

## Statement of Diversity and Inclusion

This curriculum was created with intentional awareness of Illinois State University's value of Diversity and Inclusion, aiming to fill in the gaps in what has been a traditionally racist and sexist industry. Our goal in the building of this program was and is to decenter male whiteness in curriculum and production. This program asserts that by weaving in the buried contributions of disenfranchised groups, including but not limited to BIPOC, female, and LGBTQ+ artists, emphasizing self-discovery that explores students' individual life experiences and unique world views, and including diverse perspectives from which disciplines can be taught, we are moving towards recentering the program around a culturally diverse and inclusive practice in theatrical storytelling.

In addition to utilizing resources from the Musical Theatre Educators' Alliance for evaluating and incorporating current and evolving musical theatre pedagogy practices, the curriculum we are proposing has been vetted through faculty at peer institutions with musical theatre programs whose values mirror our initiatives with this program with regard to diversity and inclusion. The processes of crafting the curriculum and sourcing content was heavily influenced by a series of conferences, workshops, and zoom conversations with faculty from Tisch School of the Arts: New Studio on Broadway, which boasts a full-time faculty that is entirely BIPOC, and Howard University, the only HBCU with a concentration in musical theatre.

This sequence was built in collaboration with our acting program which strives to serve every individual student, honoring and celebrating their uniqueness. Through the exposure to diverse stories and perspectives we believe we will elevate the student's artistic excellence ultimately empowering each actor to discover their personal affinity in the profession and their distinctiveness as an actor.

What is not evident in our proposal documents is how we are going to approach student recruitment and the admission process. Musical Theatre programs are, of course, looking for talent, but what happens in the audition process is that meticulously coached audition material can disguise itself as talent and actual talent can be missed due to poor audition preparation. The reality is that audition preparation takes resources. It includes access to private acting, voice, and dance lessons, performance opportunity, and exposure to live professional musical theatre. Each of those things can be completely out of reach for many demographics in our society. We want to deemphasize previous training as a tenet of being accepted in our program. Instead, we want to go out into communities that do not have access to these resources and lead activities that introduce prospective students to the musical theatre and offer workshops that teach audition skills. This approach will increase diversity at Illinois State, while still enabling us to recruit-incredible talent. The School of Theatre and Dance is interested in this approach to redistribute resources for all degree programs.

**ILLINOIS STATE UNIVERSITY REQUEST  
FOR NEW PROGRAM APPROVAL  
*Financial Implication Form***

**Purpose:** Proposed new undergraduate and graduate programs (degrees, sequences, minors, and certificates) must include information concerning how the program will be financially supported to proceed through the curricular process.

**Procedure:** This completed form is to be approved by the Department/School Curriculum Committee chair, department chair/school director, college dean, and Provost prior to submission of the proposal to the College Curriculum Committee.

**Definition:** A "program" can be a degree, a sequence within a degree, a minor, or a certificate. This form is to be used for both undergraduate and graduate programs.

**Complete the following information:**

Department: School of Theatre and Dance

Contact person: Janet Wilson and Maggie Marlin-Hess

Date: July 1, 2020

Proposed new program: Musical Theatre Sequence, housed within the Theatre Major

(Note: if the proposed program is a sequence, please indicate the full degree it is housed within)

**BRIEF DESCRIPTION OF THE PROPOSED PROGRAM**

The proposed Musical Theatre Sequence will train students in the art and craft of acting and allied skills in musical theatre. The curriculum for this sequence will utilize existing courses in acting, dance, and music combined with new courses written specifically for this new sequence. Students will have the opportunity to practice and hone their craft in musical theatre and other plays through the School of Theatre and Dance production program, with additional support for musicals provided by the School of Music. The capstone projects for this sequence include a senior recital of musical theatre material and participation in a virtual showcase, shared with industry professionals in major cities across the U.S.

The goals of this program are to:

1. Project one's self truthfully through word, song, and action into the given circumstances of the text.
2. Develop an expressive singing voice possessing great musical freedom supported by the requisite skills in musicianship and music literacy to create clear storytelling through song.
3. Develop a disciplined, flexible, and engaged body through movement and dance training as both an instrument of characterization and to meet the demands of dance style and technique in musical theatre performance.
4. Prepare students to compete successfully in the profession.

**ENROLLMENTS**

In the table below, summarize enrollment and degrees conferred projections for the program for the first- and fifth-years of operation. If possible, indicate the number of full-time and part-time students to be enrolled each fall term in the notes section. If it is not possible to provide fall enrollments or fall enrollments are not applicable to this program, please indicate so and give a short explanation.

**TABLE  
1**

<b>STUDENT ENROLLMENT AND DEGREE PROJECTIONS FOR THE PROPOSED PROGRAM</b>		
<b>Category</b>	<b>Year One</b>	<b>5<sup>th</sup> Year (or when fully implemented)</b>
Number of Program Majors/Minors (Fall Headcount)	10	40
Annual Full-time-Equivalent Majors/Minors (Fiscal Year)	10	40
Annual Number of Degrees Awarded	0	10

Add any relevant notes for the enrollment table 1 (Students are to be enrolled in a cohort; all students will be enrolled part-time; etc.) as an attachment

**Budget Rationale (as an attachment; include corresponding data in Table 2)**

Provide financial data that document the department or school's capacity to implement and sustain the proposed program and describe the program's sources of funding.

- a. Is the unit's (College, Department, School) current operating budget (contractual, commodities, equipment, etc.) adequate to support the program when fully implemented? If "yes", please explain. If new resources are to be provided to the unit to support the program, what will be the source(s) of these funds? **[Table 2 – Section 1]**
- b. What impact will the new program have on faculty assignments in the department? Will current faculty be adequate to provide instruction for the new program?

Will additional faculty need to be hired, either for the proposed program or for courses faculty of the new program would otherwise have taught? If yes, please indicate whether new faculty members will be full-time or part-time faculty, tenure track or non-tenure track faculty.

**[Table 2 – Section 2]**

- c. Will current staff be adequate to implement and maintain the new program? If "yes", please explain. Will additional staff be hired? Will current advising staff be adequate to provide student support and advisement, including job placement and or admission to advanced studies? If additional hires will be made, please elaborate. **[Table 2 – Section 2]**


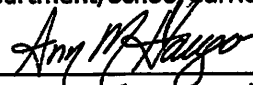
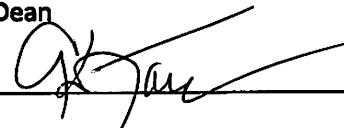
- d. Are the unit's current facilities adequate to support the program when fully implemented? Will there need to be facility renovation or new construction to house the program? (For a new degree program describe in detail the facilities and equipment available to maintain high quality in this program including buildings, classrooms, office space, laboratories, equipment and other instructional technologies for the program). **[Table 2 – Section 3]**
- e. Are library resources adequate to support the program when fully implemented? Please elaborate.
- f. Are there any additional costs not addressed in items a. – d.? If “yes” please explain. **[Table 2 – Section 4]**
- g. Are any sources of funding temporary (e.g., grant funding)? If so, how will the program be sustained once these funds are exhausted?
- h. If this is a graduate program, discuss the intended use of graduate assistantships and where the funding for assistantships would come from.

**Table 2: RESOURCES REQUIREMENTS**

**TABLE 2**

<b>ESTIMATED COSTS OF THE PROPOSED PROGRAM- Only new resources not currently available to the program</b>			
<b>Category</b>	<b>Unit of Measurement</b>	<b>Year One</b>	<b>5<sup>th</sup> Year (or when fully implemented)</b>
<b>Section 1: Operating Expenses</b>			
Including but not limited to: Contractual, Commodities, Equipment, etc.	\$	\$	\$
<b>Section 2: Personnel</b>			
Faculty	FTE	#	#
NTT Faculty .75 FTE		\$	\$30,000*
Other Personnel Costs – All Staff excluding Faculty	\$	\$ 960.00	\$ 3,840
<b>Section 3: Facilities</b>			
Including but not limited to rental, maintenance, etc.	\$	\$	\$
<b>Section 4: Other Costs (itemized)</b>			
Digital Piano/Powered Speaker (Cost covered by SOTD)	\$	\$2,000	\$2,000
•	\$	\$	\$
•	\$	\$	\$
•	\$	\$	\$
•	\$	\$	\$
<b>Total</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>

**Routing and action summary – in sequential order:**

1.  10/27/20  
Department/School Curriculum Committee Chair Date Approved
2.  10/27/20  
Department Chairperson/School Director Date Approved
3. Jean M. Miller 10/27/20  
College Dean Date Approved
4.  10/29/2020  
Provost Date Approved
5. John Tovar 11/10/20  
College Curriculum Committee Chairperson Date Approved
6. \_\_\_\_\_  
Teacher Education Council Chair Date Approved
7. \_\_\_\_\_  
University Curriculum Committee Chairperson Date Approved

**Once approved, include this form with the curricular proposal for the new program.**

## APPENDIX I

### Budget Rationale (corresponding data in Table 2)

Provide financial data that document the department or school's capacity to implement and sustain the proposed program and describe the program's sources of funding.

- a. Is the unit's (College, Department, School) current operating budget (contractual, commodities, equipment, etc.) adequate to support the program when fully implemented? If "yes", please explain. If new resources are to be provided to the unit to support the program, what will be the source(s) of these funds? **[Table 2 – Section 1]**

Yes. This program relies on the same set of resources required for the acting program. The production season will be the same (no added productions). Virtual showcases require minimal costs (as opposed to in-person showcases which would require travel and lodging.)

- b. What impact will the new program have on faculty assignments in the department? Will current faculty be adequate to provide instruction for the new program?

Will additional faculty need to be hired, either for the proposed program or for courses faculty of the new program would otherwise have taught? If yes, please indicate whether new faculty members will be full-time or part-time faculty, tenure track or non-tenure track faculty.

**[Table 2 – Section 2]**

The School of Theatre and Dance has the necessary faculty to teach the Musical Theatre sequence, following the successful hire of a tenure-track faculty member with expertise in Musical Theatre during the 2018-2019 academic year. The new Musical Theatre faculty member can teach all of the new Musical Theatre courses for this sequence. Five additional tenure-track/tenured faculty teach courses in the acting curriculum. Musical Theatre sequence students will take acting courses from all five of those faculty. In addition, two current tenure-track/tenured dance faculty will provide the courses in dance. The vocal faculty in the School of Music will offer private singing voice instruction.

- c. Will current staff be adequate to implement and maintain the new program? If "yes", please explain. Will additional staff be hired? Will current advising staff be adequate to provide student support and advisement, including job placement and or admission to advanced studies? If additional hires will be made, please elaborate. **[Table 2 – Section 2]**

An accompanist/pianist will need to be hired for the Musical Theatre Workshop courses. In the fall semester, for Musical Theatre Workshop I, a musical accompanist/pianist will need to be hired for 2 hours per week (32 hours for the semester). By the third spring of enrollment in this program, a musical accompanist/pianist will need to be hired for 6 hours per week (96 hours for the semester) for Musical Theatre Workshop II and Musical Theatre Workshop III. This need for 32 hours in the fall and 96 hours in the spring will be ongoing when the program is fully enrolled.

When the Musical Theatre program is fully enrolled with 40 students, ideal staffing would be a .75 FTE NTT as an in-house Musical Theatre Director/Coach/Accompanist. This individual would teach the Musical Theatre Musicianship course; accompany prospective students when they audition for the sequence; accompany Musical Theatre Workshops I, II, and III; and provide musical direction, coaching, and accompaniment for Musical Theatre auditions and

productions.

The Academic Advisor for the School of Theatre and Dance will be able to add these students to her advising load.

- d. Are the unit's current facilities adequate to support the program when fully implemented? Will there need to be facility renovation or new construction to house the program? (For a new degree program describe in detail the facilities and equipment available to maintain high quality in this program including buildings, classrooms, office space, laboratories, equipment and other instructional technologies for the program). **[Table 2 – Section 3]**

The facilities in the Wonsook Kim College of Fine Arts are adequate to support this program. However, when the new building project is complete, students will have new and/or renovated spaces to learn and practice their craft.

Musical Theatre courses require the same type of classroom as acting, voice, and movement classes that we already teach, and we have flexibility to add the Musical Theatre courses to this rotation.

The School will continue to produce musicals and other plays that need new equipment, regardless of whether the Musical Theatre program begins or not. Additionally, the production program for the School of Theatre and Dance needs to regularly update its equipment. Much of this equipment is obsolete in a few years from the date of purchase. However, The School is able to purchase some of the lower cost, most urgently needed items from the Production Budget/Box Office Income. Most of the more expensive lighting and sound equipment is requested through Provost Enhancement Funds each spring. Faculty do occasionally find grants that will fund equipment and apply for them.

- e. Are library resources adequate to support the program when fully implemented? Please elaborate.

In researching this, we have discovered that Milner Library has excellent resources to support this program. All of these resources will be located in one place for easy access for Musical Theatre students.

- f. Are there any additional costs not addressed in items a. – d.? If “yes” please explain.  
**[Table 2 – Section 4]**

There should be a plan to purchase a digital piano with a powered speaker every three years. This is essential for teaching the Musical Theatre curriculum and will save on the costs of tuning acoustic pianos every time they are moved.

- g. Are any sources of funding temporary (e.g., grant funding)? If so, how will the program be sustained once these funds are exhausted?

This program will not rely on any external grants. Internal grant funding is generally used to hire guest artist directors or designers, or to meet the specific technical demands of a particular production. The temporary funding that is necessary for this program, however, is the income from ticket sales received annually. 60% of the funding for the School's production program is supported by box office sales. This is the same risk incurred for all theatre and dance sequences in the program.

- h. If this is a graduate program, discuss the intended use of graduate assistantships and where the





**ILLINOIS STATE  
UNIVERSITY**  
*Illinois' first public university*

Wonsook Kim College of Fine Arts  
**School of Music**

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Campus Box 5660  
Normal, IL 61790-5660  
Telephone: (309) 438-7631  
Facsimile: (309) 438-5833

July 3<sup>rd</sup>, 2020

To Whom It May Concern:

On behalf of the School of Music, I am writing this letter to document support for the proposed Bachelor of Arts in Musical Theater degree, housed in the School of Theater and Dance, and to document the School of Music's committed instructional contribution to the degree sequence.

The School of Music offered a music degree in musical theater some years ago; however, administrators and faculty determined that the degree sequence would be a better fit in the School of Theater and Dance, keeping in line with national trends and expectations; therefore, the School of Music's sequence was phased out. The College of Fine Art's goal to offer the degree in the School of Theater and Dance will be realized with this proposed degree sequence.

The proposed degree sequence will have a positive impact on the College of Fine Arts, and our college is well-suited to house such a degree. With outstanding faculty in theater, dance, and music, the students in this program will receive excellent training in all areas and will have multiple performance opportunities. The "cream of the crop" students that are expected to be accepted into the program will strengthen the quality of our CFA productions, including joint collaborations between the School of Theater and Dance and the School of Music. The School of Music and School of Theater and Dance have already articulated an agreement to produce one full musical production in collaboration with the ISU Orchestra every other spring.

The proposed degree sequence includes a commitment that the School of Music will provide three semesters of Applied Voice for each musical theater major. As a School, we have determined that we can absorb this load into our current tenure-track and non-tenure-track applied voice positions. The applied instruction load for all instruments/voices in the School of Music are typically lighter in the spring, when more of our music majors are student teaching. This aligns well with the musical theater sequence, which will require more hours of applied voice instruction during spring semester compared to fall semester. Additionally, the voice faculty will be part of the audition process for admitting students to the degree, and will have the right to deny admittance if a student does not demonstrate a projected path towards success in the degree. The voice faculty and the director of the musical theater program are in agreement as to what student and faculty expectations will be for applied lessons. The School of Music appreciates that music majors will be permitted to take the SOTD "Acting for Musical Theater" course, which will appeal to some voice and choral education majors in particular.

This degree sequence is a very positive step for the College of Fine Arts. The School of Music fully supports the endeavor, and we look forward to welcoming the first class of musical theater majors in the near future.

*An equal opportunity/affirmative action university encouraging diversity*



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Facsimile: (309) 438-5833

Please feel free to contact me if there are any further questions.

Sincerely,

A handwritten signature in black ink, appearing to read "Adriana Ransom".

Adriana Ransom  
Interim Director, School of Music

cc. Applied Voice Faculty:

Debra Austin  
John Koch  
Daniel Schuetz  
Elizabeth Thompson  
Justin Vickers  
Michelle Vought

cc. SOM administrators

Christine Hansen, Lead Academic Advisor  
David Collier, Associate Director of the School of Music