# http://www.ric.edu/webcommunications/images/SealWithText_Small_Black.pngUNDERGRADUATE CURRICULUM COMMITTEE (UCC)PROPOSAL FORM

## Cover page scroll over blue text to see further important [instructions](#instructions): please read.

**N.B. DO NOT USE HIGHLIGHT, please DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL**

**ALL numbers in section (A) need to be completed, including the impact ones.**

|  |  |  |
| --- | --- | --- |
| A.1. [Course or program](#Proposal) | **THTR 223: ACTING III: TECHNIQUE and Scene Study** |  |
| [Replacing](#Ifapplicable)  |  |
| A.2. [Proposal type](#type) | **Course: creation**  |
| A.3. [Originator](#Originator) | **William Wilson** | [Home department](#home_dept)  | Music, Theatre, and Dance |
| A.4. [Context and Rationale](#Rationale)  | **The present B.A. programs in theatre with an emphasis on performance, and with an emphasis on musical theatre, only require one acting course. Students may presently elect to take two more acting courses in both tracks. Most performance and musical theatre programs in the United States require acting and musical theatre students to take one acting course per semester in the four years of their training. This proposal, along with seven others, aims to ensure that Rhode Island College theatre students have eight opportunities to develop their acting skills in the classroom (but with some flexibility to allow students to be able to complete in a timely fashion). Currently, our students do not study acting with their classmates. Acting courses are taken at random, and with students who range from freshmen to seniors. This proposal’s aim to encourage students to study with their fellow cohort. It will encourage students to take the eight-course acting sequence in order 1-8, but allow for some flexibility should that not be possible. This course takes the place of the old THTR 320 for which there was an articulation agreement with CCRI, so that will be updated to include this new number.** |
| A.5. [Student impact](#student_impact) | **Ideally, all theatre students will follow a clearer progression through their acting classes. (Acting I through Acting VIII). Some students will be able to take an acting class each semester of their four-year college career for the first time. Students will be able to study acting with their classmates, therefore creating an ensemble.** |
| A.6. [Impact on other programs](#impact)  | **None** |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty):  | **None** |
| [*Library*:](#library) | **None** |
| [*Technology*](#technology) | **None** |
| [*Facilities*](#facilities): | **None** |
| A.8. [Semester effective](#Semester_effective) | **Fall 2019** | A.9. [Rationale if sooner than next Fall](#Semester_effective) | **N/A** |
|  |

B. [NEW OR REVISED COURSES](#delete_if)  **DO NOT use highlight. Delete this whole page if the proposal does not include a new or revised course.**

|  | Old ([for revisions only](#Revisions))Only include information that is being revised, otherwise leave blank (delete provided examples that do not apply) | NewExamples are provided for guidance, delete the ones that do not apply |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title)  |  | **THTR 223** |
|  |  |  |
| B.3. [Course title](#title)  |  | **Acting III: Technique and Scene Study** |
| B.4. [Course description](#description)  |  | Through the study, analysis, and performance of scenes and monologues, the actor is introduced to Constantin Stanislavski’s system of actor training. |
| B.5. [Prerequisite(s)](#prereqs) |  | **THTR 120, or by consent of department chair** |
| B.6. [Offered](#Offered) |  | **Fall** |
| B.7. [Contact hours](#contacthours)  |  | **3** |
| B.8. [Credit hours](#credits) |  | **3** |
|  |  |
| B.10. [Grading system](#grading)  |  | **Letter grade**  |
| B.11. [Instructional methods](#instr_methods) |  | **Studio**  |
| B.12.[Categories](#required) |  | **Required for major/minor**  |
| B.13. Is this an Honors course? |  | **NO** |
| B.14. [General Education](#ge)N.B. Connections must include at least 50% Standard Classroom instruction. |  | **NO**  |
| B.15. [How will student performance be evaluated?](#performance) |  | **Attendance | Class participation | Presentations | Papers |** **Class Work | Projects | Quizzes** |
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| B.18**.** [**Course learning outcomes**](#outcomes)**: List each one in a separate row** | [**Professional Org.Standard(s)**](#standards)**, if relevant** | [**How will each outcome be measured**](#measured)**?** |
| --- | --- | --- |
| Students will learn about the Stanislavski System by reading his own words and those of his contemporary interpreters. |  | Students will read, discuss in class, and be quizzed onMerlin, Bella: THE COMPLETE STANISLAVSKI TOOLKIT andStanislavski, Constantin: AN ACTOR PREPARES |
| Students will analyze three scenes through the lens of Stanislavski’s System. |  | Written research and analysis submission |
| Students will perform three two-person scenes. |  | Performance of three scenes |
| Students will analyze one monologue through the lens of Stanislavski’s  |  | Written research and analysis submission |
| System.Students will perform one monologue |  | Performance of one monologue. |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
| Introduction, Syllabus, Course DetailsRelaxation and Release  Relaxation and ReleaseDemonstrations of wall climbing Center of Gravity drills  Specific muscles used Relaxation and Release Working as a group Intent. & Justification  Organize & Psych Complex Focus and Concentration: Senses and Group Mind  Observation and Retention Focus and Concentration: Multi-Level Focus  Justification and Expanding  ImaginationShow scenariosResponse Quick and  Before Time Exercises w/scenes  Catch up and do (Distribute scenes) Before Time exercises **MIDTERM Assignment: Before Time Written Out**  Explain subtext and objectives Improv game with inner monologueInner Monologue with Mental Images Mental images as a natural companion to inner monologueEmotional Memory and the Five Senses Memory Triggers Assignment PresentedThen and Now  Physical States Scene Studio **Final Presentation of Scenes** |
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## D. Signatures

* Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to curriculum@ric.edu and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

##### D.1. Approvals: required from programs/departments/deans who originate the proposal. may include multiple departments, e.g., for joint/interdisciplinary prposals.

| Name | Position/affiliation | [Signature](#_Signature" \o "Insert electronic signature, if available, in this column) | Date |
| --- | --- | --- | --- |
| Alan Pickart | Program Director of Theatre |  |  |
| Ian Greitzer | Chair of Music, Theatre, and Dance |  |  |
| Earl Simson | Dean of Arts and Sciences |  | Tab to add rows |