



New Program Proposal: Undergraduate Degree Program

Form 2A

Version 2017-08-28

This form should be used to seek SUNY’s approval and New York State Education Department’s (SED) registration of a proposed new academic program leading to an associate and/or bachelor’s degree. Approval and registration are both required before a proposed program can be promoted or advertised, or can enroll students. The campus Chief Executive or Chief Academic Officer should send a signed cover letter and this completed form (unless a different form applies¹), which should include appended items that may be required for Sections 1 through 6, 9 and 10 and MPA-1 of this form, to the SUNY Provost at program.review@suny.edu. The completed form and appended items should be sent as a single, continuously paginated document.² If Sections 7 and 8 of this form apply, External Evaluation Reports and a single Institutional Response should also be sent, but in a separate electronic document. Guidance on academic program planning is available [here](#).

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NOTE: Please update this Table of Contents automatically after the form has been completed. To do this, put the cursor anywhere over the Table of Contents, right click, and, on the pop-up menus, select “Update Field” and then “Update Page Numbers Only.” The last item in the Table of Contents is the List of Appended and/or Accompanying Items, but the actual appended items should continue the pagination.

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¹Use a **different form** if the proposed new program will lead to a graduate degree or any credit-bearing certificate; be a combination of existing registered programs (i.e. for a multi-award or multi-institution program); be a breakout of a registered track or option in an existing registered program; or **lead to certification as a classroom teacher, school or district leader, or pupil personnel services professional** (e.g., school counselor).

²This email address limits attachments to 25 MB. If a file with the proposal and appended materials exceeds that limit, it should be emailed in parts.

Attestation and Assurances

On behalf of the institution, I hereby attest to the following:

That all educational activities offered as part of this proposed curriculum are aligned with the institutions' goals and objectives and meet all statutory and regulatory requirements, including but not limited to Parts 50, 52, 53 and 54 of the Rules of the Board of Regents and the following specific requirements:

That credit for study in the proposed program will be granted consistent with the requirements in §50.1(o).

That, consistent with §52.1(b)(3), a reviewing system has been devised to estimate the success of students and faculty in achieving the goals and objectives of the program, including the use of data to inform program improvements.⁵

That, consistent with §52.2(a), the institution possesses the financial resources necessary to accomplish its mission and the purposes of each registered program, provides classrooms and other necessary facilities and equipment as described in §52.2(a)(2) and (3), sufficient for the programs dependent on their use, and provides libraries and library resources and maintains collections sufficient to support the institution and each registered curriculum as provided in §52.2(a)(4), including for the program proposed in this application.

That, consistent with §52.2(b), the information provided in this application demonstrates that the institution is in compliance with the requirements of §52.2(b), relating to faculty.

That all curriculum and courses are offered and all credits are awarded, consistent with the requirements of §52.2(c).

That admissions decisions are made consistent with the requirements of §52.2(d)(1) and (2) of the Regulations of the Commissioner of Education.

That, consistent with §52.2(e) of the Regulations of the Commissioner of Education: overall educational policy and its implementation are the responsibility of the institution's faculty and academic officers, that the institution establishes, publishes and enforces explicit policies as required by §52.2(e)(3), that academic policies applicable to each course as required by §52.2(e)(4), including learning objectives and methods of assessing student achievement, are made explicit by the instructor at the beginning of each term; that the institution provides academic advice to students as required by §52.2(e)(5), that the institution maintains and provides student records as required by §52.2(e)(6).

That, consistent with §52.2(f)(2) of the Regulations of the Commissioner of Education, the institution provides adequate academic support services and that all educational activities offered as part of a registered curriculum meet the requirements established by state, the Rules of the Board of Regents and Part 52 of the Commissioner's regulations.

CHIEF ADMINISTRATIVE or ACADEMIC OFFICER/ PROVOST	
Signature	Date
Type or print the name and title of signatory	Phone Number

⁵ The NY State Education Department reserves the right to request this data at any time and to use such data as part of its evaluation of future program registration applications submitted by the institution.

Section 2. Program Information

2.1. Program Format

Check all SED-defined [formats, mode and other program features](#) that apply to the **entire program**.

- a) **Format(s):** Day Evening Weekend Evening/Weekend Not Full-Time
- b) **Modes:** Standard Independent Study External Accelerated Distance Education
*NOTE: If the program is designed to enable students to complete 50% or more of the course requirements through distance education, check Distance Education, see Section 10, and **append** a [Distance Education Format Proposal](#).*
- c) **Other:** Bilingual Language Other Than English Upper Division Cooperative 4.5 year 5 year

2.2. Related Degree Program

NOTE: This section is not applicable to a program leading to an associate's or a bachelor's degree.

2.3. Program Description, Purposes and Planning

- a) What is the description of the program as it will appear in the institution's catalog?
The Musical Theatre major is for students wishing to develop their skills in the areas of acting, singing, and dance in order to perform professionally in musical theatre productions. Courses will involve participatory education where student involvement, artistic analysis, conditioning and training, and performance interpretation form the basis of the learning process.
- b) What are the program's educational and, if appropriate, career objectives, and the program's primary student learning outcomes (SLOs)? *NOTE: SLOs are defined by the Middle States Commission on Higher Education in the [Characteristics of Excellence in Higher Education](#) (2006) as "clearly articulated written statements, expressed in observable terms, of key learning outcomes: the knowledge, skills and competencies that students are expected to exhibit upon completion of the program."*

Professional level competency in the three areas of acting, dancing, and singing as well as a thorough background in the history, literature, and production of musical theatre. Additionally, holistic courses in musical theatre performance will synthesize acting, singing, and dance to ensure that the performer is successful in these areas simultaneously, stressing the importance of a unified performance that will make graduates of this program clear and strong musical theatre storytellers.

Due to the highly competitive nature of the theatre industry, actors offering additional performance skills are more marketable, and therefore more likely to work in their chosen field. As educators, it is our responsibility to give our students this competitive advantage before they embark upon a career auditioning for performance work. Musical theatre is a vibrant and growing area of theatre that increasingly dominates the commercial theatre world. Graduates of our program – trained not only as actors, but also as singers and dancers – will multiply their chance of success in this ever-evolving artistic market. In recent years, the leaders in theatre education have expanded their programs to include musical theatre programs and it is time that we do so as well.

Program Goal 1: Theatre Background: Knowledge of the evolution of theatrical art and its resulting modern form, including texts, physical production and performance from ancient to modern times.

Program Goal 2: Learning from Production: Understanding of the importance of a common objective, effective communication, presentation skills, deadline adherence, the role of personal responsibility and interdependence in a collaborative milieu, and the balance of artistic vision with practical necessity in the pursuit of creative outcomes for all component fields within theatre.

Student Learning Objective #1: Ability to analyze dramatic texts from the interpretive perspective of theatre artists/practitioners: directors, designers, and actors.

Student Learning Objective #2: Identify major movements, styles, figures and artistic practices of world theatre history Apply theoretical concepts and historical tools to the investigation of a particular historical period.

Student Learning Objective # 3. Understanding and participation in the mutually supportive roles of the various artists and craft personnel who collaborate to produce a theatrical event.

Student Learning Objective # 4: Practical understanding of the technology involved in theatre production

Student Learning Objective #5: Knowledge of the creative principles and techniques of major acting disciplines and directing styles, as well as methods for working from a relaxed energized state.

Student Learning Objective #6: Demonstration through performance work of the ability to creatively use the principles, techniques, and methods taught.

Student Learning Objective #7: Developed technique in two or more of the Department's areas of specialization (Ballet, Tap, Jazz) culminating in public performance.

Student Learning Objective #8: Understanding and ability to execute the fundamental concepts of music theory, sight-singing, vocal production technique, resulting in successful performances.

c) How does the program relate to the institution's and SUNY's mission and strategic goals and priorities? What is the program's importance to the institution, and its relationship to existing and/or projected programs and its expected impact on them? As applicable, how does the program reflect diversity and/or international perspectives? For doctoral programs, what is this program's potential to achieve national and/or international prominence and distinction?

A musical theatre program serves the strategic priorities of Binghamton University by fulfilling our commitment to "creative activities that shape the world" because Musical Theatre, as the only purely American art form, has emerged from the past to become a center of innovation and creativity in the arts. Premier public universities throughout the country are finding it essential to their programs. Such a program will further augment the university's cultural impact on the local community and will reach the global community through the artistic work created throughout the careers of its alumni. Binghamton's program will provide students with skills demanded of the profession and position them to succeed in this highly competitive career.

Additionally, though we currently teach all of the courses needed for this program, many prospective students decide not to pursue a Theatre degree at Binghamton because they will not end up with BFA degree in musical theatre, which, to their minds, indicates the quality of the program and therefore the quality of their degree. It is clear from our interactions with prospective students that the lack of this degree causes them to choose a different program at a different school. Without this degree offering, we are less competitive with comparable intuitions. Specifically, we are very near to Ithaca College, a very expensive private school with a nationally renowned musical theatre program. With lower tuition and the BFA to offer, Binghamton University will provide a similar education and attract additional applicants interested in a different type of theatre training in their higher education.

This would be highly advantageous for the students who choose Binghamton because a theatre career often involves a prolonged transition from recent college graduate to successful career actor, and smaller loans are highly desirable in this transition. In addition, often Binghamton's students often come from first time college-attending families, underrepresented minorities, and/or immigrant cultures, and might not have the resources demanded by an expensive and exclusive private college. Offering a similar program at Binghamton would present opportunities for young performers coming from these families due to our financial accessibility.

Beyond academe, the professional and commercial musical theatre industry is facing challenges with the changing attitudes toward diverse populations, women, differently abled people, and other minority groups. This program will approach musical theatre ready to contribute to the movement to correct those issues,

while honoring the foundational works that established this artistic genre. Binghamton's program will incorporate contemporary musical theatre offerings that require diverse casts and express the experiences of under-represented minorities. By attracting minority students, as stated above, we strengthen our ability to regularly address the social issues faced and tackled by contemporary musical theatre.

Similarly to the way a diverse population offers more opportunity for innovation in the field, this program will encourage young artists of all origins to engage in interdisciplinary conversations with their peers to create work derived from and in dialogue with the world as they experience it. Demand for this level or type of training is not currently filled by any Eastern NYS SUNY school. Existing SUNY programs backed by a high academic reputation are far removed from the student populations that Binghamton primarily draws from. Unlike performing arts conservatories, Binghamton is a rigorous liberal arts and professional institution well equipped to meet the demand for performing arts training backed by a strong liberal arts and STEM education,.

The program will provide a counterpart to the strong acting program for theatre performance students. Musical theatre is a highly visible part of modern theatre performance and makes up a large portion of the available opportunities for young artists/alumni as they transition to career. A specialization in musical theatre, while still containing a strong foundation of acting coursework, will dramatically expand the range and quantity of work available to these performers. It is no longer educationally responsible to keep the focus as narrow as it has been historically. As part of the University's efforts to provide academic leadership, an available degree in acting without its essential counterparts, voice and dance, is no longer sufficient.

d) How were faculty involved in the program's design? Describe input by external partners, if any (e.g., employers and institutions offering further education)?

The program was developed over 3 years by the newly hired Director for Musical Theatre in combination with the existing Musical Director and Dance program head under the auspices of the Theatre Department's Acting/Directing committee and approved by the Theatre Department as a whole. Career professionals known to the Director were consulted so as to be sure that the program would be as up to date as possible. There was also study of nationally respected existing programs to learn strategies and also seek weaknesses we could plan to avoid.

e) How did input, if any, from external partners (e.g., educational institutions and employers) or standards influence the program's design? If the program is designed to meet specialized accreditation or other external standards, such as the educational requirements in [Commissioner's Regulations for the Profession](#), **append** a side-by-side chart to show how the program's components meet those external standards. If SED's Office of the Professions requires a [specialized form](#) for the profession to which the proposed program leads, **append** a completed form at the end of this document.

There are no external partners, but we did consult and follow the guidance of theatre professionals who both practice and mentor upcoming professionals. Staying abreast of the current trends as well as consulting freelance directors and casting directors that hire young artists are crucial to producing students with the potential to succeed. None of the other special cases apply here. There are no relevant certifications.

f) Enter anticipated enrollments for Years 1 through 5 in the table below. How were they determined, and what assumptions were used? What contingencies exist if anticipated enrollments are not achieved?

Year	Anticipated Headcount Enrollment			Estimated FTE
	Full-time	Part-time	Total	
1	5	0	5	12
2	10	0	10	13
3	15	1	16	13
4	20	2	22	13
5	25	3	28	13

g) Outline all curricular requirements for the proposed program, including prerequisite, core, specialization (track, concentration), internship, capstone, and any other relevant component requirements, but do not list each General Education course.

Course Title	Credits
THEA 203: Technical Production	4
THEA 207: Actor Trng I – Basic Processes	4
Run Crew – THEP 216: Run Crew	2
Scenery – THEP 270: Prod. Lab: Scene Shop	2
Music skills – MUS 121: Mus. Fundamentals	2
Music Skills – MUS 141: Beginning Piano	2
Dance Technique – THEA 226: Dance Technique I: Jazz 4 cr.	4
Dance Technique – THEA 225 Dance Technique I: Ballet 4 cr.	4
Dance Technique – THEA 223: Dance Technique I: Tap 2 cr.	2
Voice Lessons – THEP 262: Perf. Practicum: Music (1-2 credits, taken 4 semesters)	4
Subtotal	30
SUNY/Binghamton General Education	
Social Science	4
Foreign Language	4
Basic Communication	4
Mathematics	4
The Arts	4
Natural Sciences	4
American History	4
Western Civilization/ Other World	4
Humanities	4
Activity/Wellness	2

Course Title	Credits
Upper Level Concentration Courses	
THEA 304: History of the Theatre	4
THEA 306: Intro to World Dramatic Literature	4
THEA 307: Intermediate Acting: Meisner	4
THEA 308: Intermediate Acting: Scene Study I	4
THEA 310: Actor Training: Body Work	4
THEA 311: Actor Training: Voice Work	4
Theatre History elective – THEA 309: Performance & Modern Culture or equivalent	4
THEA 389(O): Techniques of Musical Theatre	4
THEA 489(O): Advanced Musical Thtr. Tech.	4
Musical Theatre Performance elective (1 credit, taken 4 semesters)	4
Voice Lessons – THEP 362/462: Perf. Practicum: Music (1-2 credits, taken 4 semesters)	4
Costumes – THEP 373: Prod. Lab: Cost. Shop	2
Subtotal	46

Subtotal	38		
Lower Level Electives	12		
Total required credits: 126			

h) Program Impact on SUNY and New York State

h)(1) *Need:* What is the need for the proposed program in terms of the clientele it will serve and the educational and/or economic needs of the area and New York State? How was need determined? Why are similar programs, if any, not meeting the need?

Many students pursue undergraduate education seeking professional-level musical theatre training while also pursuing what their parents may call a more “practical” major. These students consider our lack of a musical theatre program a “deal breaker” and therefore do not apply to this university. Offering a musical theatre major will surely deliver more high-quality applicants to the university. We anticipate that once we have established a desirable musical theatre program, we may need to hold auditions for entry, as is frequently the case with BFA programs, but rarely BA degrees. Having a program with stringent barriers to entry will elevate our perceived status to that of a more desirable theatre program.

Many excellent theatre students also study the liberal arts at the highest level, both to be well-rounded and to further explore their own artistic potential. Binghamton’s successes in these areas as an educational institution enable us to encourage interdisciplinary study and approaches leading to innovation in artistic fields, an ability that siloed arts programs sorely lack. Other departments in the arts, such as Music and Art Studio, have similarly multifaceted students. Having access to these opportunities is financially, educationally, and holistically desirable to the modern student.

As stated above, there are no similar programs at University Centers or SUNY colleges of eastern New York State. Binghamton’s program offers students of all backgrounds and economic levels the opportunity to pursue musical theatre training without incurring the massive debt of a private college.

h)(2) *Employment:* For programs designed to prepare graduates for immediate employment, use the table below to list potential employers of graduates that have requested establishment of the program and state their specific number of positions needed. If letters from employers support the program, they may be **appended** at the end of this form.

Employer	<i>Need: Projected positions</i>	
	In initial year	In fifth year
N/A: Theatre artists are predominantly Independent Contractors		

- h)(3) *Similar Programs:*** Use the table below to list similar programs at other institutions, public and independent, in the service area, region and state, as appropriate. Expand the table as needed. **NOTE:** *Detailed program-level information for SUNY institutions is available in the [Academic Program Enterprise System \(APES\)](#) or [Academic Program Dashboards](#). Institutional research and information security officers at your campus should be able to help provide access to these password-protected sites. For non-SUNY programs, program titles and degree information – but no enrollment data – is available from [SED’s Inventory of Registered Programs](#).*

Institution	Program Title	Degree	Enrollment
Ithaca College	Musical Theatre	BFA	
Syracuse University	Musical Theatre	BFA	
Pace University	Musical Theatre	BFA	
U. at Buffalo	Musical Theatre	BFA	37
SUNY Fredonia	Musical Theatre	BFA	52

- h)(4) *Collaboration:*** Did this program’s design benefit from consultation with other SUNY campuses? If so, what was that consultation and its result? **We referred to some Musical Theatre programs within the SUNY system in addition to the nationally recognized programs we aspire to parallel.**
- h)(5) *Concerns or Objections:*** If concerns and/or objections were raised by other SUNY campuses, how were they resolved? **None so far**
- h)(6) *Undergraduate Transfer:*** The State University views as one of its highest priorities the facilitation of transfer for undergraduate students. To demonstrate adequate planning for transfer under [SUNY’s student mobility policy](#), **Section 9** of this form on **SUNY Undergraduate Transfer** must be completed for programs leading to Associate in Arts (A.A.) and Associate in Science (A.S.) and for baccalaureate programs anticipating transfer enrollment.

2.4. Admissions

- a)** What are all admission requirements for students in this program? Please note those that differ from the institution’s minimum admissions requirements and explain why they differ.
In addition to the university’s requirements, this program would soon require an audition adjudicated by the musical theatre faculty. Adequate singing, dancing, and acting aptitude would be required.
- b)** What is the process for evaluating exceptions to those requirements?
None
- c)** How will the institution encourage enrollment in this program by persons from groups historically underrepresented in the institution, discipline or occupation?
With the ability to offer this degree, the Theatre Department will be able to begin recruiting from the metropolitan New York area, particularly from performing arts high schools. Students from these schools often lack the financial resources found in suburban communities yet still have the talent to be successful. Especially with the creation of the Excelsior scholarship, students of the lowest resources would still have the option of pursuing the performing arts as a career. There is potential for this program to have great impact through the combination of Excelsior and a BFA.
- In addition to the many ways we think this program will benefit from and attract underrepresented minorities listed above in Section 2.3 c, the university will also offer two annual tuition scholarships for financially disadvantaged students. The department will recruit from various urban High Schools for the performing arts, including not only New York City, but also Long Island, Philadelphia and other major cities. Our onstage programming, in the form of both plays and musical theatre productions, will feature and reflect the experiences of underrepresented minorities. A strong track record and commitment to these various initiatives are likely to attract people from these underrepresented groups.**

2.5. Academic and Other Support Services

Summarize the academic advising and support services available to help students succeed in the program.

Each faculty member will have advising responsibilities for a number of students in combination with the Theatre Department Undergraduate Advisor. A college-wide advising office will also support musical theatre majors with questions outside the major and help with degree planning. The University Tutoring Center, the Writing Center, and the Public Speaking Lab provide academic support for students in their theatre courses and general education courses.

2.6. Prior Learning Assessment

If this program will grant credit based on Prior Learning Assessment, describe the methods of evaluating the learning and the maximum number of credits allowed, **or check here [X] if not applicable.**

2.7. Program Assessment and Improvement

Describe how this program's achievement of its objectives will be assessed, in accordance with [SUNY policy](#), including the date of the program's initial assessment and the length (in years) of the assessment cycle. Explain plans for assessing achievement of students learning outcomes during the program and success after completion of the program. **Append** at the end of this form, **a plan or curriculum map** showing the courses in which the program's educational and, if appropriate, career objectives – from Item 2.3(b) of this form – will be taught and assessed. ***NOTE:** The University Faculty Senate's [Guide for the Evaluation of Undergraduate Programs](#) is a helpful reference.*

We currently assess all existing concentrations annually. The Musical Theatre BFA will be assessed similarly to the Acting/Directing concentration, but with modification of the learning outcomes to include dance and voice as well. As part of our current assessment measures, we track students after they leave the university for five years to see how they are progressing. Musical theatre students will showcase their acting, dancing, and singing work each semester for the department faculty, which along with classwork will inform the assessment process that is already established. The curriculum map with program goals and student learning objectives is attached as Appendix 1

Our annual assessment takes the form of an annual meeting in which all members of the BFA program will meet and discuss each student's progress and help guide their study for the next year. We will assess them according to the criteria stated in section 2.3 b with input from class projects, dance recitals, singing recitals, papers, auditions, stage performances and technical support work. We will also consider all of these assessment measures in terms of how students executed them with respect to attitude, professional practice, work habits, and collaborative skills. At this point we have three years of surveys to consider.

In addition to assessment surveys, the Theatre Department has a long history of maintaining relationships with its alumni who not only serve as statistics but also act as informants about the profession. Alumni also commonly visit to offer advice and training to our current students. Graduates of the department from over 30 years have traceable Broadway and regional careers as well as having entered educational theatre or adjacent performance work.

Section 3. Program Schedule and Curriculum

Complete the **SUNY Undergraduate Program Schedule** to show how a typical student may progress through the program. This is the registered curriculum, so please be precise. Enter required courses where applicable, and enter generic course types for electives or options. Either complete the blank Schedule that appears in this section, or complete an Excel equivalent that computes all sums for you, and can be found [here](#). Rows for terms that are not required can be deleted.

NOTES: *The Undergraduate Schedule must show all curricular requirements and demonstrate that the program conforms to SUNY's and SED's policies.*

- *It must show how a student can complete all program requirements within [SUNY credit limits](#), unless a longer period is selected as a format in Item 2.1(c): two years of full-time study (or the equivalent) and 64 credits for an associate degree, or four years of full-time study (or the equivalent) and 126 credits for a bachelor's degree. Bachelor's degree programs should have at least 45 credits of [upper division study](#), with 24 in the major.*
- *It must show how students in A.A., A.S. and bachelor's programs can complete, within the first two years of full-time study (or 60 credits), no fewer than 30 credits in [approved SUNY GER courses](#) in the categories of Basic Communication and Mathematics, and in at least 5 of the following 8 categories: Natural Science, Social Science, American History, Western Civilization, Other World Civilizations, Humanities, the Arts and Foreign Languages*
- *It must show how students can complete [Liberal Arts and Sciences \(LAS\) credits](#) appropriate for the degree.*
- *When a SUNY Transfer Path applies to the program, it must show how students can complete the number of SUNY Transfer Path courses shown in the [Transfer Path Requirement Summary](#) within the first two years of full-time study (or 60 credits), consistent with SUNY's [Student Seamless Transfer policy](#) and [MTP 2013-03](#).*
- *Requests for a program-level waiver of SUNY credit limits, SUNY GER and/or a SUNY Transfer Path require the campus to submit a [Waiver Request](#) –with compelling justification(s).*

EXAMPLE FOR ONE TERM: Undergraduate Program Schedule

Term 2: Fall 20xx	Credits per classification							
Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Prerequisite(s)	
ACC 101 Principles of Accounting	4			4	4			
MAT 111 College Mathematics	3	M	3	3			MAT 110	
CMP 101 Introduction to Computers	3							
HUM 110 Speech	3	BC	3			X		
ENG 113 English 102	3	BC	3					
Term credit total:	16	6	9	7	4			

Special Cases for the Program Schedules:

- *For a program with multiple tracks or with multiple schedule options (such as full-time and part-time options), use one Program Schedule for each track or schedule option. Note that licensure qualifying and non-licensure qualifying options cannot be tracks; they must be separate programs.*
- *When this form is used for a multi-award and/or multi-institution program that is not based entirely on existing programs, use the schedule to show how a sample student can complete the proposed program. **NOTE:** Form 3A, [Changes to an Existing Program](#), should be used for new multi-award and/or multi-institution programs that are based entirely on existing programs.*
- *[SUNY policy](#) governs the awarding of two degrees at the same level.*
- *Minors require neither SUNY approval nor SED registration.*

a) If the program will be offered through a nontraditional schedule (i.e., not on a semester calendar), what is the schedule and how does it impact financial aid eligibility? **NOTE:** Consult with your campus financial aid administrator for information about nontraditional schedules and financial aid eligibility. **N/A**

b) For **each existing course** that is part of the proposed undergraduate major (including cognates and restricted electives, but not including general education), **append a catalog description** at the end of this document. **Attached**

c) For **each new course** in the undergraduate program, **append a syllabus** at the end of this document. **NOTE:** Syllabi for all courses should be available upon request. Each syllabus should show that all work for credit is college level and of the appropriate rigor. Syllabi generally include a course description, prerequisites and corequisites, the number of lecture and/or other contact hours per week, credits allocated (consistent with [SUNY policy on credit/contact hours](#)), general course requirements, and expected student learning outcomes. **No new courses. We are only asking for the degree.**

d) If the program requires external instruction, such as clinical or field experience, agency placement, an internship, fieldwork, or cooperative education, **append** a completed [External Instruction](#) form at the end of this document. **N/A**

NOTE: The University Faculty Senate’s *Internships and Co-ops, A Guide for Planning, Implementation and Assessment* is a helpful reference: <http://www.system.suny.edu/media/suny/content-assets/documents/faculty-senate/Internship-Guide-update-10.19.16.pdf>

Section 4. Faculty

a) Complete the **SUNY Faculty Table** on the next page to describe current faculty and to-be-hired (TBH) faculty.

b) **Append** at the end of this document position descriptions or announcements for each to-be-hired faculty member.

NOTE: CVs for all faculty should be available upon request. Faculty CVs should include rank and employment status, educational and employment background, professional affiliations and activities, important awards and recognition, publications (noting refereed journal articles), and brief descriptions of research and other externally funded projects. New York State’s requirements for faculty qualifications are in Regulation 52.2 <http://www.highered.nysed.gov/ocue/lrp/rules.htm>.

c) What is the institution’s definition of “full-time” faculty?

Theatre Department full-time faculty carry a 3/3 load meaning three course equivalents in the fall semester and three in the spring. In addition to teaching responsibilities, there is an expectation of research, which in performance faculty means maintaining a professional career in addition to their academic one.

SUNY Faculty Table

Provide information on current and prospective faculty members (identifying those at off-campus locations) who will be expected to teach any course in the major. Expand the table as needed. Use a separate Faculty Table for each institution if the program is a multi-institution program.

(a)	(b)	(c)	(d)	(e)	
Faculty Member Name and Title/Rank (Include and Identify Program Director with an asterisk.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications, licenses
PART 1. Full-Time Faculty					
Barbara Wolfe, Associate Professor, Program Director*	100	THEP 373: Prod. Lab: Cost. Shop	MFA, New York University BA, Binghamton University	Costume Design	
Tommy Iafate, Assistant Professor	100	THEA 389O: Tech of Musical Theatre THEA 489O: Adv. Musical Thtr. Tech.	MFA, Western Illinois University BA, Rhode Island College;	Directing	
Elizabeth Mozer, Associate Professor	100	THEA 308: Intermediate Acting: Scene Study I	MFA, University of Pittsburgh BA, The College at Brockport (SUNY)	Theatre: Performance Pedagogy	
Anne Brady, Professor	100	THEA 310: Actor Training: Body Work THEA 311: Actor Training: Voice Work	MFA, Brandeis University BA, Holy Cross College	Theatre: Acting, Professional Actor Training	
Thomas Kremer, Professor	100	THEA 307: Intermediate Acting: Meisner	BA, MA, University of Connecticut	Theatre: Acting	
David Wynen, Assistant Professor	100	THEA 223: Dance Tech I: Tap	BFA, MFA, PhD, University of Ballarat BA, LaTrobe University	Music Theatre, Choreography	
David Bisaha, Assistant Professor	100	THEA 304: History of the Theatre THEA 309: Performance & Modern Culture	MA, PhD, University of Pittsburgh BA, College of William and Mary	Theatre History and Theory	
Laura Hawkes Asst. Prof.	100	THEP 270: Prod. Lab: Scene Shop	MFA, University of California at Los Angeles	Theatre Design	
Part 2. Part-Time Faculty					
Donald Guido, Prof Staff	100	THEP 216: Run Crew	BA	Technical Theatre	
Craig Saeger, Adjunct Lecturer	100	THEA 203: Technical Production	MA, Binghamton University BFA Ithaca College	Lighting/Technical Theatre	
Kevin Oakes, Adjunct Lecturer	100	THEA 306: Intro to World Dramatic Literature	BA, Bard College	Literary Criticism with a focus on Dramatic Literature	
Joellen Kuhlman, Adjunct Lecturer	25	THEA 226: Dance Tech. I: Jazz THEA 225: Dane Tech I: Ballet	BA, Point Park University	Jazz Dance	
Sarah Simmons, Adjunct Lecturer	25	THEA 207: Actor Trng I – Basic Processes	MA, City University of New York School of Professional Studies BFA, Ithaca College	Applied Theatre	
Kelley Hamilton, Adjunct Lecturer	25	THEP 362: Perf. Practicum: Music THEP 462: Perf. Practicum: Music	MM	Music	

Part 3. Faculty To-Be-Hired (List as TBH1, TBH2, etc., and provide title/rank and expected hiring					
TBH 1 Musical Director, Lecturer	100	MUS 121: Mus. Fundamentals MUS 141: Beginning Piano	MFA	Music Direction	

Section 5. Financial Resources and Instructional Facilities

- a) What is the resource plan for ensuring the success of the proposed program over time? Summarize the instructional facilities and equipment committed to ensure the success of the program. Please explain new and/or reallocated resources over the first five years for operations, including faculty and other personnel, the library, equipment, laboratories, and supplies. Also include resources for capital projects and other expenses.

The Theatre Department currently has three full time positions whose skills cover the major areas of musical theatre. (To be clear, we are currently searching for a Musical Director, but the position has existed for several years and we are now hiring a replacement. This is why the music director appears as a TBH position, but is not in need of funding.) In addition, the department has acting teachers, historians/theorists, dance teachers, and an array of staff and faculty who make up the technical/design component of theatre production. All courses necessary for the Musical Theatre BFA are already being taught by existing teachers. To fulfill the BFA requirements, a student will take all required courses in the BA program, plus additional musical theatre, music, and dance courses (currently offered but not required) and repetitions of existing classes. Singing lessons are now offered as electives, and musical theatre students will take them as requirements every semester. Dance classes will also be required for several semesters. We anticipate that as the program reaches capacity, additional requirements such as Musical Theatre History will be included. We intend that by staggering when these classes are offered, these classes can be covered within existing faculty loads.

In recent years, the Theatre Department has geared its hires to support this program and is now ready to support a conservatory style degree such as the BFA in Musical Theatre. The department consists of voice and music specialists who will provide singing technique, musical skills, and an understanding of vocal health. The dance courses, taught by dance faculty, will cover dance technique and performance styles essential to contemporary musical theatre. Additionally, holistic courses in musical theatre performance will synthesize acting, singing, and dance to ensure that the performer is successful in these areas simultaneously, stressing the importance of a unified performance that will make graduates of this program clear and strong musical theatre storytellers. With the faculty and staff, we now have or are already approved to hire, we will be able to cover all areas and produce a well-rounded musical theatre artist.

Producing musical theatre productions requires additional rehearsal spaces, which are a commodity in the Fine Arts building at Binghamton University. It is possible that the availability of these space to non-theatre students will be decreased by the introduction of the program, which will be a welcome change to how departmental spaces are utilized.

We may find that the new program will necessitate that some classes be offered less often in order to adjust to the shifted demands and in order to keep faculty loads consistent. We are confident that we can still meet the requirements of both programs.

- b) Complete the five-year SUNY Program Expenses Table, below, consistent with the resource plan summary. Enter the anticipated academic years in the top row of this table. List all resources that will be engaged specifically as a result of the proposed program (e.g., a new faculty position or additional library resources). If they represent a continuing cost, new resources for a given year should be included in the subsequent year(s), with adjustments for inflation or negotiated compensation. Include explanatory notes as needed.

SEE BELOW

SUNY Program Expenses Table

Program Expense Categories	Expenses in dollars					
	Before Start	Academic Year 1	Academic Year 2	Academic Year 3	Academic Year 4	Academic Year 5
a) Personnel (including faculty and all others)	0	0	0	0	0	0
(b) Library	0	0	0	0	0	0
(c) Equipment	0	0	0	0	0	0
(d) Laboratories	0	0	0	0	0	0
(e) Supplies	0	0	0	0	0	0
(f) Capital Expenses	0	0	0	0	0	0
(g) Other (Specify):	0	0	0	0	0	0
(h) Sum of Rows Above	0	0	0	0	0	0

Section 6. Library Resources

a) Summarize the analysis of library collection resources and needs *for this program* by the collection librarian and program faculty. Include an assessment of existing library resources and accessibility to those resources for students enrolled in the program in all formats, including the institution’s implementation of SUNY Connect, the SUNY-wide electronic library program.

The only library needs will be for scripts and scores, which are already built into our budget annually to support existing classes.

b) Describe the institution’s response to identified collection needs and its plan for library development.

N/A

Section 7. External Evaluation

SUNY requires external evaluation of all proposed bachelor’s degree programs, and may request an evaluation for a proposed associate degree or certificate program in a new or emerging field or for other reasons.

Is an external evaluation required? [] No [] Yes

If yes, list below all SUNY-approved evaluators who conducted evaluations (adding rows as needed), and **append at the end of this document** each original, signed [External Evaluation Report](#). **NOTE:** *To select external evaluators, a campus sends 3-5 proposed evaluators’ names, titles and CVs to the assigned SUNY Program Reviewer, expresses its preferences and requests approval.*

<p><u>Evaluator #1</u> Name: Title: Institution:</p>	<p><u>Evaluator #2</u> Name: Title: Institution:</p>
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Section 8. Institutional Response to External Evaluator Reports

As applicable, **append** at the end of this document a single *Institutional Response* to all *External Evaluation Reports*. **N/A**

Section 9. SUNY Undergraduate Transfer

The State University views as one of its highest priorities the [facilitation of transfer](#).

- a) For a **proposed Associate in Arts (A.A.) or an Associate in Science (A.S.) degree**, demonstrate that the program’s graduates will be able to transfer into at least two parallel SUNY baccalaureate programs and complete them within two additional years of full-time study, per [SUNY policy](#), by listing the transfer institutions below and **appending** at the end of this document:
 - two completed [SUNY Transfer Course Equivalency Tables](#), one for each transfer institution; and
 - a letter from the Chief Academic Officer of each transfer institution asserting acceptance of the completed Transfer Course Equivalency Table.

Program proposals must include two articulation agreements with parallel programs. Every effort should be made to obtain two SUNY articulation agreements for this requirement. In the event that such articulations are not possible, campuses are encouraged to work with their campus reviewer to find appropriate alternatives.

Baccalaureate Degree Institution	Baccalaureate Program SED Code and Title	Degree

- b) For a **proposed baccalaureate program**, document articulation with at least two parallel SUNY associate degree programs for seamless transfer, by **appending documentation of articulation**, such as [SUNY Transfer Course Equivalency Tables](#) and/or letters of support from Chief Academic Officers at associate degree institutions or their designees. **If transfer does not apply to this program, please explain why.**

Associate Degree Institution	Associate Program SED Code and Title	Degree

The Theatre Department offers a BA degree that follows the SUNY Theatre Transfer Path and allows for ease in transferring to Binghamton. While we invite all students interested in the BFA to transfer, we expect the typical applicant to this program to start the degree at Binghamton University.

NOTE: Transfer course equivalency tables are needed, despite SUNY Transfer Paths, to ensure that all courses in an A.A. or A.S. program will be accepted for transfer. Official SED program titles and codes can be found on NYSED's Inventory of Registered Programs [here](#).

Section 10. Application for Distance Education

- a) Does the program's design enable students to complete 50% or more of the course requirements through distance education? No Yes. If yes, **append** a completed [SUNY Distance Education Format Proposal](#) at the end of this proposal to apply for the program to be registered for the distance education format.
- b) Does the program's design enable students to complete 100% of the course requirements through distance education? No Yes

Section MPA-1. Need for Master Plan Amendment and/or Degree Authorization

- a) Based on guidance on [Master Plan Amendments](#), please indicate if this proposal requires a Master Plan Amendment.
 No Yes, a completed [Master Plan Amendment Form](#) is **appended** at the end of this proposal.
- b) Based on *SUNY Guidance on Degree Authorizations* (below), please indicate if this proposal requires degree authorization.
 No Yes, once the program is approved by the SUNY Provost, the campus will work with its Campus Reviewer to draft a resolution that the SUNY Chancellor will recommend to the SUNY Board of Trustees.

SUNY Guidance on Degree Authorization. Degree authorization is required when a proposed program will lead to a [new degree](#) (e.g., B.F.A., M.P.H.) at an existing level of study (i.e., associate, baccalaureate, first-professional, master's, and doctoral) in an existing disciplinary area at an institution. Disciplinary areas are defined by the [New York State Taxonomy of Academic Programs](#). Degree authorization requires approval by the SUNY Provost, the SUNY Board of Trustees and the Board of Regents.

List of Appended and/or Accompanying Items

- a) **Appended Items:** If materials required in selected items in Sections 1 through 4 and Sections 9, 10 and MPA-1 of this form apply to this proposal, they should be appended as part of this document, after this page, with continued pagination. In the first column of the chart below, please number the appended items, and append them in number order.

Number	Appended Items	Reference Items
N/A	<i>For multi-institution programs, a letter of approval from partner institution(s)</i>	Section 1, Item (e)
N/A	<i>For programs leading to professional licensure, a side-by-side chart showing how the program's components meet the requirements of specialized accreditation, Commissioner's Regulations for the Profession, or other applicable external standards</i>	Section 2.3, Item (e)
N/A	<i>For programs leading to licensure in selected professions for which the SED Office of Professions (OP) requires a specialized form, a completed version of that form</i>	Section 2.3, Item (e)
N/A	<i>OPTIONAL: For programs leading directly to employment, letters of support from employers, if available</i>	Section 2, Item 2.3 (h)(2)
1	<i>For all programs, a plan or curriculum map showing the courses in which the program's educational and (if appropriate) career objectives will be taught and assessed</i>	Section 2, Item 7
2	<i>For all programs, a catalog description for each existing course that is part of the proposed undergraduate major (including cognates and restricted electives)</i>	Section 3, Item (b)
N/A	<i>For all programs with new courses in the major, syllabi for all new courses in a proposed undergraduate major</i>	Section 3, Item (c)
N/A	<i>For programs requiring external instruction, a completed External Instruction Form and documentation required on that form</i>	Section 3, Item (d)
3	<i>For programs that will depend on new faculty, position descriptions or announcements for faculty to-be-hired</i>	Section 4, Item (b)
N/A	<i>For all A.A. and A.S. programs, Transfer Equivalency Tables and letters of support from at least two SUNY baccalaureate institutions; for baccalaureate programs that anticipate transfer student enrollment, documentation of seamless transfer with at least two SUNY two-year programs</i>	Section 9
N/A	<i>For programs designed to enable students to complete at least 50% of the course requirements at a distance, a Distance Education Format Proposal</i>	Section 10
N/A	<i>For programs requiring an MPA, a Master Plan Amendment Form</i>	Section MPA-1

- b) **Accompanying Items - External Evaluations and Institutional Response:** If Sections 7 and 8 of this form indicate that external evaluation is required as part of this proposal, please send a separate electronic document to program.review@suny.edu that contains the original, signed *External Evaluation Reports* and a single *Institutional Response* to all reports. The file name should indicate the campus, program title, award and content of the file (e.g., BuffaloU-English-PhD-ExEval).

Appendix 1: Curriculum Map

Program Goal 1: Theatre Background: Knowledge of the evolution of theatrical art and its resulting modern form, including texts, physical production and performance from ancient to modern times.

Program Goal 2: Learning from Production: Understanding of the importance of a common objective, effective communication, presentation skills, deadline adherence, the role of personal responsibility and interdependence in a collaborative milieu, and the balance of artistic vision with practical necessity in the pursuit of creative outcomes for all component fields within theatre.

Student Learning Objective #1: Ability to analyze dramatic texts from the interpretive perspective of theatre artists/practitioners: directors, designers, and actors.

Student Learning Objective #2: Identify major movements, styles, figures and artistic practices of world theatre history Apply theoretical concepts and historical tools to the investigation of a particular historical period.

Student Learning Objective # 3. Understanding and participation in the mutually supportive roles of the various artists and craft personnel who collaborate to produce a theatrical event.

Student Learning Objective # 4: Practical understanding of the technology involved in theatre production.

Student Learning Objective #5: Knowledge of the creative principles and techniques of major acting disciplines and directing styles, as well as methods for working from a relaxed energized state.

Student Learning Objective #6: Demonstration through performance work of the ability to creatively use the principles, techniques, and methods taught.

Student Learning Objective #7: Developed technique in two or more of the department's areas of specialization (Ballet, Tap, Jazz) culminating in public performance.

Student Learning Objective #8: Understanding and ability to execute the fundamental concepts of music theory, sight-singing, vocal production technique, resulting in successful performances.

<i>Binghamton University: Theatre Dept. Course Alignment with Program Goals and Student Learning Objectives</i>	<i>THEA 203</i>	<i>THEA 207 or 208</i>	<i>THEA 304</i>	<i>THEA 306</i>	<i>THEA 307</i>	<i>THEA 308</i>	<i>THEA 309 or equiv. elective</i>	<i>THEA 310</i>	<i>THEA 311</i>	<i>THEP 270, 373</i>	<i>THEP 216</i>	<i>MUS 121</i>	<i>THEP 262/ 362</i>	<i>Music Skills Electi ves</i>	<i>THEA 223</i>	<i>THEA 225</i>	<i>THEA 226</i>	<i>THEA 3890</i>	<i>THEA 4890</i>	<i>MT Perf Elective</i>
Program Goal #1	X		X				X			X	X							X	X	
Program Goal #2	X		X				X			X	X							X	X	
Student Learning Objective #1	X	X		X		X		X	X									X	X	X
Student Learning Objective #2			X	X			X											X	X	X
Student Learning Objective #3	X	X			X	X		X	X	X	X				X	X	X	X	X	X
Student Learning Objective #4	X		X							X	X									X
Student Learning Objective #5		X			X	X		X	X				X	X	X	X	X	X	X	X
Student Learning Objective #6		X			X	X		X	X									X	X	X
Student Learning Objective #7															X	X	X			X
Student Learning Objective #8												X	X	X				X	X	X

Appendix 2: Course Descriptions

SUBJ.	Numb.	TITLE SHORT DESC	COURSE TEXT NARRATIVE
THEA	203	Technical Production	Lectures and discussions on the technical elements that make a theatre production. Class delves into introductory material on designers and their functions; scenic and costume construction techniques; stage rigging, hardware and material; sound; stage procedures and safety. Simple drafting projects and the ability to read floor plans and stage elevations are stressed. Corequisite: THEP 213 or 214 or 215 or 216. Required for majors. 4 credits Offered Fall and Spring semester.
THEA	207	Actor Trng I - Basic Processes	Development of student's awareness of self and the means of focusing that awareness into stage characterizations. Special attention given to finding the character in the play. The nomenclature of acting, physical characterization, the playing of objectives and character relationships to people and things. Includes rehearsal and performance of exercises and scenes. Notes: THIS COURSE IS APPROPRIATE FOR FIRST-YEAR STUDENTS. Offered in Fall and Spring. 4 credits.
THEA	208	Acting I	THEA 208 is the advanced section of THEA 207, Acting 1. Therefore, it is intended for students who have had previous acting experience. Development of student's awareness of self and the means of focusing that awareness on stage characterizations. Special attention given to finding the character in the play. Involves text analysis, determining and playing objectives, exploring physical characterization, and developing relationships to people and things. Includes performance of exercises and scenes. Must be prepared for extensive rehearsal outside of class time. Admission by instructor's permission. Audition/interview held first week of classes. Notes: THIS COURSE IS APPROPRIATE FOR FIRST-YEAR STUDENTS. 4 credits Offered Fall semester.
THEA	223	Dance Technique I: Tap	Basic tap technique, terminology and rhythm. Covers beginner level skills and tap history. Offers physical exercise, along with an introduction to the art of tap dancing. For majors and non-majors. Meets two times per week. Experience helpful but not necessary. 2 credits. Offered in Fall and Spring.
THEA	225	Dance Technique I: Ballet	Study of ballet based on the Cecchetti method of teaching, emphasizing fundamentals of ballet. Theory behind balletic movement is discussed and individual attention is given to each student's progress. At the end of the semester, students must demonstrate proficiency in techniques taught. Class work is videotaped and discussed when possible. For majors and non-majors. Meets four times per week. Meets for 75 hours. Repeatable. 4 credits Offered Fall semester.
THEA	226	Dance Technique I: Jazz	Introduces the dancer to many styles of jazz dance, including concert, nightclub, television and film, as well as Broadway. Strenuous and physically demanding class. Previous dance experience helpful. Novices should take Basic Dance first. For majors and non-majors. Meets four times per week. Repeatable. 4 credits Offered Fall and Spring semester.
THEA	304	History of the Theatre	Content and approach examine primary aspects of theatrical performance from the time of the ancient Greeks to approximately 1870. Traces the development of theatre architecture, theatrical design concepts, theatre technology, acting styles and playwriting. Concentration is on Western theatre, but attention is given to non-Western forms when possible and/or appropriate. Required for majors. 4 credits. Offered Fall semester.

SUBJ.	Numb.	TITLE SHORT DESC	COURSE TEXT NARRATIVE
THEA	306	Intro to World Dramatic Lit	Explores the diversity of theatrical literature from ancient times to the present. Students develop a basic understanding of the dramatic experience and become familiar with theatrical practice in a variety of cultures. Investigates the following traditions: ancient Greece and India; medieval and early-modern China and Japan; early-modern and modern Europe; and contemporary Africa and the Americas. Also considers how the study of theatre history stimulates and informs the work of contemporary theatre practitioners. Emphasizes the development of writing and editing skills appropriate to the subject matter. A minimum of 10 pages of finished, carefully prepared critical writing is required. Required for majors. Recommended for Sophomores and above. 4 credits. Offered Fall semester.
THEA	308	Intrmed Acting: Scene Study I	For students who wish to continue the study of acting in greater depth, this acting workshop approaches scene and monologue work in an organic way based on the principles of Stanislavski. Students will deepen their awareness of the acting techniques and concepts originally learned in THEA 207 or 208, and learn new psychophysical methods to explore scene work. Two to three scene presentations required. Repeatable. Please note: Students who received less than a C in THEA 207 or 208 must petition to and receive permission from the Acting/Directing Committee for a waiver in order to enroll in this course. Students who received less than a C+ in any of the following courses: THEA 310, 311 or any 389 performance class must petition to and receive permission from the Acting/Directing Committee for a waiver in order to enroll in this course. Prerequisite: THEA 207 or 208 and 308. THEA 310 or 311 is encouraged. Repeatable. 4 credits. Offered Fall and Spring semester.
THEA	309	Performance & Modern Culture	A decade-by-decade investigation of theatre, dance and other matrixed and non-matrixed performance activities since 1870, noting how they have been influenced by world events and related artistic accomplishments and how performance, in turn, influenced them. Covers Realism, Naturalism, the Russian and French avantgarde of the teens and '20s, Futurism, Expressionism, Existentialism, the Beats, Pop Art, Minimalism, contemporary performance art, and the effects of wars and revolutions. Required for majors. 4 credits. Offered Spring semester.
THEA	310	Actor Training: Body Work	An introduction to movement training for the performing artist, which focuses on physical communication through physical action. Students investigate "self-use" in areas of breathing and alignment, personal habit and body language in order to recognize and eliminate unnecessary tensions and habitual physical patterns, and thereby free themselves to respond creatively. Group and individual exercises. The course also incorporates exercises that apply movement work to characters and scenes. Prerequisite: THEA 207 or 208 or consent of instructor. Students are encouraged to take this course concurrently with THEA 307 or 308. Repeatable. 4 credits.
THEA	311	Actor Training: Voice Work	Introduction to, and exploration of a detailed progression of vocal and physical exercises designed to undo habitual physical and vocal patterns, deepen connection to the breath, and encourage a relaxed and freer use of the vocal mechanism. The text work is drawn from Linklater, Berry, and Rodenberg exercises. Training includes release of breath, opening of resonators, articulation, flexibility in pitch and range, and text work on releasing sound to reflect the range of human emotion and thought. Prerequisite: THEA 207 or 208 and 310, or consent of instructor. Students are encouraged to take this course concurrently with THEA 307 or 308. Repeatable. 4 credits Semester offered varies.

SUBJ.	Numb.	TITLE SHORT DESC	COURSE TEXT NARRATIVE
THEP	213	Production Lab: Scene Shop	Laboratory section of THEA 203. Incorporates practical application of lecture materials. Requires hands-on experience in the Theatre Department Scene Shop. Required for majors. Registration for lab completed after first week of class. Corequisite for THEA 203. 2 credits. Offered Fall and Spring semester.
THEP	214	Production Lab: Costume Shop	Laboratory section of THEA 203. Incorporates practical application of lecture materials. Requires hands-on experience in the Theatre Department Costume Shop. Required for majors. Registration for lab completed after first week of class. Corequisite for THEA 203.2 credits. Offered Fall and Spring semester.
THEP	216	Production Lab: Run Crew	Laboratory section of THEA 203. Incorporates practical application of lecture materials. Requires hands-on experience and participation in backstage crews for Theatre Department productions. Required for majors. Registration for lab completed after first week of class. Corequisite for THEA 203. 2 credits. Offered Fall and Spring semester.
THEP	270	Tech Practicum: Scene Construct	Multiple sections for beginning-level guided scenery construction each half semester. Required for majors. Consent of Instructor. Repeatable. 1-4 credits. Offered Fall and Spring semester.
THEP	362	Performance Practicum: Music	Multiple sections for intermediate-level guided rehearsal and/or pit performance each half semester. Consent of Instructor. Repeatable. 1-4 credits. Offered Fall and Spring semester.
THEP	371	Technical Practicum: Run Crew	Multiple sections for intermediate-level guided stage crew duties each half semester. Required for majors. Consent of Instructor. Repeatable. 1-4 credits. Offered Fall and Spring semester.
THEP	373	Technical Practicum: Costumes	Multiple sections for intermediate-level guided costume duties each half semester. Required for majors. Consent of Instructor. Repeatable. 1-4 credits. Offered Fall and Spring semester.

Appendix 3: Music Director/Lecturer in Theatre:

Budget Title: Lecturer (3-year appointment)

Salary: \$50,000 +/-

This is an academic year appointment in the Theatre dept. with a joint title in the Music Dept.

Candidates Abilities and Duties:

Music direct theatre Department productions. Including:

- Collaborating with the creative team to establish the look, feel, and sound of the production and its characters
- Teaching music to singers
- Running music rehearsals with cast and with orchestra
- Providing piano accompaniment for rehearsals
- Conducting and/or accompanying performances
- Recruiting instrumentalists for pit orchestra and adjusting orchestration as needed
- Administering to all other aspects of the production's musical integrity
- Running vocal warmups in classes and rehearsals

Co-teach and accompany musical theatre performance courses

Coach singers in a diverse array of musical theatre styles (legit, pop, belt, rock, et al.)

Teach foundational music skills to young/pre-professional singers in Music classes designed for theatre students (including basic music theory, sight singing, ear training, etc.)

Advise and train student Music Directors

Actively support a diverse and inclusive collaborative creative environment reflecting the University's diverse student population.

Coordinate with Music Dept. faculty for music students (collaborative pianists, vocalists, instrumentalists) to work on Theatre Dept. productions.

Coordinate with Music Dept. faculty to assure that the training in both departments is compatible and mutually supportive.

While not required, the ability to teach vocal technique in a classroom and/or studio setting to young/pre-professional singers covering a range of styles from classical/legit to contemporary musical theatre/"belt" is also desirable.

Binghamton University is an equal opportunity/affirmative action employer.

Requirements/Qualifications:

- A terminal degree, or a bachelor's degree with substantial experience in the professional musical theatre world
- Exceptional musicianship
- Passion for mentoring young artists
- Ability to build an inclusive learning environment
- A thorough understanding of the musical theatre tradition, including new musicals and emerging trends
- Eagerness to join a dynamic, collaborative department

Preferred Qualifications:

- Undergraduate teaching experience
- Broadway, national tour, and/or major regional theatre credits
- Ability to teach vocal technique covering a range of styles from classical/legit to contemporary musical theatre/"belt"