

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: <u>Education</u>		Today's Date: <u>12/10/2010</u>			
b. Department/Division: <u>KHP</u>					
c. Is there a change in "ownership" of the course?					YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>
If YES, what college/department will offer the course instead? <u>Fine Arts/Theatre</u>					
d. What type of change is being proposed? <input checked="" type="checkbox"/> Major <input type="checkbox"/> Minor ¹ (place cursor here for minor change definition)					
e. Contact Person Name: <u>Nancy Jones</u>		Email: <u>Nancy.Jones@uky.edu</u>		Phone: <u>7-3297</u>	
f. Requested Effective Date: <input checked="" type="checkbox"/> Semester Following Approval OR <input type="checkbox"/> Specific Term ² : _____					
2. Designation and Description of Proposed Course.					
a. Current Prefix and Number: <u>KHP 592</u>		Proposed Prefix & Number: <u>TA 245</u>			
b. Full Title: <u>Choreography</u>		Proposed Title: <u>Choreography</u>			
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: <input checked="" type="checkbox"/> N/A OR Currently ³ Cross-listed with (Prefix & Number): _____					
Proposed – <input type="checkbox"/> ADD ³ Cross-listing (Prefix & Number): _____					
Proposed – <input type="checkbox"/> 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 hours ⁵ for each meeting pattern type.					
Current:	_____ Lecture	<u>4</u> Laboratory ⁵	_____ Recitation	_____ Discussion	_____ Indep. Study
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____		
Proposed:	_____ Lecture	<u>4</u> Laboratory	_____ Recitation	_____ Discussion	_____ Indep. Study
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____		
f. Current Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail					
Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail					
g. Current number of credit hours: <u>2</u> Proposed number of credit hours: <u>2</u>					

Comment [OSC1]: 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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h. Currently, is this course repeatable for additional credit?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
<i>Proposed to be repeatable for additional credit?</i>	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
<i>If YES: Maximum number of credit hours:</i>	<u>6</u>	
<i>If YES: Will this course allow multiple registrations during the same semester?</i>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
i. Current Course Description for Bulletin:	<u>Creation and production of dances in ballet, modern, and theatre dance forms.</u>	
<i>Proposed Course Description for Bulletin:</i>	<u>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.</u>	
j. Current Prerequisites, if any:	<u>Beg. Ballet, modern and theatre dance</u>	
<i>Proposed Prerequisites, if any:</i>	<u>TA 141 or permission of instructor</u>	
k. Current Distance Learning(DL) Status:	<input checked="" type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input type="checkbox"/> Please Add ⁶ <input type="checkbox"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box <input type="checkbox"/>) that the proposed changes do not affect DL delivery.		
l. Current Supplementary Teaching Component, if any:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
<i>Proposed Supplementary Teaching Component:</i>	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
3. Currently, is this course taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
<i>Proposed to be taught off campus?</i>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
4. Are significant changes in content/teaching objectives of the course being proposed?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
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 <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
If YES, identify the depts. and/or pgms: _____		
b. Will modifying this course result in a new requirement⁷ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
If YES ⁷ , list the program(s) here: _____		
6. Information to be Placed on Syllabus.		
a.	<input type="checkbox"/> Check box if <u>changed to</u> 400G or 500.	If <u>changed to</u> 400G- or 500-level course you must send in a syllabus and <i>you must include the differentiation</i> 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.

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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 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.		/ /	
COLLEGE OF FINE ARTS		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council			
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.

COURSE: TA 245 • Choreography

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 OBJECTIVES:

- Expand individual movement vocabulary;
- 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.

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.

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.