is a founding company member of Birmingham's professional acting company, City Equity Theatre. In 2009 he directed Frankie and Johnny In The Claire De Lune. Other City Equity credits include *American Buffalo* (Director), *Someone Who'll Watch Over Me* (Edward), and *The Cripple Of Innishmaan* (Johnny Pateen Mike).

Support Faculty Bios

Kelly Allison - MFA

Our Department Chair holds an MFA in Scenography from the University of Minnesota and a BFA from Stephens College. He has extensive professional credits including fourteen seasons with the *Utah Shakespearean Festival* (including USF’s *Tony Award-winning* season), the Guthrie Theatre, the Alabama Shakespeare Festival, the USA International Ballet Competition, the Alabama Symphony Orchestra, 7 Stages Theatre, Horizon Theatre Company, Actor's Express, Theatre in the Square, Opera Birmingham, the American Folk Ballet, Southern DanceWorks, Carolina Playwright's Center, the 13th Street Ensemble, and *The Alabama Ballet*. He has served as a designer or production manager for more than 300 productions. Through his professional affiliations, Kelly has had the privilege of designing lighting for recording artists Aaron Neville, Judy Collins, Aretha Franklin, Neil Sedaka, Linda Eder, Michael Feinstein, Take Six, Chris Botti, Eileen Ivers, and Michael Andrew. He has served as the local Lighting or Production Director for Ben Vereen, Alvin Ailey American Dance Theatre, Amy Grant, Merce Cunningham Dance Company, and
Mikhael Baryshnikov. Professor Allison has held faculty appointments at the University of Minnesota, the University of Wisconsin at LaCrosse, the University of North Carolina at Charlotte, Luther College, and Normandale College. He has also been a guest lecturer at The Hong Kong Academy for the Performing Arts and a guest lecturer/lighting designer at the American University in Cairo. His students have won local, regional, and national awards. Kelly is a member of the Region 4 KC/ACTF selection team.

Ed Zuckerman - MFA

Our Production Manager/Technical Director has worked for professional theatre and dance companies from New Jersey to California. Stops in between have included New American Theatre, Arkansas Repertory Theatre, Birmingham Children's Theatre, The Springer Opera, West Virginia Public Theatre, East Carolina Summer Theatre, Southern Appalachian Repertory Theatre, and Charlotte Repertory Theatre. Ed is currently the Production Director and Resident Lighting Designer for The Alabama Ballet.

Ed Zuckerman is an MFA graduate from Wayne State University and has served on the design/production programs at Bowling Green State University, Auburn University, and The University of North Carolina at Charlotte.

Kim Schnormeier - MFA

Ms. Schnormeier is the Associate Dean for Academic Advising for the College of Arts and Sciences at UAB. Prior to that appointment she served as Associate Chair of the Department of Theatre. She continues to be active in the theatre department as an associate professor in the area of costume; designing shows, teaching costume design and costume history, and mentoring student costume designers. She has designed for numerous professional companies including Birmingham Children's Theatre, Horizon Theatre Company, the Ashlawn-Highland Summer Opera Festival, West Virginia Public Theatre, Victory Gardens Theatre, and the Williamstown Theatre Festival. Over the course of her career she has designed costumes for theatre projects large and small, opera and dance as well as working for several years as a cutter/draper at Northwestern University. Her special interests include Asian costume, puppetry and historically accurate pattern drafting and construction. In 2009 she was named as Outstanding Faculty Advisor at UAB and was also recognized as an Outstanding Faculty Advisor by the National Academic Advising Association. She earned her MFA in Scenography (with an emphasis in Costume Design) from Northwestern and holds a BFA in Graphic Design from Miami University.
Cliff Simon - MFA

Cliff Simon has designed at the Truck and Warehouse Theater, the Lamb's Club, Playwrights' Horizons, T. Schreiber Studios in New York, the George Street Playhouse in New Jersey, the Cleveland Play House, for Zach Scott Theatre, Tapestry Dance Company, Rude Mechs, Zilker Summer Theatre, and for UT in Austin, the Riverside Playhouse in Vero Beach, and the Bigfork Summer Playhouse in Montana. In Birmingham Cliff has designed for Birmingham Festival Theatre and Birmingham Children's Theatre -- and here at the UAB, where he teaches Scene Design, Painting, and Photoshop Rendering. Seven of his digital designs are part of the permanent collection of the Lore Degenstein Gallery at Susquehanna University. He has also, since the 1970s, been baking and painting edible cakes for the likes of Diana Ross, Madonna, and his mother Lil. Cliff believes he is very fortunate to be in the business of designing, and that he is even more fortunate to be in the business of teaching at UAB.

Amy Page - MFA

Amy received her MFA in Costume Production from The University of North Carolina at Chapel Hill. She served as a Draper for Playmakers Repertory Company productions such as Amadeus, Pride and Prejudice, The Importance of Being Earnest, and Nicholas Nickleby. She worked professionally in the area of costume construction with the Shakespeare Theatre of New Jersey, Children's Theatre of Charlotte, Actor's Theatre of Charlotte, Carolina Ballet, and Santa Fe Opera. She has also worked on the The Lion King, Hot Feet, and The Phantom of the Opera with Parson-Mearse in New York. She has professional experience as a costume shop manager, draper, first hand, stitcher, and crafts artisan. Amy has worked with the St-Arts summer program as an instructor of stage make-up, technical theatre, and puppet construction. While earning her BA in Theatre Education from Winthrop University, Amy also served as the costume shop assistant. She has been the costume shop manager for both Paramount's Carowinds and the University of North Carolina Charlotte, and has taught theatrical and couture sewing techniques at the University of North Carolina at Charlotte, Oklahoma City University, and University of North Carolina at Chapel Hill. Amy is an active member of SETC and USITT, working with the USITT Costume Commission and assisting with master classes in Fabric Modification.
Educational Institution:
University of Alabama at Birmingham (UAB)

Person preparing this report:
Heather Martin, Reference Librarian for Arts and Humanities

I. Library Description

The Mervyn H. Sterne Library opened for service in January 1973 at its present location and was expanded in 1987. As the major academic research library for UAB, Sterne Library meets the informational needs of the University community and supports opportunities for collaborative learning, cultural activities, and social engagement for all users through access to content resources and the innovative use of technology. The Library now houses a collection of over one million items to support teaching, scholarship, research, and service. Sterne Library’s collection contains print monographs and periodicals, microforms, sound and video recordings, and electronic access to the contents of over 31,000 serials, 76,000 electronic books, and the full text of thousands of journals. From 2009-2011, Sterne Library underwent a renovation on the first floor, with new service desks, work spaces, computer stations, comfortable seating, study rooms containing up-to-date technology, two state-of-the-art seminar rooms, and the University Writing Center. The facility now has 120 computers and seating for about 1,400 users. Along with serving the University community, the library provides support to users from schools and businesses within the city and the state through various partnership agreements.

In addition to the collection housed at the Sterne Library, faculty and students at UAB have access to materials at several other area institutions such as Birmingham Southern College, Samford University, and the University of Montevallo as a part of our membership agreement with the Birmingham Area Consortium for Higher Education. Through our reciprocal borrowing agreements, students and faculty have access to materials at universities throughout the state, including Auburn University and the University of Alabama. Through our membership in the Association of Southeastern Research Libraries and with support of the OCLC cooperative our users have access to information resources from across the region and from around the world.

Reference Librarians build and maintain the collection based on the University’s academic programs and faculty’s research topics. Reference Librarians use traditional selection tools and collaborate with department faculty members. Faculty may also apply for Sterne Library grants of up to $2,000. Up to six grants of $2,000 each are awarded each year.
II. Description of Existing and Desired Collection Levels

According to guidelines established for collection assessment which measure both the extent of existing library holdings and the ongoing collecting activity in subject fields in terms of academic level, bachelor's programs such as the one in Musical Theatre are rated at the study level. This level includes a wide range of basic monographs, a selection of representative journals, and reference materials germane to the subject. Musical Theatre also requires vocal scores as well as relevant audio and video recordings in up-to-date formats.

Monograph purchases in Musical Theatre are included in current library acquisitions supporting the UAB Theatre and Music programs. Current purchases also include some vocal scores related to Musical Theatre.

In addition, Sterne Library's collections and services have been approved by the National Association of Schools of Music and the National Association of Schools of Theatre as part of the accreditation process for the UAB Department of Music and the UAB Department of Theatre.

III. Collection Assessment

The Sterne Library collection presently includes over 1,120,007 monograph titles and 1,695,520 monograph volumes supporting the University programs of instruction and research. Materials in Musical Theatre are a small subset of this collection, but, when combined with materials related to UAB’s Theatre and Music programs, would support the BFA in Musical Theatre.

Collection Statistics as of April 2013
Mervyn H. Sterne Library

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<td>Score Volumes in Dramatic Music (including Musical Theatre)</td>
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<td>Monograph Volumes in Musical Theatre</td>
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² Mervyn H. Sterne Library and Lister Hill Library of the Health Sciences share these resources.
³ Library of Congress classification number ranges were used to compile a list of books and scores that would support the proposed BFA in Musical Theatre. Number ranges counted in these statistics include: M 1500-1527.8 Dramatic music, ML 1400-3275 Vocal music, and MT 955-956 Musical theater.
The BFA in Musical Theatre will spur increased demand for a variety of vocal scores in addition to audio and video recordings of musical theatre productions. A review of the musical theater vocal scores section of *A Basic Music Library* (American Library Association, 1997) shows that Sterne Library will need to invest in acquisition of older vocal scores in addition to purchasing new vocal scores.

IV. **Financial Support for Collection Development**

The current Sterne Library collection is sufficient to support a beginning BFA program in Musical Theatre. However, Sterne Library will need to update its vocal score collection to acquire material that we were not able to purchase due to budget cuts of previous years. As the Musical Theatre program grows, we will need additional funding to keep the collection current, especially in vocal scores and audio and video recordings. To cover retrospective purchasing and the need for current material, additional funding of $2,500 per year for three years is recommended. This funding would strengthen Sterne Library’s collection, increase the study and teaching material available to students and faculty in Musical Theatre and, more importantly, contribute to building a stronger program in Musical Theatre at UAB.
VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN THEATRE

A. Principles and Policies

1. **Title.** The term Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in theatre. In certain circumstances, other titles may be used if degree structure and content is equivalent to that required for the Bachelor of Fine Arts degree.

2. **Purpose.** Students enrolled in professional undergraduate degrees in theatre are expected to develop the knowledge, skills, concepts, and sensitivities essential to the life of the theatre professional. In any of many possible roles, the theatre professional must exhibit not only technical competence, but also broad knowledge of theatre, sensitivity to artistic style, and an insight into the role of theatre in the life of humankind.

3. **Competency Acquisition**
   a. **Specializations.** Students gain competency in areas of study, specializations, or emphases. See Section IX. for descriptions of typical program offerings.
   b. **Common Body of Knowledge and Skills.** Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in Section VIII.B. that constitutes a basic foundation for work and continuing growth as a theatre professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.
   c. **General Studies.** Students are also expected to develop knowledge and skills through studies associated with subjects and issues beyond theatre as described in Section VIII.A.6.

4. **Levels.** The institution shall make clear the levels of competency necessary to graduate for each area of the common body of knowledge and skills in Section VIII.B., as well as for specific specializations in Section IX.

5. **Means**
   a. Institutions are responsible for providing sufficient classes, productions, repertory requirements and opportunities, performance attendance requirements, and other such experiences to develop the common body of knowledge and skills and to ensure that students meet graduation requirements associated with their specializations. All programs must meet the operational curricular standards that are applicable to all programs of their type.
b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. Periodic review for retention is required. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

c. In addition to standards in Section VII., the following standards apply as appropriate to professional undergraduate degrees that involve:

   (1) Distance or Correspondence Learning, Section III.H.

   (2) Disciplines in Combination (multi- or interdisciplinary programs unless there are specific standards for the combination in the Handbook), Section III.I.

   (3) Majors in or Based on Electronic Media (unless there are specific standards for the field in the Handbook), Section III.J.

6. General Studies

   a. Competencies. Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in theatre are expected to have:

      (1) The ability to think, speak, and write clearly and effectively.

      (2) An informed acquaintance with fields of study beyond theatre such as those in the arts and humanities, the natural and physical sciences, and the social sciences.

      (3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.

      (4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.

      (5) The ability to identify possibilities and locate information in other fields that have bearing on theatre questions and endeavors.

   b. Operational Guidelines

      (1) Some theatre courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some theatre history, literature, theoretical or cultural studies may meet this criterion.

      (2) Many areas of inquiry from general education are directly supportive of various specializations in theatre.

7. Electives. Ideally, elective areas of study in undergraduate professional programs comprise 10-15% of the total curriculum; however, as indicated in Section III.C.2., such decisions are the prerogative of the institution.
B. Common Body of Knowledge and Skills

1. Production. Students must acquire:

a. Technical skills requisite for artistic self-expression in at least one major area of production (for example, acting, design/technology, playwriting, directing) and those skills must be progressively developed to the highest level appropriate to the particular area of concentration. Technical proficiency standards should be established for each level of study. The achievement of a specified level of proficiency in technique should be required for retention at each level and must be required for graduation.

b. An overview understanding of the major aspects, techniques, and directions in the area of concentration.

c. Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production.

d. Fundamental, conceptual understanding of the expressive possibilities of theatre.

e. Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation.

f. Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences. Students must have such experiences throughout the degree program.

2. Repertory. Students must acquire:

a. Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation.

b. Experience with specific repertories and comparative standards of production quality through performance, academic study, and attendance at productions.

3. Theoretical and Historical Studies

a. Students must acquire:

(1) The ability to analyze plays perceptively and to evaluate them critically.

(2) An understanding of the common elements and vocabulary of theatre and of the interaction of these elements, and be able to employ this knowledge in analysis, including analyses of their productions.

(3) The ability to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created.

(4) The ability to develop and defend informed judgments about theatre.

b. The competencies listed in Section VIII.B.3.a. are achieved by coursework and studies in such fields as repertory, playwriting, theatre history, theatre criticism, philosophy of theatre, dramaturgy, performance studies, movement, anatomy and kinesiology, and production design.
c. In certain areas of specialization such as costume and scenic design, it is advisable to require that students study the historical development of works within the specialization.

4. **Technology.** Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

5. **Synthesis.** While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.

C. **Results.** Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the area of specialization including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.

3. Students must have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.

D. **Recommendations.** Students engaged in professional undergraduate degrees in theatre should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and developmental potential.

2. Acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers.

3. Explore areas of individual interest related to theatre in general or to the major. Examples are: bibliography, aesthetics, theory, production practices, specialized topics in theatre history, analysis, technology, and pedagogy.

4. Practice synthesis of a broad range of theatre knowledge and skills, particularly through learning activities, such as independent study, that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.).
D. Bachelor of Fine Arts in Musical Theatre

The text below regarding the Bachelor of Fine Arts in Musical Theatre is reiterated in Appendix I.B., Standards and Guidelines for Opera and Musical Theatre Programs.

The standards statements below refer to professional baccalaureate programs in musical theatre where theatre is the emphasis of the curriculum. The title normally applied to this program is the Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NAST. For standards for the professional baccalaureate degree in musical theatre where music is the emphasis, see Appendix I.B.

1. Curricular Structure

   a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in theatre as indicated below and in Section VIII. of the NAST Handbook titled “All Professional Baccalaureate Degrees in Theatre.”

   b. Guidelines. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance shall total at least 50% of the curriculum; studies in music, 20-25%; general studies, 20-25%; electives, approximately 5%. See Section III.C., “Forms of Instruction, Requirements, and Electives” of the NAST Handbook.

2. Specific Guidelines for General Studies. Studies in the career-related business aspects of musical theatre are strongly recommended.

3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all professional theatre degree programs)

   a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.

   b. Thorough development of skills in acting and skills in dance as appropriate to musical theatre.

   c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.

   d. Opportunities to develop a high level of skill in sight-singing.

   e. Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.

   f. Opportunities for developing repertory and techniques for auditions.