# 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 323: Acting VI: Shakespeare** |  |
| [Replacing](#Ifapplicable)  |  |
| A.2. [Proposal type](#type) | **Course: creation**  |
| A.3. [Originator](#Originator) | **William Wilson** | 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. Presently, the theatre area does not require a specific course in the acting of Shakespeare, the greatest dramatist of the English speaking stage. A Shakespearean acting course has only been offered through THTR 480: Workshop in Theatre. The theatre faculty feel that a viable college acting program****Must offer a specific course dedicated to acting Shakespeare. This course will also prepare students to appear in Shakespearean productions. It is tremendously difficult for college students to audition for and perform successfully in plays from Shakespeare’s canon without some prior training.** |
| 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. Students will gain a semester long course in the acting of Shakespeare.**  |
| A.6. [Impact on other programs](#impact)  | **None** |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty):  | **Existing faculty can teach these.** |
| [*Library*:](#library) | **None** |
| [*Technology*](#technology) | **None** |
| [*Facilities*](#facilities): | **None** |
| A.8. [Semester effective](#Semester_effective) | **Fall 2018** | A.9. [Rationale if sooner than next Fall](#Semester_effective) |  |
|  |

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 323** |
|  |  |  |
| B.3. [Course title](#title)  |  | **Acting VI: Shakespeare** |
| B.4. [Course description](#description)  |  | **The actor is trained in the performance of the plays of William Shakespeare.** |
| B.5. [Prerequisite(s)](#prereqs) |  | **THTR 322, or by consent of department chair**  |
| B.6. [Offered](#Offered) |  | **Spring** |
| 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**  |
|  |  |  |
|  |  |

| 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 to research and analyze specific plays and roles in the plays of Shakespeare |  | Written research and analysis submission |
| Students will learn Shakespearean acting techniques in solo performance |  | Performance of two monologues |
| Students will learn Shakespearean acting techniques in duo performance |  | Performance of two scenes |
| Students will develop a technique specific to the acting in the plays of Shakespeare. |  | Daily exercises in improvisation, movement, voice and articulation, verse and scansion |
| Students will continue to develop the key principles of acting: given circumstance, objective, action, obstacle, and emotion  |  | Successful written research/analysis and execution of exercises, monologues, and scenes |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
| * Introduction to Shakespeare
* Shakespearean text
* Shakespearean verse
* Blank verse
* Rhyming verse
* John Barton’s *Playing Shakespeare*
* Textual analysis
* Scene study
* Vocal work
* Kristen Linklater: *Freeing Shakespeare’s Voice*
* Blank verse
* Rhyming verse
* Scansion
* Phrasing
* Word emphasis
* Antithesis
* Imagery
* Acting Exercises
* Individual
* Group
* Voice
* Monologues
* Scene study
* given circumstance
* objective
* action
* obstacle
* emotion
* Performance
 |
|  |
|  |

## 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 |