

# 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  Minor<sup>1</sup> (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 Term<sup>2</sup>: \_\_\_\_\_

**2. Designation and Description of Proposed Course.**

- a. Current Prefix and Number: KHP 592 Proposed Prefix & Number: TAD 245
- b. Full Title: Choreography Proposed Title: Choreography
- 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 Currently<sup>3</sup> Cross-listed with (Prefix & Number): \_\_\_\_\_
- Proposed –  ADD<sup>3</sup> Cross-listing (Prefix & Number): \_\_\_\_\_
- Proposed –  REMOVE<sup>3,4</sup> Cross-listing (Prefix & Number): \_\_\_\_\_

e. Courses must be described by **at least one of the meeting patterns below. Include number of actual contact hours<sup>5</sup> for each meeting pattern type.**

|           |                |                           |                                     |                  |                    |
|-----------|----------------|---------------------------|-------------------------------------|------------------|--------------------|
| Current:  | _____ Lecture  | 4 Laboratory <sup>5</sup> | _____ 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]

<sup>1</sup> 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.  
<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.  
<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.  
<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.  
<sup>5</sup> 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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g. Current number of credit hours: 2 Proposed number of credit hours: 2

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

Proposed to be repeatable for additional credit? YES [X] NO [ ]

If YES: Maximum number of credit hours: 6

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

i. Current Course Description for Bulletin: Creation and production of dances in ballet, modern, and theatre dance forms.

Proposed Course Description for Bulletin: This course explores the process of making dances, and studies the elements of dance composition, including the development of solo and group studies for class presentation.

j. Current Prerequisites, if any: Beg. Ballet, modern and theatre dance

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

k. Current Distance Learning(DL) Status: [X] N/A [ ] Already approved for DL\* [ ] Please Add [ ] 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 [X]

Proposed to be taught off campus? YES [ ] NO [X]

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

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 [X]

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

b. Will modifying this course result in a new requirement for ANY program? YES [ ] NO [X]

If YES, 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**

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**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](mailto: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](http://www.uky.edu/finearts/theatre)  
<Course Prefix Change.docx>

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Signature Routing Log

**General Information:**

Course Prefix and Number: KHP 592/TA 245  
 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<br>17-5826   melody.noland@uky.edu | Melody Noland   |
| CHAIR, THEATRE                            | 1/20/11       | Nancy Jones<br>17-3297   nancy.jones@uky.edu     | Nancy Jones     |
| COLLEGE OF ED. GIC                        | 2/24/11       | Doug Smith<br>17-1824   dsmith@uky.edu           | Douglas Smith   |
| COLLEGE OF ED/Dean                        | 3/14/11       | Steve Parker<br>17-8847   sparker@uky.edu        | Steve Parker    |
| College of Fine Arts Curriculum Committee | 3/21/11       | Jane Johnson<br>17-1709   jjohn@email.uky.edu    | Jane N. Johnson |

**External-to-College Approvals:**

| Council                      | Date Approved | Signature                  | Approval of Revision <sup>8</sup> |
|------------------------------|---------------|----------------------------|-----------------------------------|
| Undergraduate Council        | 4/12/2011     |                            |                                   |
| Graduate Council             |               |                            |                                   |
| Health Care Colleges Council |               |                            |                                   |
| Senate Council Approval      |               | University Senate Approval |                                   |

Comments:

\_\_\_\_\_

<sup>8</sup> 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 245**  
**COURSE: Choreography**  
**COURSE INSTRUCTOR: TBA**  
**OFFICE HOURS: TBA**

**COURSE DESCRIPTION:**

A practical experience focusing on the choreographer's creative process for solo dances. Emphasis will be placed on identifying, selecting and utilizing a variety of source material through use of critical evaluation skills for dance, use of choreographic devices, use of improvisation for generating movement, creating meaning through the use of time, space, energy/force, and weight, and creation of a written personal artistic statement.

**COURSE GOALS/OBJECTIVES:**

- Explore the use of improvisation in development of movement vocabulary;
- Understand how to use time, space and dynamics to manipulate the vocabulary;
- Be able to analyze rhythmic, dynamic and spatial structure;
- Be able to discuss dances intelligently and be able to cite bases for critical comments;
- Understand the relationship of movement to other theatrical elements such as music and costuming;
- Be able to clearly and effectively write a personal artistic statement;
- Be able to make a unified solo dance statement that uses music.

**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 time, space, rhythmic, and spatial structure utilized by choreographers and dance artists today.
2. A demonstration of basic skills and techniques used in choreographing dance.
3. A strong proper dance vocabulary, and the ability to think critically.

**COURSE PROCEDURES:**

Students should dress in comfortable dance attire. Be sure to wear dance attire that enables us to see your body moving when presenting your studies in class. Dance shoes should be carried between studios. You will also want to bring along additional clothing to help you stay warm during discussions and viewings. Please be sure to bring slippers, flip flops or socks to wear when traveling between Studios C, D and MMR. If you have not attended technique class just prior to this course, please protect yourself by giving yourself a warm-up.

**REQUIRED TEXT:** Lavender, Larry. *Dancers Talking Dance: Critical Evaluation in the Choreography Class*. Champaign, IL: Human Kinetics, 1996.

## **READING/WRITING ASSIGNMENTS**

You will be asked to prepare various written assignments throughout the semester. It is also strongly recommended that you keep a journal to record your ideas and feelings regarding your creative work, responses to readings and class discussions, as well as your responses to studies presented by other class members.

Reading assignments from the course text will be made regularly and discussed in class. Brief quizzes over the reading material may be given. Other reading and writing assignments may be given to broaden the student's concepts of the choreographic process and to assist the student in clarifying his/her ideas regarding choreographic craft and aesthetics. Brief writing assignments will be specified in class and may include such requirements as:

- Response to reading assignment
- Analysis of movement motifs, music structure, spatial structure and/or dynamics of your own choreographic studies
- Critique of your own choreographic studies
- Critique of another student's choreographic study
- Critique of a formal dance performance

## **VIDEO**

Your studies will be videotaped in class. I will retain a master copy, but each student must purchase and **bring to each showing** a mini-DV tape to record their own studies for their own use, or bring their own recorder for this purpose. Students will alternate the responsibility for taping peers' dances. Students are urged to tape their work in progress to aid in the effective revision of work.

## **CHOREOGRAPHIC ASSIGNMENTS**

Each student will create and perform one or more short choreographic study per week for the majority of the semester. Together, the student and the instructor will select one of the studies to develop further for the final solo dance. The final solo dance will be performed during the final exam time according to the University exam schedule.

## **MIDTERM GRADING POLICY:**

Students' progress will be assessed halfway through the semester based upon Written work and 2 quizzes, participation, choreographic studies 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**

Students will be evaluated on the degree to which they meet course objectives. The instructor will provide written and oral assessments of student work periodically throughout the semester. Oral feedback will be provided by classmates after each study. Students are encouraged to schedule an appointment at any time during the semester to discuss their progress.

|   |     |
|---|-----|
| <i>Choreographic Studies (averaged)</i>           | 40% |
| <i>Final Solo Dance as performed at the final</i> | 20% |
| <i>Final written work analyzing final dance</i>   | 10% |
| <i>Other Written work/quizzes (averaged)</i>      | 20% |
| <i>Active Daily Participation in Class</i>        | 10% |

An "A" student creates dances or dance studies that:

1. meet the requirements of the specific assignment
2. demonstrate knowledge of the relationship of time, space and dynamics
3. are individualized statements
4. are unified statements
5. demonstrate aesthetic sensitivity

A "B" student creates dances or dance studies that show proficiency in 4 of the above criteria.

A "C" student creates dances or dance studies that show proficiency in 3 of the above criteria.

A "D" student creates dances or dance studies that show proficiency in 2 of the above criteria.

An "E" student shows proficiency in one of the above criteria only or fails to fulfill the requirements of the course regardless of his/her choreographic skill.

### **CRITERIA FOR EVALUATING DANCES**

Please consider the following when evaluating dances or studies during discussions or in written assignments for this course:

- Did the dance meet the requirements of the specific assignment?
- Was the use of the choreographic elements of time, space and dynamics clear? Interesting? Exciting? Appropriate to the perceived context?
- Is the formal design clear? Do sections emerge in the best order or could they be reordered for more clarity? Did the structure contribute to holding your interest?
- Was the movement theme clear? How have the motifs been used and varied? Was there sufficient use of contrast to avoid monotony? Was there sufficient infusion of the motifs to provide a unified and integrated whole?
- Was the movement vocabulary inventive? Was there anything unique about the dance? Were there any "flowers" for you?
- Did the dance have clarity? To what extent was the choreography and/or performance responsible for the clarity or lack of it?
- Did the production elements (sound, costume, set, props, lighting as appropriate) enhance or inhibit the choreographer's ability to make a statement?
- Did the dance touch you, awaken you, startle you, anger you? Do you think the choreographer intended this response? Would you want to see this dance performed again? What would you change and why?
- Was the dance the right length to accomplish the choreographer's intent? Was there anything extraneous? Was something missing?

- Does this dance study show growth on the part of the choreographer/performer?

### **SOME THOUGHTS ABOUT CHOREOGRAPHY.....**

- From **The Art of Making Dances** by Doris Humphrey: "First of all, the potential choreographer should be predominantly extrovert and a keen observer of physical and emotional behavior. . . The dancer's medium is the body . . . I should say that the first mark of the potential choreographer is a knowledge of, or at least a great curiosity about, the body--not just his own, but the heterogeneous mixture of bodies which people his environment. . . To compose for himself, he must put a stethoscope to his own heart and listen to those mysterious inner voices which are the guide to originality." (20-21)
- Also from **The Art of Making Dances**: "Finally, our choreographer had better have something to say. . . A young choreographer should choose something quite simple, which is thoroughly familiar or within the range of his own experience." (24)
- The choreographic process requires you to be open and honest with yourself, and your classmates, sometimes confronting difficult or painful truths. To make a dance that is truly your own and says what you want to say is always challenging, sometimes frightening, and simply exhilarating.

### **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.

### **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.