# 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 421 Acting VIII: Collaborative Devising** |  |
| [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. Most college theatre programs include a course in devising theatre. Devised theatre is a growing trend in 21st century theatre. AMERICAN THEATRE magazine has advised aspiring actors that “creating their own work” is a skill that must be developed in order to establish and maintain a career in the theatre.** |
| 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. Devised theatre is a current trend in theatres across the United States. This course will teach students how to create original performances and will be an effective capstone learning experience in addition to keeping us current with new theatrical developments.** |
| 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) | NewExamples are provided for guidance, delete the ones that do not apply |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title)  |  | **THTR 421** |
|  |  |  |
| B.3. [Course title](#title)  |  | **Acting VIII: Collaborative Devising** |
| B.4. [Course description](#description)  |  | A creative exploration into the development and performance of original work, emphasizing process, collaboration, and the creation of an original product. |
| 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) |  | **Lecture | Small group | Individual | 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**  |
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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)**?** |
| --- | --- | --- |
| The student will demonstrate ensemble building through improvisation exercises  |  | In class improvisation exercises to develop ensemble. |
| The student will learn Spatial Configuration Modeling and Interrogation |  | In class exercises to develop Configuration/Modeling and Interrogation. |
| The student will create a Relationship to the Work/Relationship to the Space: Consideration of where time and timing affects our perception of space and vice versa. |  | In class exercises to develop a relationship to the work and space. |
| The student will learn Measures/Timing  |  | Timing will be taught through “The Swimming Pool” exercise |
| The student will learn Rhythmic Build and  |  | Rhythmic Build will be taught via “The Six Sounds”. |
| The student will create stories without text  |  | Gestural Languages/Pantomime Blanche.Teach non-verbal storytelling. |
| The student will be introduced to group storytelling. |  | Tragic Chorus and the “Theatre of Assembly”. |
| The student will Implement all of these elements into performances |  | Regular in-class performance opportunities. |
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| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
| * Class Intro, Intro to collaborative devising thru the “Chocolate/Coffee Process”
* Embodying the World.
	+ Basic Observation and Replay.
* Spatial Configuration
	+ Modeling and Interrogation
* Relationship to the Work/Relationship to the Space:
	+ Consideration of where time and timing effects our perception of space
	+ Consideration of where space affects our perception of time and timing
* Measures/Timing with “The Swimming Pool.”
* Rhythmic Build and “The Six Sounds.”
* Gestural Languages
	+ Pantomime Blanche.
* Introduction to Platform.
* Intro to Tragic Chorus
	+ “Theatre of Assembly”
	+ Platform prep for finals

 “What I do is watch. Maybe that’s it. I’ve always only watched people. I’ve only ever watched or tried to watch human behaviour, and talk about that. It’s what I’m interested in. And I don’t know anything more important than that.” -Pina Bausch |
|  |

## 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 |