

## 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.

<b>1. General Information.</b>					
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 <sup>1</sup> (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 <sup>2</sup> : _____					
<b>2. Designation and Description of Proposed Course.</b>					
a. Current Prefix and Number: <u>KHP 393</u>		Proposed Prefix & Number: <u>TA 246</u>			
b. Full Title: <u>Rhythmical Forms, Improvisation, and Analysis</u>		Proposed Title: <u>Dance Improvisation</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 <sup>3</sup> Cross-listed with (Prefix & Number): _____					
Proposed – <input type="checkbox"/> ADD <sup>3</sup> Cross-listing (Prefix & Number): _____					
Proposed – <input type="checkbox"/> REMOVE <sup>3,4</sup> Cross-listing (Prefix & Number): _____					
e. Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern type.					
Current: _____ Lecture <u>4</u> Laboratory <sup>5</sup> _____ 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>3</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]

<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*.)

## APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

<b>h.</b>	<b>Currently, is this course repeatable for additional credit?</b>	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"/>
	If YES: Maximum number of credit hours: <u>4</u>		
	If YES: Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
<b>i.</b>	<b>Current Course Description for Bulletin:</b>	<u>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.</u>	
	<i>Proposed Course Description for Bulletin:</i>	<u>This course investigates solo and group movement improvisation through the use of improvisational structures and sensory experiences and includes historical context and improvisational theory.</u>	
<b>j.</b>	<b>Current Prerequisites, if any:</b>	<u>none</u>	
	<i>Proposed Prerequisites, if any:</i>	<u>TA 141 and permission of instructor</u>	
<b>k.</b>	Current Distance Learning(DL) Status:	<input checked="" type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input type="checkbox"/> Please Add <sup>6</sup> <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.		
<b>l.</b>	<b>Current Supplementary Teaching Component, if any:</b>	<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	
<b>3.</b>	<b>Currently, is this course taught off campus?</b>	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"/>
<b>4.</b>	<b>Are significant changes in content/teaching objectives of the course being proposed?</b>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, explain and offer brief rationale: _____		
<b>5.</b>	<b>Course Relationship to Program(s).</b>		
<b>a.</b>	<b>Are there other depts and/or pgms that could be affected by the proposed change?</b>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, identify the depts. and/or pgms: _____		
<b>b.</b>	<b>Will modifying this course result in a new requirement<sup>7</sup> for ANY program?</b>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES <sup>7</sup> , list the program(s) here: _____		
<b>6.</b>	<b>Information to be Placed on Syllabus.</b>		
<b>a.</b>	<input type="checkbox"/> Check box if <u>changed to 400G or 500.</u>	If <u>changed to 400G- or 500-level</u> 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.)	

<sup>6</sup> You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.

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.		/ /	
COLLEGE OF FINE ARTS		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council			
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.

## Department of Theatre

### TA 246 • Dance Improvisation

**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 CB 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 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.