

APPLICATION FOR NEW COURSE

1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: 1/26/2012
- b. Department/Division: Theatre
- c. Contact person name: Nancy Jones Email: Nancy.Jones@uky.edu Phone: 7-3297
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- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: _____

2. Designation and Description of Proposed Course.

- a. Prefix and Number: TAD 345
- b. Full Title: Choreography II
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

_____ Lecture 3 Laboratory¹ _____ Recitation _____ Discussion _____ Indep. Study
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
_____ Seminar _____ Studio _____ Other – Please explain: _____

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 2
- h. Is this course 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. Course Description for Bulletin: Choreography II is a course designed to continue to develop choreographic tools in duets and small groups in various dance genres. Focus is on structuring sophisticated choreographic works. Emphasis is placed on different kinds of creative processes and relationships between dancers.

- j. Prerequisites, if any: TAD 245
- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. Will this course be taught off campus? YES NO

4. Frequency of Course Offering.

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO
If NO, explain: This course will be offered in yearly rotation with TAD 245 Choreography I.
5. Are facilities and personnel necessary for the proposed new course available? YES NO
If NO, explain: _____
6. What enrollment (per section per semester) may reasonably be expected? 10
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO
If YES, explain: This course will be of interest to many students outside the theatre major, who are interested in dance as a minor, or in other dance performance opportunities.
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES NO
If YES, name the proposed new program: _____
- b. Will this course be a new requirement⁵ for ANY program? YES NO
If YES⁵, list affected programs: _____
10. Information to be Placed on Syllabus.
- a. Is the course 400G or 500? YES NO
If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)
- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

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Signature Routing Log

General Information:

Course Prefix and Number: TAD 345

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
Dept. of Theatre	1/23/12	Nancy Jones / 73297 / nancy.jones@uky.edu	
College of Fine Arts	3/30/12	G.Maschio 7 / 1707 / gmascl@uky.edu	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	9/24/12	Joanie Ett-Mims	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Choreography II
TAD 345
Course Syllabus
Course Time : MW 3-4 :40
Location : Dance Studio, 117 Fine Arts Building
Semester : Fall 2011
Credits : 2

Instructor: Susie Thiel
Office Hours: MW 1:00 – 3:00 and by appointment
114 Fine Arts Building Rm 32

Email Address: susie.thiel@uky.edu
Office Phone: (859) 257-3042

Course Description:

Choreography II: is a course designed to continue to develop choreographic tools in duets and small groups in various dance genres. Focus is on structuring sophisticated choreographic works. Emphasis is placed on different kinds of creative processes and relationships between dancers. Partner work and group work exploration of weight sharing, traditional and unconventional lifts will be examined. Dancers will prepare studies based on the following topics: a duet focusing on juxtapositions within compositional structures which explore the use of space, gesture, dynamics, time, shape; A trio exploring silence, sound and music and collaborative project. Developing leadership and collaborative styles will also be explored. Students must keep a detailed journal of their experiences and will conduct various writing assignments including a series of ways of writing descriptive statements of their work, an artistic statement and a concert critique. A main focus of observing and critiquing dance will be placed on individual student learning and development while the student's discuss their work and videos of dances.

Prerequisites: TAD 245, Choreography I

Required Materials:

Burrows, Jonathan (2010) *A Choreographer's Handbook*, Routledge, New York, NY

Additional readings will be on Blackboard.

Student Learning Outcomes: Upon successful completion of this course, the student will be able to:

- Demonstrate a level of professional competence in the written and verbal articulation about dance making and dance critique.

- Compose descriptive artistic statements about their work.
- The student will be equipped with the knowledge and skills to create a dance work involving multiple dancers.
- Demonstrate skills in locating, collating and analyzing research materials to use while choreographing.
- Identify the wide range of specialist dance materials and on-line resources available at the University of Michigan.
- Demonstrate competency in working across a range of dance disciplines and methodologies.
- Analyze in-depth key texts and selected dance case studies.
- Design a research project, determine a clear rationale and appropriate parameters, and articulate pertinent research questions.

Course Grading:

Grading scale for undergraduates:

- 90% – 100% = A
- 80 %- 89% = B
- 70% - 79% = C
- 60% - 69% = D
- 59% and lower = F

The final grade will be adjusted for absences and missed work:

◆ 3 Movement studies	30 %
◆ Artistic Work Statements	15 %
◆ Journal content	15 %
◆ Concert Critique	10 %
◆ Final Professional Choreographic Commission	20 %
◆ Final written self-evaluation	10 %

We will discuss evaluation frequently in this course so that you will better understand how you are being graded and also so that you begin to develop more sophisticated forms of self-evaluation. The better you can assess your own work and the work of others, the better choreographer you will become.

Mid term grade

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Course Activities:

Duet; juxtapositions (10%): The student must choreograph a duet based on Juxtapositions within compositional structures, which explore the use of space,

gesture, dynamics, time, shape and texture. A major component of this study is to explore partner work of weight sharing, traditional and unconventional lifts.

The choreographer must title the piece.

Trio; sound, music and music visualization (10%): Emphasis is placed on different kinds of relationships between dancers in relation to the music.

The choreographer must title the piece.

Collaboration (10%): To encourage interdisciplinary artistic collaboration with music, art, creative writing, technology and/or unrelated field, anthropology, philosophy, psychology and so on. Students are encouraged to research and collaborate with another individual to aid them during their dance making. The student is encouraged to incorporate different mediums; text, choice of visual art. The student may choose to choreograph a duet, trio or small group and the collaborator may be a part of the work.

The choreographer must title the piece.

Course Assignments:

SUBMISSION OF ASSIGNMENTS

BLACKBOARD: There will be reading assignments each week. All assignment descriptions, readings and due dates are on located in the assignment section on blackboard.

All written assignments must be uploaded to Blackboard in the assignment section anytime by midnight of the due date. (If you want to submit it earlier, you can, of course.) Once on Blackboard 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. Smith.Jane.Concertcritique

Students should avoid using any special characters such as #,;,"/?!@#\$%^()& or * in their file names, because it affects the ability to open the file successfully.

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

LATE ASSIGNMENTS: All written assignments must be uploaded by midnight of the due date. If the assignment is uploaded after that the assignment will not be graded.

Journals (15%): Students will keep a journal, detailing the work investigated in each class session, feedback you receive, observations of self and others, observations of dance on film viewed in or outside of class and reading assignments.

Students are encouraged to include images, literary references, articles, newspaper clippings and other materials, which may inspire or inform work. The journal becomes a significant personal record of your creative insights, and assists you in articulating your creative process. The feedback received should be documented along with your response to the feedback addressing further insights, ideas and challenges.

Journals should be kept in a separate notebook.

Journals are due the last day of class Dec. 9, 2011.

Artistic Work Statements (5% each. Total 15%): The student must submit an Artistic Work Statement for all three studies

Duet; juxtapositions – **Due Oct. 2**

Trio; sound, music and music visualization – **Due Oct. 31**

Collaboration – **Due Nov. 28**

Define the concept, assignment and how the assignment was explored, discussed in class and with the dancers. A paragraph stating your process for creating the study as well as detailed reference to concepts learned during the course, and may include performance viewings and rehearsal processes of choreographers the student worked with during the study. Include one paragraph stating how you would further develop the study and a paragraph on any associated reading assignment, bringing forward one or two key points of interest to you in the article(s), demonstrating how you gained new insights from that particular reading, or whether you agree or disagree with a point of view presented. Include one paragraph of what you would submit as a press release.

Include the title of the piece, complete titles of music and names of composers. These are due at various dates as stated in the syllabus above—generally the session after you have shown your study.

3-5 pages (typewritten, double spaced, 1 inch margins.)

Concert Critique (10%): Students are required to attend a **modern** dance concert. Try to answer this question: What did you see and how did it make you feel? How does what you see on stage relate what you are learning in class? **All additional readings are located on Blackboard in the assignment section labeled Concert Critique.** Please see additional guidelines requirements and helpful tips for writing this performance response paper. Before viewing the performance read “Is This Dance Good?” and “The Participants” from *A Sense of Dance: Exploring Your Movement Potential* by Constance A. Schrader. Be sure to check out Ohad Naharin’s advice to critics and the additional concert critique guidelines. Use these readings as a reference when writing the concert critique. **See additional due dates below.** Send an email notification to the instructor after submitting your concert critique. This is because there are multiple due dates for these assignments depending on

which concert you choose to view. If you are in TA 140 you may not use the same critique for both courses, therefore you must write two critiques on two different shows. **2-3 pages.**

Students can choose one of these concerts.

Ballet in the Vines (The Lexington Ballet)
Equus Run Vineyards; 1280 Moores Mill Rd. Midway, KY 40347
Friday, September 9, 7 p.m.
Sunday, September 11, 2:30 p.m.
\$12 General admission
(Bring chairs or blankets)
www.equusrunvineyards.com
***Due Sept. 26**

Compañia Flamenca José Porcel
Singletary Center for the Arts, Lexington, KY
Saturday, September 24 @ 7:30 p.m.
<http://www.uky.edu/SCFA/upcoming.php?EventID=E0>
***Due Oct. 14**

Compañia Flamenca José Porcel/ Gypsy Fire
The Kentucky Center, 501 West Main Street Louisville, KY 40202
Saturday, October 1, 2011 at 8:00 p.m.
***Due Oct. 21**

The Witches of Doon; A Scottish tale perfect for Halloween (Kentucky Ballet Theatre)
Lexington Opera House
Friday, October 14, 8:00 p.m.
Saturday, October 15, 8:00 p.m.
***Due Oct. 24**

The New Mel Brooks Musical Young Frankenstein
Lexington Opera House
November 4-6, check time
<http://www.youngfrankensteinhemusical.com/home/#/home>
***Due Nov. 21**

Koresh Dance Company
Aronoff Center for the Arts, 650 Walnut St., Cincinnati, OH 45202
Friday, November 18, check time
Saturday, November 19, check time
<http://www.koreshdance.org/ticketing@cincinnatiarts.org>

***Due Dec. 5**

***If there is a dance performance that you would like to critique that is not listed, check with the instructor prior to the performance for approval.**

Final Exam Information:

Final Professional Choreographic Commission (20%): As a professional choreographer, often times work is commissioned. Each student will be given a title of a musical theatre show. The student is responsible for keeping a portfolio of their process. The student must locate, collate and analyze research materials to aid in the creation of the musical. The student must describe how they would choreograph each number. 1 page description for each number. The student will choose one number and cast, choreograph and rehearse the piece. The student is responsible for minor props, sets and costumes.

Performance of number and written portfolio – Dec. 12 3:00- 5:00

Final written self-evaluation (10%): The final written self-evaluation requires students to reflect critically on their semester in Choreography II. Specific attention should be placed on all the studies of the semester as well as the Final Professional Choreographic Commission. Address compositional concepts discussed and explored in class through improvisational exercises and studies, along with an account of the creative process as an individual and group. Detailed reference should be made to concepts learned during the course and connections made to other courses, and may include performance viewings and rehearsal processes of choreographers the student worked with throughout the semester. 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 Dec. 16

Additional Information:

Attendance:

The student is allowed two absences in the class. The overall grade will be lowered 1/3 of a grade on the third absence.

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information

regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else’s work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally, and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

*Syllabus subject to change