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
   b. Department/Division: KHP
   c. Is there a change in “ownership” of the course? YES ☒ NO ☐
   d. What type of change is being proposed? ☒ Major ☐ Minor
   e. Contact Person Name: Nancy Jones
   f. Requested Effective Date: ☒ Semester Following Approval ☐ Specific Term

2. Designation and Description of Proposed Course.
   a. Current Prefix and Number: KHP 393
   b. Proposed Prefix & Number: TA 246
   c. Full Title: Rhythmical Forms, Improvisation, and Analysis
   d. Proposed Title: Dance Improvisation
   e. Current Transcript Title (if full title is more than 40 characters): 
   f. Proposed Transcript Title (if full title is more than 40 characters): 
   g. Current Cross-listing: ☐ N/A ☒ Currently Cross-listed with (Prefix & Number): 
   h. Proposed – ☒ ADD Cross-listing (Prefix & Number): 
   i. Proposed – ☐ REMOVE Cross-listing (Prefix & Number): 
   j. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours for each meeting pattern type.

   Current: ☐ Lecture ☒ Laboratory ☒ 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
   g. Proposed Grading System: ☒ Letter (A, B, C, etc.) ☐ Pass/Fail

   a. Current number of credit hours: 3
   b. Proposed number of credit hours: 2

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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. 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.)
### APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

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<thead>
<tr>
<th>h.</th>
<th>Currently, is this course repeatable for additional credit?</th>
<th>YES ☑  NO ☐</th>
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<td>Proposed to be repeatable for additional credit?</td>
<td>YES ☑  NO ☐</td>
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<td>If YES: Maximum number of credit hours: 4</td>
<td>YES ☑  NO ☐</td>
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<td>If YES: Will this course allow multiple registrations during the same semester?</td>
<td>YES ☑  NO ☐</td>
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| 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: TA 141 and permission of instructor |

| k. | Current Distance Learning (DL) Status: ☑ N/A ☐ Already approved for DL* ☐ Please Add 6 ☐ 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. |

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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.

Rev 8/09
**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: 7-3207  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:**

<table>
<thead>
<tr>
<th>Reviewing Group</th>
<th>Date Approved</th>
<th>Contact Person (name/phone/email)</th>
<th>Signature</th>
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<tbody>
<tr>
<td>CHAIR, KHP</td>
<td>12/11</td>
<td>Melody Noland <a href="mailto:12-5826@uky.edu">12-5826@uky.edu</a></td>
<td></td>
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<tr>
<td>CHAIR, THEATRE</td>
<td>1/20/11</td>
<td>Nancy Jones <a href="mailto:3207@uky.edu">3207@uky.edu</a></td>
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<td>COLLEGE OF ED.</td>
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<td>COLLEGE OF FINE ARTS</td>
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**External-to-College Approvals:**

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<th>Council</th>
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<td>Undergraduate Council</td>
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<td>Health Care Colleges Council</td>
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<td>Senate Council Approval</td>
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<td>University Senate Approval</td>
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**Comments:**

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

Rev 0/09
COURSE DESCRIPTION: Exploration of movement through spontaneous problem solving. The course is designed to evoke the student's creative individuality and sense of ensemble.

COURSE OBJECTIVES:
- **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 PROCEDURES AND REQUIREMENTS
The improvisation process requires continual involvement, and missed classes cannot be made up. Therefore, attendance is extremely important. Three absences will be allowed during the semester without affecting your grade. Each additional absence will lower your final grade by 0.5 GPA per absence (e.g., a student with a B would be reduced to a C on the fourth absence, etc.)

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.

STUDENTS WITH DISABILITIES
Any student with a documented disability (e.g., physical, learning, psychiatric, vision, hearing, etc.) who needs to arrange reasonable accommodations must contact the professor and the appropriate Disability Services office at the beginning of the semester.

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.

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. Students are encouraged to schedule an appointment at any time during the semester to discuss their progress.

An "A" student demonstrates complete proficiency in all 8 objectives.
A "BA" student demonstrates complete proficiency in 7 objectives.
A "B" student demonstrates complete proficiency in 6 objectives.
A "CB" student demonstrates complete proficiency in 5 objectives.
A "C" student demonstrates complete proficiency in 4 objectives.
A "DC" student demonstrates complete proficiency in 3 objectives.
A "D" student demonstrates complete proficiency in 2 objectives.
An "E" student demonstrates complete proficiency in 1 objective only, or fails to fulfill the requirements of the course regardless of his/her improvisational skills.

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 unrepeatable 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.