

# Cover Sheet: Request 14883

## DAA 2XXX – Dance Improvisation

### Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Augusto Soledade asoledade@ufl.edu
Created	4/11/2020 12:19:48 PM
Updated	12/18/2020 12:54:17 PM
Description of request	This is a request to create a course titled Dance Improvisation.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Theatre and Dance 13040000	Peter Carpenter		11/17/2020
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		12/18/2020
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			12/18/2020
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|New for request 14883

## Info

**Request:** DAA 2XXX – Dance Improvisation

**Description of request:** This is a request to create a course titled Dance Improvisation.

**Submitter:** Augusto Soledade asoledade@ufl.edu

**Created:** 12/12/2020 4:38:51 PM

**Form version:** 5

## Responses

### Recommended Prefix

*Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.*

Response:

DAA

### Course Level

*Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).*

Response:

2

### Course Number

*Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.*

Response:

XXX

### Category of Instruction

*Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.*

Response:

Introductory

- 1000 level = Introductory undergraduate
- 2000 level = Introductory undergraduate
- 3000 level = Intermediate undergraduate
- 4000 level = Advanced undergraduate
- 5000 level = Introductory graduate
- 6000 level = Intermediate graduate
- 7000 level = Advanced graduate
- 4000/5000= Joint undergraduate/graduate
- 4000/6000= Joint undergraduate/graduate

*\*Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)*

**Lab Code**

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:

None

**Course Title**

Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles.&nbsp;

Response:

Dance Improvisation

**Transcript Title**

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:

Dance Improvisation

**Degree Type**

Select the type of degree program for which this course is intended.

Response:

Baccalaureate

**Delivery Method(s)**

Indicate all platforms through which the course is currently planned to be delivered.

Response:

On-Campus

**Co-Listing**

Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:

No

**Effective Term**

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:  
Earliest Available

**Effective Year**

Select the requested year that the course will first be offered. See preceding item for further information.

Response:  
Earliest Available

**Rotating Topic?**

Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:  
No

**Repeatable Credit?**

Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:  
Yes

**If repeatable, # total repeatable credit allowed**

Indicate the maximum number of total repeatable credits allowed per student.

Response:  
4

**Amount of Credit**

Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:  
2

**S/U Only?**

Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:  
No

## Contact Type

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:

Regularly Scheduled

- Regularly Scheduled [base hr]
- Thesis/Dissertation Supervision [1.0 headcount hr]
- Directed Individual Studies [0.5 headcount hr]
- Supervision of Student Interns [0.8 headcount hr]
- Supervision of Teaching/Research [0.5 headcount hr]
- Supervision of Cooperative Education [0.8 headcount hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

## Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:

4

## Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:

The course introduces dance improvisation as an art form, a personal practice, and a process for creating choreography through movement exploration, readings, and observations.

## Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.

Courses level 3000 and above must have a prerequisite.

Response:

audition or Dance Major

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and major/minor in PHHP



- o The Moment of Movement: Dance Improvisation by Lynne Anne Blom and L. Tarin Chaplin
- o Contact Improvisation, Moving, Dancing, Interaction (With an Introduction to New Dance) by Thomas Kaltenbrunner
- o Choreography: A Basic Approach Using Improvisation by Sandra Cerny Minton
- o Other texts as selected by the instructor

### **Weekly Schedule of Topics**

*Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.*

Response:

Week One

- Introduction
- Improvisation in Everyday Life

Week Two

- Postmodern dance – improv onstage (history)
- Pedestrian movement

Week Three

- Mining our habits – shedding
- Mining our preferences - embracing

Week Four

- Sensing and responding – pairs
- Sensing and responding – small groups

Week Five

- Sensing and responding – whole ensemble I
- Sensing and responding – whole ensemble II

Week Six

- Contact improvisation (history)
- Weight sharing basics

Week Seven

- Weight sharing basics+
- Partnering with the floor

Week Eight

- Sensing and responding in contact – pairs
- Sensing and responding in contact – small groups

Week Nine

- Midterm projects

Week Ten

- Improvisation & Social Dance I
- Improvisation & Social Dance II

Week Eleven

- Discuss BFA Showcase
- Freestyling in the Cypher

Week Twelve

- Lessons from jazz
- Music & dance improvisations

#### Week Thirteen

- Improvisation & African diaspora dance

#### Week Fourteen

- Discuss Agbedidi
- Putting it all together: semester in review

#### Week Fifteen

- Work on final projects

#### Week Sixteen

#### Finals Week

No regular class.

### Grading Scheme

*List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details &nbsp;regarding how those items will be assessed.*

#### Response:

1. Midterm Project - 15 points
2. Final Project

- 15 points

3. Journal 3 due dates throughout semester - 10 points

4. Compare/Contrast paper - 10 points

5. Participation Ongoing 50 points

TOTAL 100

Participation: Nearly all work is done in class. Missing class puts you at a severe disadvantage both for learning, class continuity and grading. This is a movement-based course and the only way to complete the work is to come to class; therefore, participation accounts for 50% of your final grade. Full participation means that you arrive on time, are dressed in dance attire, bring a notebook, pen, and any readings or other required items, turn off your cell phone, and complete all activities to the best of your ability: actively dancing, observing, talking, writing, and listening every day. Participation includes a demonstration of involvement and commitment to learning, a willingness to be an active and curious part of the collective learning process, contributing to class discussion, helping to create a compassionate and comfortable class environment, and being awake and present throughout class. If a student is disruptive during class (talking or simply not participating) he/ she /they will lose participation points. These points can be deducted at the teacher's discretion.

Journals: You will be keeping a journal for this course. Journals are to record your reactions, observations, ideas and inspirations you might have in class or in thought after class. They also help me to know you better, delve into your insights, and understand things about your process that might not be evident outwardly. I will provide some class time to start your entries which should be twice a week (after each class). I will collect the journals 3 times in the semester.

#### Things to discuss:

- What did we do in class? What questions arose: why did I respond this way or that? What was the exercise targeting and how did I cope? etc.
- The things you have attractions and aversions to: I didn't like that because...I felt comfortable because...
- Write down habits that you have in sensing and moving: I always do this...I never do that...I understand this but I sometimes don't think about that...
- What did you feel, see, sense?



- What concepts do you remember from class?

You may write in any style you feel comfortable from straight observations, stream of consciousness, images, phrases, poems, etc. Feel free to include drawings, photos, images, memories, quotes, etc. Grading will center on the depth and quality of your thoughts and observations, personal or otherwise. Entries will be no shorter than 1 full hand written page per class. Please do not just recapitulate what happened in class.

#### Projects:

- Midterm Project: In collaboration with a small group of classmates, design an improvisation score and lead the entire class through your score. Base your score on one or more models explored in class but adapt them to explore a specific questions or create a specific experience. In other words, do not simply replicate an existing score; create an original score based on one or more models. You will be graded on two things: 1) your group's collaborative facilitation of the improvisation score with the entire class, lasting 10-15 minutes; (10 pts) 2) an individually written, one-page reflection paper that identifies the score's guiding question / intended outcome, model scores used to develop it, and your own reflection on what happened when you led the improvisation in class (5 pts).
- Final Project: With one partner, create a 4- to 5-minute improvised performance in the movement vocabulary/ies of your choice (postmodern dance, contact improvisation, salsa, West African dance, b-boying, tap, etc.). Your performance should be well rehearsed and thoroughly planned but not fully choreographed, showcasing the power of improvisation in performance. You will be graded on two things: 1) your duo's collaborative performance; (10 pts) 2) an individually written, one-page reflection paper that identifies the performance's guiding question / intended outcome, rationale for choosing movement vocabularies and other structures, and your own reflection on the outcome of your improvised performance (5 pts).

Compare/Contrast paper: One paper, comparing and contrasting two different performances/practices of dance improvisation, is required. These may be concert dance performances, social dance gatherings, rehearsals, contact jams, etc. Instead of a straight critique or evaluation of the performances, you will be asked to assess them through the lens of how they relate to structures, themes, possibilities, and limitations of improvisation. The minimum length is 3 full pages, double spaced, 12 font, 1" margins due during finals week.

#### Participation Rubrics: Rubrics

Informed: Shows evidence of having done the assigned work.

#### HIGH QUALITY

1. During discussion, brings copies of all assigned readings AND notes on readings, videos, performances, and previous discussions. Refers to quotes with page numbers, specific aspects of video/performance, and/or details of previous lecture/discussion when asking questions or making comments.

#### AVERAGE

2. During discussion, brings copies of readings but incomplete or hasty notes; refers in general to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments.

#### NEEDS IMPROVEMENT

3. Does not bring readings or notes to discussions; does not refer to assigned readings, videos, performances, lectures, and/or discussions when asking questions or making comments.

Thoughtful: Shows evidence of having understood and considered issues raised.

#### HIGH QUALITY

1. Makes connections between each day's assigned material and overarching questions and themes; connects readings, videos, etc. to personal life experiences; asks questions that push authors'/artists' points of view in new directions; makes comparisons/connections between material assigned across a range of days/weeks.

#### AVERAGE

2. Makes connections between each day's assigned material and overarching questions and themes; makes connections between material and personal life experiences; asks questions to

clarify authors'/artists' points of view.

#### NEEDS IMPROVEMENT

3. Struggles to connect each day's assigned material and overarching questions and themes; cannot often connect material to personal life experiences or to material assigned across a range of days/weeks.

Considerate: Takes the perspective others into account.

#### HIGH QUALITY

1.

Listens to classmates' contributions with active engagement, asking follow-up questions when appropriate; refers to classmates' comments/questions in formulating one's own; when offering a counter-perspective, honors the speaker's/writer's social location and point of view; strives to understand why people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions rather than immediately judging them as good or bad.

#### AVERAGE

2. Listens to classmates' contributions with active engagement; sometimes refers to classmates' comments/questions in formulating one's own; offers counter-perspectives with respectful tone; initially judges others' ideas/decisions but keeps digging to understand why people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.

#### NEEDS IMPROVEMENT

3. Does not often listen to classmates' contributions with active engagement; rarely refers to classmates' comments/questions in formulating one's own; struggles to offer counter-perspectives with respectful tone; judges others' ideas/decisions rather than striving to understand why people (instructor, classmates, authors, artists, etc.) hold ideas / make decisions.

### **Instructor(s)**

*Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.*

Response:

Rachel Carrico, Elizabeth Jonhson, Augusto Soledade, Joan Frosch, Trent Williams Jr.

### **Attendance & Make-up**

*Please confirm that you have read and understand the University of Florida Attendance policy.*

*A required statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.*

• *Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:*

*<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>*

Response:

Yes

### **Accomodations**

*Please confirm that you have read and understand the University of Florida Accommodations policy.*

*A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:*

• *Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation.*

Students with disabilities should follow this procedure as early as possible in the semester.

Response:

Yes

### **UF Grading Policies for assigning Grade Points**

Please confirm that you have read and understand the University of Florida Grading policies. Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:

- <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Response:

Yes

### **Course Evaluation Policy**

*Course Evaluation Policy*

Please confirm that you have read and understand the University of Florida Course Evaluation Policy.

A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:

- Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/public-results/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

&nbsp;

Response:

Yes