# 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 200 Musical theatre company** |  |
| [Replacing](#Ifapplicable)  |  |
| A.2. [Proposal type](#type) | **Course: creation**  |
| A.3. [Originator](#Originator) | **William Wilson** | [Home department](#home_dept) | **Music, Theatre, Dance** |
| A.4. [Context and Rationale](#Rationale)  | **Presently, musical theatre students are never in the same classroom, at the same time. This class would gather all musical theatre students once a week into the same classroom, therefore building an ensemble. Currently, musical theatre students are exposed to voice teachers privately, but never in a group setting. They are exposed to acting and dance teachers in classes with other majors, but never as a group of musical theatre students. This class puts all majors in the same classroom at the same time. Additionally, musical theatre students are exposed to guest artists visiting the campus on a first come first served basis and if the student’s schedule can accommodate the workshop. This class will establish a concrete calendar for guest visits and the workshops will include all majors. There is also currently no class that addresses conditioning for the musical theatre major on a weekly basis, across all four years of study. Students will be required to take this for a minimum of six semesters (transfer for a minimumof four).** |
| A.5. [Student impact](#student_impact) | **Musical theatre students are currently never in the same classroom at the same time. This course will provide an opportunity to build a musical theatre ensemble by placing them in the same room every semester of their four years. They also do not currently have a conditioning class, which will be a benefit since they do not necessarily study dance every semester. This course will also give them exposure to outside guests.** |
| 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 200** |
| B.2. Cross listing number if any |  |  |
| B.3. [Course title](#title)  |  | **Musical Theatre Company**  |
| B.4. [Course description](#description)  |  | **Musical theatre students are taught physical and vocal conditioning and are exposed to workshops in music, theatre, and dance.**  |
| B.5. [Prerequisite(s)](#prereqs) |  | **200: Admission to Musical Theatre Program** |
| B.6. [Offered](#Offered) |  | **Fall | Spring**  |
| B.7. [Contact hours](#contacthours)  |  | **1.0 (for each)** |
| B.8. [Credit hours](#credits) |  | **.5 (for each)** |
| B.9. [Justify differences if any](#differences) | This is a studio workshop so the credits run at half the time involved |
| B.10. [Grading system](#grading)  |  | **Letter grade**  |
| B.11. [Instructional methods](#instr_methods) |  | **Lecture | Practicum | Seminar | 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| Presentations | Papers |** **Class Work | Projects |**  |

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| --- | --- |
| B. 17. Other changes, if any | **Add the NOTE: Needs to be repeated for credit; minimum of six times for RIC students, four times for transfer students.** |

| 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)**?** |
| --- | --- | --- |
| * To learn effective vocal warm up techniques.
 |  | Successful performance of vocal warm ups |
| * To learn effective physical warm up techniques.
 |  | Successful performance of physical warm ups |
| * To achieve and maintain proper conditioning for musical theatre performers.
 |  | Successful performance of conditioning exercises. |
| * To develop acting, singing, and dancing techniques through the performance of in class exercises.
 |  | Participation and successful performance of in class exercises. |
| * To study aspects of the musical theatre, including acting, singing, dancing, writing,etc… as presented by guest artists sponsored by the musical theatre company.
 |  | Attendance and participation in specified workshops given by specified guest artists. |
| * To produce a musical theatre revue.
 |  | Successful performance of musical revue. |
| * To develop ensemble.
 |  | Participation in all class activities. |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
| **TOPICAL OUTLINE:**Actor Physical Warm Up Actor Vocal Warm Up/SpeakingActor Conditioning Acting Class (to repeat with alternate teachers) Singing Class (to repeat with alternate teachers) Dance Class (to repeat with alternate teachers)Attend artist workshops In acting In dancing In singingMusical Theatre Revue RehearsalMusical Theatre Revue 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 |