# 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 227: Advanced movement** | | | |  |
| [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 theatre program at Rhode Island College has been working very closely with the dance program over the last ten years. A large percentage of theatre majors are also dance majors and/or they are in the RIC Dance Company. The theatre program presently offers a movement for the actor course which has been taught by two of our full time faculty members who are movement specialists, and recently by an esteemed adjunct professor who is certified in LeCoq Movement Technique and who holds an MFA degree in Theatre Movement from Naropa University. Since our theatre program has a significant specialization in movement training, we would like to offer an advanced level of our movement course.** | | | | |
| A.5. [Student impact](#student_impact) | **Currently almost one third of our majors are double majors in dance. Our faculty also has a distinct specialty in the field of movement. Theatre performers are being asked to be quadruple threats in singing, dancing, acting, and writing. This course will strengthen their ability to move in performance, to create physical characters, and will make them more employable. It is a necessary course to precede Collaborative Devising.** | | | | |
| 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) | |  | |
|  | | | | | |

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 227** |
|  |  |  |
| B.3. [Course title](#title) |  | **Advanced Movement** |
| B.4. [Course description](#description) |  | Using inspiration from a deep observation of the world, the elements, materials,colours, light, music, animals and humans will be used to create characters in performance. |
| B.5. [Prerequisite(s)](#prereqs) |  | **THTR 121** |
| 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 | Individual | Studio |** |
| B.12.[Categories](#required) |  | **Restricted elective 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 | 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 the concept of self-care and relaxed readiness |  | Introduction to percussive massage. |
| Students will learn to observe the world around them and bring their observations to their performance |  | Introduction to the elements, materials, color, light, painting, music, animal and human observation. |
| Students will learn to observe animals and incorporate their observations into performance. |  | Performance of 100% Animal Study and 50/50 Animal/Human Study. |
| Students will learn to observe human beings and incorporate their observations into performance. |  | Performance of Human Character Observation and 50/50 Animal/Human Study. |
| Students will learn to create multiple characters and to change characters within the same performance. |  | Performance of Quick Change final presentation |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
| “Stereotype” by Anne Bogart  “Commedia dell’arte and Comedie Humaine” by Giovanni Fusetti   * Introductions * Re-grounding in the work of Material Identification * Intro to Percussive Massage * The Elements and their potential theatrical applications   + Introduction of percent/dosages * World of materials (and uses)   + Elastics   + Paper   + Rubber     - In class creation assignment: “Battle of the Materials”. * Colors and Light   + potential theatrical applications * Painting   + potential theatrical applications * Music   + potential theatrical applications * Animal embodiment   + Animal observation   + 50/50 Animal/Human characters   + Mask   + Counter-mask * Quick change   + Human observation   + Pushing and pulling   + Character in response to music, color, light, etc.   + One-person multiple characters |

## 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 |