

APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.

- a. Submitted by the College of: Education Today's Date: 12/10/2010
- b. Department/Division: KHP
- c. Is there a change in "ownership" of the course? YES NO
- If YES, what college/department will offer the course instead? Fine Arts/Theatre
- d. What type of change is being proposed? Major Minor¹ (place cursor here for minor change definition)
- e. Contact Person Name: Nancy Jones Email: Nancy.Jones@uky.edu Phone: 7-3297
- f. Requested Effective Date: Semester Following Approval OR Specific Term²: _____

2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: 290 Proposed Prefix & Number: TAD 370
- b. Full Title: History and Philosophy of Dance Proposed Title: Dance History
- c. Current Transcript Title (if full title is more than 40 characters): _____
- c. Proposed Transcript Title (if full title is more than 40 characters): _____
- d. Current Cross-listing: N/A OR Currently³ Cross-listed with (Prefix & Number): _____
- Proposed – ADD³ Cross-listing (Prefix & Number): _____
- Proposed – REMOVE^{3,4} Cross-listing (Prefix & Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern type.

Current: 2.5 Lecture _____ Laboratory⁵ _____ Recitation _____ Discussion _____ Indep. Study _____

_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____

_____ Seminar _____ Studio _____ Other – Please explain: _____

Proposed: _____ Lecture _____ Laboratory _____ Recitation _____ Discussion _____ Indep. Study _____

_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____

_____ Seminar _____ Studio _____ Other – Please explain: _____

- f. Current Grading System: Letter (A, B, C, etc.) Pass/Fail

Ofc of the Senate Co... 7/14/09 11:15 AM

Comment: Excerpt from SR 3.3.0.G.2 Definition. A request may be considered a minor change if it meets one of the following criteria:
a. change in number within the same hundred series*;
b. editorial change in the course title or description which does not imply change in content or emphasis;
c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;
e. correction of typographical errors.

*..for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senote Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

Proposed Grading System: Letter (A, B, C, etc.) Pass/Fail

g. Current number of credit hours: 3 Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? YES NO

Proposed to be repeatable for additional credit? YES NO

If YES: Maximum number of credit hours: _____

If YES: Will this course allow multiple registrations during the same semester? YES NO

i. Current Course Description for Bulletin: The study of the evolution of dance through the cultural periods of history and the interrelation of the arts of social structure and dance forms.

Proposed Course Description for Bulletin: The study of the evolution of dance through the cultural periods of history and the interrelation of the arts of social structure and dance forms.

j. Current Prerequisites, if any: none

Proposed Prerequisites, if any: none

k. Current Distance Learning(DL) Status: N/A Already approved for DL* Please Add⁶ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.

i. Current Supplementary Teaching Component, if any: Community-Based Experience Service Learning Both

Proposed Supplementary Teaching Component: Community-Based Experience Service Learning Both

3. Currently, is this course taught off campus? YES NO

Proposed to be taught off campus? YES NO

4. Are significant changes in content/teaching objectives of the course being proposed? YES NO

If YES, explain and offer brief rationale:

5. Course Relationship to Program(s).

a. Are there other depts and/or pgms that could be affected by the proposed change? YES NO

If YES, identify the depts. and/or pgms: _____

b. Will modifying this course result in a new requirement⁷ for ANY program? YES NO

If YES⁷, list the program(s) here: _____

6. Information to be Placed on Syllabus.

a. Check box if changed to 400G or 500. If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

⁶ You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.

Johnson, Jane

From: O'Hair, Mary J
Sent: Friday, March 11, 2011 11:36 PM
To: Jones, Nancy C
Cc: Tick, Michael; Johnson, Jane
Subject: Re: Theatre Course Prefix Change

Thanks, Nancy. The TAD course prefix sounds perfect.
Best regards,
Mary John

Sent from my iPhone

On Mar 10, 2011, at 1:08 PM, "Jones, Nancy C" <ncjone0@email.uky.edu> wrote:

Dear Dean O'Hair,

Thank you so much for the College of Education's assistance in expediting the proposals to change ownership of several dance courses formerly housed in KHP into the Department of Theatre. Both Melody Noland and Bob Singleton were wonderfully obliging and conscientious throughout the entire process.

Sheila Brothers in Senate Council Office encouraged me to write to you, in order to explain that we have subsequently changed the course prefix for the dance courses from TA to TAD. This new designator will allow APEX to read students' degree plans more easily, and allow students' transcripts to accurately reflect course content. The Registrar's Office has already approved the use of the TAD prefix. Although this decision doesn't impact you or the College of Education, the curriculum committee in the College of Fine Arts wanted to make sure you were informed of the change before the proposals are transmitted to Senate Council.

Thank you again for your generosity and collegiality in this transition. If you have any questions, please feel free to contact me at 859 257 3297.

Sincerely,

Nancy C. Jones
Chair, Department of Theatre

Nancy C. Jones, Chair
Department of Theatre
University of Kentucky
859.257.8166
www.uky.edu/finearts/theatre
<Course Prefix Change.docx>

APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

Signature Routing Log

General Information:

Course Prefix and Number: KHP 290/TA 370
 Proposal Contact Person Name: Nancy Jones Phone: 7-3297 Email: Nancy.Jones@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
CHAIR, KHP	1/21/11	Melody Noland 17-5826 / melody.noland@uky.edu	Melody Noland
CHAIR, THEATRE	1/20/11	Nancy Jones 17-3297 / nancy.jones@uky.edu	Nancy Jones
COLLEGE OF ED. & C.	2/21/11	Dana Smith 17-1824 / dcsmit1a@uky.edu	Dana Smith
COLLEGE OF ED. Dean	3/14/11	Steve Parker 17-8847 / sparko@uky.edu	Steve Parker
College of Fine Arts Curriculum Committee	3/21/11	Jane Johnson 17-1709 / jhjohn@email.uky.edu	Jane H. Johnson

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council	4/12/2011		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

TAD 370**DEPARTMENT OF THEATRE****COURSE:** Dance History**SEMESTER:** Fall 2011**COURSE TIMES:** Tuesdays and Thursdays, 2:00-3:15 pm**INSTRUCTOR:** TBA**OFFICE HOURS:** TBA**OFFICE EMAIL:** TBA

COURSE DESCRIPTION: A survey of the purposes, functions and manifestations of American dance forms from the beginning of the Twentieth century to the present. Relationships are examined between dance and general cultural developments in the United States and abroad in each decade of this century. Topics covered include: Ballet Russes and Balanchine, the forerunners and pioneers of modern dance; avant-garde and post-modernists; and artists of jazz, tap, Broadway, movies, and the current media. Students will write four short papers, a research paper, prepare a presentation. Quizzes and final examinations will emphasize essay writing.

Students will gain extensive information from the text, as well as selected readings from primary sources. Additional viewing assignments will be on reserve in the Maybee Music and Dance Library in the Dalton Center.

REQUIRED TEXTS: Reynolds, Nancy and Malcolm McCormick, *No Fixed Points: Dance in the Twentieth Century*. Yale University Press, New Haven and London, 2003.

MLA Handbook for Writers of Research Papers, 7th ed. The Modern Language Association of America, New York, 2009.

COURSE GOALS/OBJECTIVES:

1. To introduce dance students to the innovators, dancers and choreographers who shaped the development of dance in 20th century America.
2. To develop critical thinking and writing skills as they relate to dance history.
3. To provide study and activities which expand the student's understanding of the trends and developments as well as prime movers of dance in America during the 20th Century.
4. To provide opportunities to view and critically analyze the major dance works of the 20th Century.
5. To provide writing assignments and exams, which require synthesis of and application of course information.

LEARNING OUTCOMES:

Upon completion of this course students will have acquired a more thorough understanding of the skills necessary to be a dance artist in the world today. This will include, but is not limited to:

1. Recognize and identify choreographers and dance artists that shaped American dance.
2. A demonstration of basic skills and techniques used in analyzing historical dance and its importance to modern dance
3. A strong proper dance vocabulary, and the ability to think critically.

COURSE REQUIREMENTS AND ASSIGNMENTS:

Exams: There will be 3 exams and one comprehensive final exam in this course. All exams will be essay, and will be open-book due to the volume of information covered in the course. References must be cited in MLA format on exams. Exams may only be made up if a written rationale is submitted stating the reason for missing the exam and at the instructor's discretion. Documentation from other sources (e.g., court summons) may be required. Only under these circumstances will a make-up be considered. See course website for dates of exams. (60%)

Papers: You are required to submit two major papers for this course. Paper content will be discussed in class, and directions and due dates will be posted on blackboard. You will also be required to briefly share the results of your research with your colleagues in an informal presentation in class. (40%)

Late assignments may be accepted up to one week after the due date, however, points will be deducted at the discretion of the instructor for each weekday the assignment is late. The papers must be presented in typed or computer-printed format with a clean, legible print, double-spaced, and must clearly show paper title and your name on the first page in MLA format.

Readings and attendance: You are expected to keep up with reading assignments posted on the web site and other readings that may be assigned in class. All students will be expected to participate verbally in class discussions

1. Excused Absences: Acceptable reasons for excused absences are listed in the Students Rights and Responsibilities. (5.2.4.2) Student will be given the opportunity to make up missed work and/ or exams. ***The instructor must be notified in writing of all excused absences. Written excuses may come from medical personnel or an official University source only.***
2. **Each unexcused absence will lower the final grade 10 points.**
3. Three instances of a tardiness of 5 minutes or more will count as an absence. Leaving early from class will also result in a reduction of your attendance grade.
4. Perfect Attendance is worth 10 points extra credit to your final grade.

GRADING:

The grading scale for coursework is shown below. The participation portion of the course grade will be based on several areas, including active participation and meaningful oral contributions. Borderline cases will have grades adjusted to the nearest grade on an individual basis.

<u>Assignment</u>	<u>Points</u>
Class Participation	5
Midterm Exam	20
Essay #1	5
Essay #2	5
Essay #3	5
Essay #4	5
Research Paper	20
Choreographer Presentation	15
<u>Final Exam</u>	<u>20</u>
TOTAL	100

90-100=A

89-80=B

79-70=C

69-60=D

Below 59=E

Midterm Examination-

The Midterm examination will cover the readings, videos viewed and material discussed in class. The structure of the examination is part essay and part short answer. There will be a review of the material in class on **Oct. 11**. Midterm Examination- **Oct. 13**.

Essays

The student will write four short essays in response to a specific topic or question on readings and choreographic works. Time will be spent in class to discuss writing issues after I have reviewed the first essay. After that point the student is allowed to hand in a second/final draft of the essay. For subsequent essays the student is responsible to apply the writing information received from the first paper. The student is invited to turn in rewrites of all essays to improve their writing skills and overall grade.

Essay #1

Choose one choreographer from chapter one through four and carry out additional research, use YouTube, libraries, Internet, books etc. **Cite all sources and have a works cited page.** Present a short history, major contributions, a critique of viewed performances and other pertinent information. **2-3 pages. Due Sept. 13**

Essay #2

Draw parallels between a particular choreographer's work and a period of movement in art (visual, music, theatre etc.) How are the same elements visible in different forms? **Cite all sources and have a works cited page. 2-3 pages. Due Oct. 4**

Essay #3

Choose a choreographer or dance work from the early 20th century (or before) and one choreographer or work from the late 20th or 21st century. Compare and contrast the choreographer or dance work. How have the works merge disciplines/and or influence the latter? **Cite all sources and have a works cited page. 2-3 pages. Due Oct. 25**

Essay #4

Draw parallels between a particular choreographer's work and social, political or cultural influences. How are these influences represented through movement, costumes, props, sets, music or text? How did the audience/critics respond? **Cite all sources and have a works cited page. 2-3 pages. Due Nov. 8**

Research Paper

The student is required to choose one choreographer from the 20th/21st century. The paper is an extended analysis of the choreographer and one to three of the choreographer's choreographic works in connection with historical context. For example, social/cultural milieu during which the dance was created, commentary by critics during the time the work was premiered and the choreographer's stated intent for making the work. If the student discusses more than one choreographic work they must compare and contrast the works. The student must also include interpreted argument and articulate their visual perception, critical thinking and historical and present context to the analysis of the choreography.

7-9 pages. Due Date Nov. 17

Below is a list of choreographers to choose from. Each student will choose one choreographer to research and must let the instructor know by **Sept. 8**.

If the student would prefer to research a choreographer not included in the readings or the list, they are responsible to get approval from the instructor.

Alvin Ailey	Eliot Feld	Susan Marshall
Laurie Anderson	William Forsythe	Bebe Miller
Karole Armitage	Bob Fosse	Meredith Monk
George Balanchine	Jean-Claude Gallotta	Jennifer Monson
Pina Bausch	<i>Savion Glover</i>	Mark Morris
Michael Bennett	David Gordon	Steve Paxton
Matthew Bourne	John Jaspers	Stephen Petronio
Trisha Brown	Bill T. Jones	Pilobolus
Ann Carlson	<i>Kurt Jooss</i>	<i>Sarah Rudner</i>
Lucinda Childs	<i>Kenneth King</i>	Elizabeth Streb
Merce Cunningham	<i>Jiří Kylián</i>	Paul Taylor
Siobhan Davies	Noémie Lafrance	Twyla Tharp
Anne Teresa De	<i>José Limón</i>	Christopher Wheeldon

Keersmaecker		
Douglas Dunn	Édouard Lock	<i>Busby Berkeley</i>
Eiko and Koma	Murray Louis	Bill Bojangles Robinson
Mats Ek	Lar Lubovitch	<i>Josephine Baker</i>

Choreographer Presentation

The student will give a **10-minute presentation** on their choreographer. This assignment is designed to help students prepare and give a presentations as well as choose salient information they wish to convey about the choreographer or choreographic work. The presentation should be based on a specific topic rather than presenting a biography about the choreographer. For example, choreographic process, collaboration, political, social or cultural influence/contribution or what does the choreography say about the era? The student will be graded on manner of *presentation*, content, Powerpoint, fluidity and organization. **Due Nov. 29, Dec. 1 or Dec. 6.**

Final Exam

The final exam will cover the readings, videos viewed and material discussed in class. The structure of the examination is part essay and part short answer. There will be a review of the material in class on **Dec. 8.** Final Exam – during the week of **December 12-16.**

COURSE OUTLINE – Subject to change.

*NFP refers to *No Fixed Points*

August 25- Introduction to the course. Essay #1 and research paper Description./ How to find a good source while researching

August 30- citations and works cited page/Ballet before the 20th Century

Sept. 1- Ballet before the 20th Century Cont./ *New Dance: America's Pioneers*
Vaudeville/Loie Fuller/Isadora Duncan/Denishawn.
NFP: pp. 1-32

Sept. 6- Ballet Russes. Watch *Ballet Russes* Video Recording.
NFT: pp. 33- 76

Sept. 8- Ballet Russes Cont./ Collaboration
Research choreographer choices due.

Sept. 13-Modern dance influence in Germany and Europe
Mary Wigman/Rudolf Laban/Kurt Jooss
NFT: pp. 71-140
Essay #1 Due

Sept. 15- Anna Pavlova/George Balanchine/*Ziegfeld Follies*/ John Martin/Michel Fokine/ Dance in Russia

Sept. 20-*America after Denishawn: The Heroic Age of Modern Dance*
The big four- Martha Graham/Doris Humphrey/Charles Weidman/ Hanya Holme
NFT: pp. 141-177

Sept. 22- *America after Denishawn: The Heroic Age of Modern Dance* Cont.

Sept. 27- *Ballet in America Comes to Age*
Balanchine in America/ American Ballet Theatre/ New York City Ballet/ American Ballet Russes
NFT: pp. 265-318

Sept. 29- *Ballet in America Comes to Age* Cont.

Oct. 4- *Modern Dance: The Second Generation (1935-1980)*
Anna Sokolow/ Pearl Lang/ José Limón/Pearl Primus/ Alvin Ailey/ Donald McKayle/Lester Horton
NFP: pp. 319-392

Essay #2 Due

Oct. 6- Watch excerpts of José Limón's *There is a Time* and Moor's *Pavane*/ Alvin Ailey's *Revelations*/ Anna Sokolow's *Rooms*

Oct. 11- Midterm Examination Review

Oct. 13- **Midterm Examination**

Oct. 18- *Schism and Transition: Reinterpreting Modern Dance*
Merce Cunningham/ Erick Hawkins/Alwin Nikolais/ Murray Louis/ Paul Taylor
NFP: pp. 354-392

Oct. 20- Watch *Dancemaker: A Tribute to Paul Taylor*

Oct. 25- *Beyond the Boundaries: Postmodernism*
Watch *Seven Post-Modern Choreographers*
Douglas Dunn/ Kenneth King/ Trisha Brown/ Lucinda Childs/David Gordon/ Meredith Monk/ Sarah Rudner
NFT: pp. 393-423

Essay #3 Due

Oct. 27- Postmodernism cont. Anna Halprin/ Twyla Tharp/ Yvonne Rainer
Read excerpts from *Terpsichore in Sneakers* by Sally Banes/ Discuss *Terpsichore in Combat Boots*

Nov. 1-*Internationalism: The Merging of the Disciplines (1950-2000)*
Pina Bausch/ William Forsythe/Lar Lubovitch/Anne Teresa De Keersmaeker/Jiří
Kylián
NFT: pp. 424-492

Nov. 3 - Watch Anne Teresa De Keersmaeker's *Rosas danst Rosas/ Pina Bausch's Café
Muller/Jiří Kylián's Black and White Ballets.*

Nov. 8- *Late Modernism: Pluralism and the Ascendancy of Styles*
Bill T. Jones and Arnie Zane/ Reggie Wilson/ Pilobolus/Mark Morris/Garth Fagan
NFT: 605-673

Essay #4 Due

Nov. 10 – Watch *New York Dance: States of Performance*
Beth Gill/John Jasperse/Ralph Lemon/Sarah Michelson/Jennifer Monson,
Christopher Wheeldon/ Ann Liv Young.

Nov. 15- Musical Theatre in America
Minstrelsy/Tap/A Chorus Line/ Revivals
NFT: pp. 674-707

Nov. 17- Presentation preparation/ Powerpoint/ helpful hints/Musical Theatre in
America cont/ Bob Fosse/ Jerome Robbins/ Jack Cole/ Bill Bojangles Robinson
Research Papers Due

Nov. 22- Dance in the Movies/ Screendance
Watch excerpts from *Annabelle in her Serpentine Dance, Maya Daren's A Study in
Choreography for the Camera, Easter Parade, American in Paris, Oklahoma, The Red
Shoes, The little Colonel, A Chorus Line, Busby Berkley's Footlight Parade, Charlie
Chaplin's The Lion's Cage, West Side Story, Pascal Magnin's Reines d'un Jour.*
NFP: pp. 709-743

Nov. 24 NO CLASS THANKSGIVING BREAK

Nov. 29- **Presentations**

Dec. 1- **Presentations**

Dec. 6- **Presentations**

Dec. 8-Last Day of Class/Examination Review and class wrap up

December 12-16 - **Final Examination**

Course Guidelines and Expectations:

1. Plagiarism and Cheating: The University of Kentucky and this course define plagiarism as follows: <http://www.uky.edu/Ombud/Plagiarism.pdf>. Additional instances include falsification of identity resulting from having another person sign the attendance sheet for you when you do not attend class. All instances of plagiarism and cheating will be reported to the Dean of Students.

2. Classroom Behavior: It is important to respect the dignity and values of all in the classroom. It is expected that you will come to class focused and with a positive attitude. You are here to dance and learn about dance in an academic environment. Be open to new ideas, approaches, and constructive criticism. It is how we learn as dancers. Poor attitudes and egos will not be tolerated in this class. Your positive participation and willingness to learn will be reflected in your skills exam grade.

3. Cell Phones: The use of cell phones in class is prohibited. This includes checking your messages. If you talk on the phone or text during class you will lose 5 points.

4. Individual Work: When doing individual work, document the resources you use for information or background material. Even if it is on the Web- document the source.

5. Group Work: When working in groups, you must all contribute equally to earn the grade. It is not fair to the group leader to make them carry the work load of the group. Individuals who do not contribute equally will receive a lower grade.

6. Email: You may email papers and reports, however, you are risking that the document may not get to the teacher. YOU MUST get a returned email from me within 24 hours letting you know the teacher has received your document. If you do not get a return email, assume the teacher did not get it and bring a hard copy to the next class or to the studio. Hard copy papers are recommended to decrease the likelihood of a paper not getting thru by email.

7. Disability Statement: It is the responsibility of any student with a physical or learning disability to communicate with the instructor at, or immediately following, the first class meeting to discuss means of meeting said disability.