

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: KHP 393 Proposed Prefix & Number: TAD 246
- b. Full Title: Rhythmical Forms, Improvisation, and Analysis Proposed Title: Dance Improvisation
- c. Current Transcript Title (if full title is more than 40 characters): _____
 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: _____ Lecture 4 Laboratory⁵ _____ Recitation _____ Discussion _____ Indep. Study _____
 _____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____
 _____ Seminar _____ Studio _____ Other – Please explain: _____

Proposed: _____ Lecture 4 Laboratory _____ Recitation _____ Discussion _____ Indep. Study _____
 _____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____
 _____ Seminar _____ Studio _____ Other – Please explain: _____

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 Senate 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.)

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

g. Current number of credit hours: 3 Proposed number of credit hours: 2

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: 4

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

i. Current Course Description for Bulletin: An analysis of rhythmical forms of movement incorporating the principal elements of dance improvisation. The craft of improvisation using the principles of dance as an art form will be explored.

Proposed Course Description for Bulletin: This course investigates solo and group movement improvisation through the use of improvisational structures and sensory experiences and includes historical context and improvisational theory.

j. Current Prerequisites, if any: none

Proposed Prerequisites, if any: TAD 141 and permission of instructor

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.

l. 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:

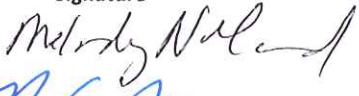
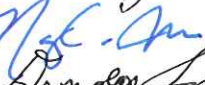

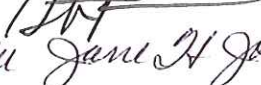

Course Prefix and Number: KHP 393/TA 246

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	
CHAIR, THEATRE	1/20/11	Nancy Jones 17-3297 / nancy.jones@uky.edu	
COLLEGE OF ED/GC	2/21/11	Doug Smith 17-1824 / dcsmit1@uky.edu	
COLLEGE OF ED/Dean	3/14/11	Steve Parker 17-8847 / spark8@uky.edu	
College of Fine Arts Curriculum Committee	3/21/11	Jane Johnson 17-1709 / jhjohn@email.uky.edu	

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.

UNIVERSITY OF KENTUCKY • Department of Theatre

TAD 246 • Dance Improvisation

INSTRUCTOR: TBA

CONTACT INFORMATION: TBA

OFFICE PHONE NUMBER: TBA

OFFICE ADDRESS: TBA

UK EMAIL ADDRESS: TBA

OFFICE HOURS: TBA

COURSE DESCRIPTION: This course investigates solo and group movement improvisation through the use of improvisational structures and sensory experiences and includes historical context and improvisational theory

LEARNING OUTCOMES:

- *NATURAL PHYSICAL RESPONSE:* To understand the importance of natural physical response to whatever stimulus is presented. To sense physically, sentiently, personally, the neuromuscular logic of the body, as well as the specific quirks, strengths and weaknesses of your own body. To disregard preconceived notions of what dance/motion/movement "should" be like according to your intellectual sense of logic or form.
- *SENSING MOVEMENT DEVELOPMENT:* To develop the skill of following the direction of a position and/or a movement--sensing where it needs to go--the kind of energy, texture, dimension, shape, tempo, rhythm, focus that it requests you to follow.
- *RESPONSE TO MULTIPLE STIMULI:* To develop the skill of relating your motion to an "object" -- be it a sound, a prop, another person, an image, an idea, a gesture, a character, a word, a poem -- whatever. To involve yourself deeply in the object and allow yourself to respond to it motionally.
- *RISK-TAKING ABILITY:* To develop the confidence in movement to take risks, to follow where you feel you need to go without worrying what you might look like.
- *PARTNER/GROUP SKILLS:* To sense the motion of another person or group, to communicate motionally, without any need for verbal cues. To know where you are going together.
- *PERFORMANCE POISE:* To develop the ability to maintain the improvisational process while performing in front of an audience.
- *CONCENTRATION AND PERSISTENCE:* To directly focus on the problem at hand, while ignoring external distractions. To stick to the problem. To develop the fortitude and stamina to work through an obstacle rather than backing away from the challenge.

• **MOVEMENT INVENTION:** To develop the skill of creating movement appropriate to the situation. To be motionally inventive.

COURSE GOALS/OBJECTIVES:

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. A demonstration of basic skills and techniques of a beginning improvisational dance artist.
2. A demonstration of basic skills and techniques used in choreographing more complex movements.
3. A demonstration of the ability to participate fully in an ensemble.
4. A strong work ethic, proper dance vocabulary, and the ability to think critically.

COURSE PROCEDURES AND REQUIREMENTS

ATTENDANCE

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.

5. Classes can be made up by attending another dance technique class within two (2) weeks of an absence. You must get a signed note from the instructor to document the makeup class.

DRESS ATTIRE

Students should dress in comfortable dance attire, which leaves the foot bare. You may also want to bring along additional clothing to help you stay warm during discussions and viewings. If you have not attended technique class just prior to this course, please protect yourself by giving yourself a warm-up.

READING/WRITING ASSIGNMENTS

Each student is required to keep an improvisation journal for the duration of the course. In some instances, topics and/or questions will be assigned for journal entries. The journal should also be used to record your ideas and feelings regarding your creative work. I will collect the journals four times during the semester and return them with comments and suggestions for improvement. Failure to submit an acceptable journal will lower your final grade by 0.5 GPA.

Reading and writing assignments may be given to broaden the student's concepts of the improvisational process and to assist the student in clarifying his/her ideas regarding movement preferences, invention and areas for improvement. Assignments will be brief and will either be distributed in class, put on the website, or placed on reserve in the Music and Dance Library. Brief writing/journal assignments will be specified in class and may include such requirements as:

- Response to an improvisation experience;
- Response to observing improvisations of others;
- Critique of your own movement invention strengths and weaknesses.

VIDEO

Class may be videotaped periodically to enable students to view their work for self-assessment purposes.

ASSIGNMENTS:

In-Class Project	15 points
In-Class Group Project	15 points
Mid-term Solo Project	30 points
<u>Final Group Project</u>	<u>40 points</u>
TOTAL	100 POINTS

MIDTERM GRADING POLICY:

Students' progress will be assessed halfway through the semester based upon the first weekly journal collections, Midterm Solo project, and class attendance. In accordance with University policy, these Midterm grades will be accessible online via the MyUK web portal by the Midterm date.

EVALUATION:

Your final grade will be calculated according to the following percentages (and adjusted for absences and missed work):

- Studio performance / Attendance 60%
- Journals 20%
- Final written self evaluation and quizzes 20%

Studio performance / Attendance

ATTENDANCE: Most of the work for this course will be done in the studio, regular attendance is crucial. Arrive on time, appropriately dressed, and ready to participate fully. This is an experiential class, attendance and your in-class work is of your grade. You are allowed to have 2 absences during the semester. On your 3rd

absence, your grade will be lowered by 1/3 of a grade and so on for each additional absence. Repeated lateness will result in a lower grade. If you are ill or injured over a prolonged period of time you must meet with the instructor to discuss how you will complete the course requirements.

Grades will reflect your willingness to take movement risks, consistency, commitment, enthusiasm, as well as disciplined attendance, respect shown to instructor and others, concentration skills, ability to self-motivate, and quality of participation in all class activities and discussions.

Lateness

Please be on time. Class will begin promptly. Class announcements and the session's concepts will be introduced during the start of class. If you arrive after attendance is taken, you will be considered tardy. Repeated lateness will result in a lower grade.

How to submit assignments

All readings will be posted on Blackboard. All written assignments must be uploaded to Blackboard anytime by midnight of the due date. (If you want to submit it earlier, you can, of course.) Once on the Blackboard homepage, *go to the TAD 246 course listing and upload assignments*. Please save the file and label the assignment accordingly:

Your Last Name.First NameAssignment1, Your Last Name.First NameAssignment2, and so on. Smith.Jane.Assignment1.

If Journals are hard copy form the student must turn in the journals at the beginning of class of the date due.

All written assignments should be typewritten and double-spaced, with correct grammar and spelling following MLA Format.

Weekly Journal

Students are required to make weekly entries into an improvisation journal that reflect in class experiences and readings. Journals can be submitted via Blackboard (typed or scanned handwritten pages) or in hard copy, and will be collected at mid-term and on the last day of class.

Reflections on experiences outside of class that influence or relate to improvisation are welcome and entries can be supplemented with quotes, images, drawings, creative writing, videos, sound files, etc. Journal entries should reference classroom learning, but should move beyond a simple archive of activities. Students are expected to respond critically and creatively: What are you learning or what did you find exciting? How did class make you feel, and why? What was challenging, and why? What was successful or unsuccessful about an improvisation (and what criteria do you use to define those terms?) How does what you did in class relate to

other areas of interest? Which improvisational exercises will you employ while dance making?

Mid-term collection: 15 entries

End of term collection: 14 entries

Final written self-evaluation

The final written self-evaluation requires students to reflect critically on their semester in TAD 246. Specific attention should be placed on the student's trajectory, address improvisation concepts discussed and explored in class along with an account of how the student intends to utilize this knowledge in future choreographic projects. Detailed reference should be made to insights, challenges, artist (choreographers, visual artist, musicians etc.) and connections made to other courses. The student may indicate significant ideas gained from classmates that inspired their work now or may inform their work in the future. The paper should have a creative and interesting title that describes the content of the paper.

3-5 pages. Due .

Quizzes

There will be two quizzes based on readings and in class explorations. The quizzes will include multiple choice, short answer and one essay question.

EVALUATION:

Students will be evaluated on the degree to which they meet course objectives within the framework of assigned projects. The instructor will provide written and oral assessments of student work periodically throughout the semester. Students are encouraged to schedule an appointment at any time during the semester to discuss their progress.

90-100 % = A

89-80% = B

79-70 % = C

69-60 % = D

59% and below = E

SOME THOUGHTS ABOUT IMPROVISATION.....

From *The Intimate Act of Choreography*: "Dance improvisation fuses creation with execution. The dancer simultaneously originates and performs movement without preplanning The improvising spirit allows itself to be carried along, ready to indulge in (and take advantage of) whatever visions present themselves; ready too, to follow the 'road less taken.'"

From *Dance Improvisation*: "Structured improvisation is a mixture of conscious choice and spontaneous reaction. It includes periods of sustained concentration and moments of unreproducible magic. By responding to each other's imagination, intelligence, style, and energy, the dancers find themselves breaking through the patterns of thinking and moving that have limited them."

From *New Dance: Approaches to Nonliteral Choreography*: "Dance improvisation is a complex process of responding to a specific stimulus. Since the stimulus cannot remain pure (it is almost immediately transformed by past knowledge and experience and feelings), the individual's response to it is necessarily complex -- charged with feelings and associations that are largely subconscious. The same stimulus is therefore unlikely to yield the same response in the same individual receiving it under different circumstances."

The improvisational process requires you to be present physically, mentally and emotionally, to be open and honest with yourself, and your classmates, sometimes confronting difficult or painful truths. To make movement that is truly your own, that says what you want to say, is always challenging, sometimes frightening, and simply exhilarating.

Improvisation Course Outline (assuming 2 classes per week)

COURSE DESCRIPTION:

This course will investigate essential elements of dance composition (time, space and energy) to create dances in, and of, the moment. Movement based improvisation techniques and structures provide a framework for creative physical exploration and self-expression. Students will cultivate individual and ensemble awareness, and enhance their performance skills at the introductory level. The course will culminate in an improvised performance in the studio, open to friends and family members.

COURSE GOALS:

- Create improvised performances that illustrate an awareness of space, time, and dynamic, as well as performance presence.
- Embrace movement as a form of self-expression and creativity.
- Cultivate a fearless approach to improvising that challenges one's self to take risks.
- Accept and learn from failures – not every improvisation will be successful, but how can we learn from this?
- Enhance the individual's body awareness as well as cultivate an ensemble sensibility
- Build skills in improvising with supporting or collaborative elements such as text, images, music and props.
- To prepare the student for the art of choreography.

COURSE OUTLINE – Subject to change. There is space in the current syllabus for adjustments based on our journey and explorations.

Class 1 - Introduction – What is improvisation? Body Parts, Axial and Locomotor warm-up

Class 2 – Introduction to Time/Space/Force and Movement Invention
Reading #1

Class 3 - Space

Class 4 – Space

Class 5 – Time

Class 6 – Time

Class 7 - Force

Class 8 – Force
Reading #2

Class 9 - Theme and Variations

Class 10 – Location/movement invention
MUSEUM DAY – The *University of Kentucky Art Museum*

Class 11 – Image based solos/movement Invention (from Art Museum)

Class 12 – Location Affects Movement
Site Specific

Class 13– Location Affects Movement
Site Specific continued
Reading #3

Class 14– Solo form/ Solo Quad

Class 15 – Body Systems/somatics

Class 16 – Body Systems/Brain Dance (breath, tactile, body half, cross lateral, vestibular)

Class 17 – Authentic movement verses forced/ Shtick Buster

Class 18- Weight Sharing

Class 19- Introduction to Contact Improvisation/ Group Improvisation
Watch Judson Dance Theatre/Grand Union
Reading #4

Class 20- Contact Improvisation/ Group Improvisation

Class 21- Group Forms / Ensemble Building / Beginning, Middle, Endings

Class 22- Improvising with props

Class 23- Improvising with props continued

Class 24- Improvising with Sound

Class 25- Improvising with Text

Class 26- Improvising with Sound, Image and Text
Reading #5

Class 27- Watch *Merce Cunningham, A lifetime of Dance* by Charles Atlas
Chance Dance Introduction

Class 28- Chance Dance / Working with Scores

Class 29- Improvising with Musicians

Class 30- FINAL PERFORMANCE – LAST DAY CLASS!
End of term journal collection

Readings

All readings will be posted on Blackboard. Students are expected to complete readings before class on the due date and all readings will be discussed as a group and should be addressed in journals.

Albright, Ann Cooper and Gere, David et al. (2003) *Taken by Surprise: A Dance Improvisation Reader*, Wesleyan University Press, Middletown, CT.

Nachmanovitch, Stephen (1990) *Free Play: Improvisation in Life and Art* (excerpts)
New York: Jeremy P. Tarcher/Putnam

#1 Due Class #2 *Free Play: Improvisation in Life and Art*
Mind at Play (42-50).
Disappearing (51-55)

#2 Due *Free Play: Improvisation in Life and Art*
Practice (66-77)
The Power of Limits (78-87)

#3 Due *Free Play: Improvisation in Life and Art*
The Power of Mistakes (88-93)
Playing Together (93-101)

#4 Due *Taken by Surprise: A Dance Improvisation Reader*
Present Tense: Contact Improvisation at 25 (205-215)

#5 Due *Taken by Surprise: A Dance Improvisation Reader*
The Cutting Edge of Awareness: Reports from Inside of Improvisation (27-40)

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.