# 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.**

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| --- | --- | --- | --- | --- | --- |
| A.1. [Course or program](#Proposal) | **THTR 322 Acting V: Advanced 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. Students will also be exposed, for the first time, to the techniques of prominent theatre artists Jerzy Grotowski, Kristin Linklater, Rudolf Laban, and Anne Bogart, as well as exercises and practices developed by Shakespeare and Company.** | | | | |
| 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** |  | |  | |
|  | | | | | |

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) | New Examples are provided for guidance, delete the ones that do not apply |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title) |  | **THTR 322** |
|  |  |  |
| B.3. [Course title](#title) |  | **Acting V: Advanced Scene Study** |
| B.4. [Course description](#description) |  | **The actor will learn to develop techniques that will enable them to create characters through the methods of Grotowski, Linklater, Laban, Anne Bogart, and Shakespeare and Company.** |
| B.5. [Prerequisite(s)](#prereqs) |  | **THTR 223, 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) |  | **Lecture | Small group | 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 | Exams | Presentations | Papers |**  **Class Work | Quizzes |**  **Projects** |
|  |  |  |
|  |  | |

| 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 external generation of character development, exploring different strategies and techniques such as improvisation, plasticity of language, dropping in, physical practices and body worlds. |  | In-Class Exercises: Laban, Body Worlds Intro; Grotowski’s Cat & Hunker Down, Stream of Consciousness Image Work, Transformative Storytelling: Action, Beats, Tempo—  Mining & Activating your character’s need to speak, Dropping In; Thrashing About; Sound & Movement |
| * Students will perform two two-person scenes: one classical and one contemporary |  | Successful showings and final execution of two two-person scenes as evaluated by the instructor. |
| * Students will develop an original character, using external generation techniques. |  | Showing of three candidates for character study. Successful execution of External Character Study and final exam. |
| * Students will write and perform an original monologue for this character |  | Successful showings and final execution of original monologues as evaluated by the instructor. |
| * Students will engage with playwrights whose work requires a heightened or stylized approach to storytelling and character development. (Playwrights considered will be both classical and contemporary: Shakespeare; Shepard, Lindsay-Abaire, Shanley, Shaw, McDonaugh, Treadwell, Odets, Brecht, Beckett, and others.) |  | Students will analyze, show, and perform scenes from playwrights from the classical and contemporary eras. |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
| INTRODUCTION  In-Class Exercise: Syllabus Review  In-Class Exercise: Laban Exercise  Monologues Assigned for Unit #1  Monologue Unit #1a Working on our Feet: Outside In & Inside Out  In-Class Exercise: Body Worlds Intro  Grotowski’s Cat & Hunker Down  Monologue Unit #1b Working on our Feet: Outside In & Inside Out  In-Class Exercise: Stream of Consciousness Image Work (on our feet, painting, writing)  Drafts and Discovery  First Monologue Showing  Monologue Unit #1c Drafts & Discovery  Second Monologue Showing  In-Class Exercise: Transformative Storytelling  Action, Beats, Tempo—  Mining & Activating your character’s need to speak  Monologue Unit #1d FINAL SHOWING  Shakespeare Scenes assigned  Read play from which your scene has been excerpted.  Using the Body Worlds Template, Linklater Resonator Ladder and Approaches to finding your  character’s spine  Shakespeare: Dropping In & On Our Feet  Memorize & Block Shakespeare Scene  Rehearse with scene partner  Shakespeare scenes fully realized  Original Character Study Assignment Distributed & discussed  Scenes Assigned  Read play from which your assigned scene has been excerpted  From your own living context, select 3 possible candidates for your Final Exam Original Character Study  Table Work/Scene Work  Rehearsals with your scene partner.  Select 1 candidate for your Original Character Study  In-Class Scene Work  In-Progress Presentations of Original Characters  Memorize and block scene; rehearse with partner a minimum of 2 times.  Scenes Fully Realized.  FINAL EXAM SHOWING of your Original Character Study. |

## 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](mailto: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 |