

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 Today's Date: 12/10/2010
- b. Department/Division: KHP
- c. Is there a change in "ownership" of the course? YES NO
 If YES, what college/department will offer the course instead? Fine Arts/Theatre
- d. What type of change is being proposed? Major Minor¹ (place cursor here for minor change definition)
- e. Contact Person Name: Nancy Jones Email: Nancy.Jones@uky.edu Phone: 7-3297
- f. Requested Effective Date: Semester Following Approval OR Specific Term²: _____

Ofc of the Senate Co..., 7/14/09 11:15 AM

Comment: 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]

2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: KHP 294 Proposed Prefix & Number: TAD 242
- b. Full Title: Classical Ballet II Proposed Title: Ballet II
- 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: N/A OR Currently³ Cross-listed with (Prefix & Number): _____
 Proposed – ADD³ Cross-listing (Prefix & Number): _____
 Proposed – 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 hours⁵ for each meeting pattern type.

Current: _____ Lecture 4 Laboratory⁵ _____ Recitation _____ Discussion _____ Indep. Study _____
 _____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____
 _____ Seminar _____ Studio _____ Other – Please explain: _____

Proposed: _____ Lecture 4 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
 Proposed Grading System: Letter (A, B, C, etc.) Pass/Fail

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.)

APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

g. Current number of credit hours: _____ Proposed number of credit hours: _____

h. Currently, is this course repeatable for additional credit? YES NO

Proposed to be repeatable for additional credit? YES NO

If YES: Maximum number of credit hours: _____

If YES: Will this course allow multiple registrations during the same semester? YES NO

i. Current Course Description for Bulletin: Intermediate techniques and theories of classical dance.

Proposed Course Description for Bulletin: A continuation of Ballet I, with extended technical and artistic ballet skills and the use of increasingly complex combinations, technical vocabulary, and emphasis on style and presentation.

j. Current Prerequisites, if any: KHP 293 or equivalent

Proposed Prerequisites, if any: TAD 142

k. Current Distance Learning(DL) Status: N/A Already approved for DL* Please Add⁶ 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. If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation 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.

Johnson, Jane

From: O'Hair, Mary J
Sent: Friday, March 11, 2011 11:36 PM
To: Jones, Nancy C
Cc: Tick, Michael; Johnson, Jane
Subject: Re: Theatre Course Prefix Change

Thanks, Nancy. The TAD course prefix sounds perfect.
Best regards,
Mary John

Sent from my iPhone

On Mar 10, 2011, at 1:08 PM, "Jones, Nancy C" <ncjone0@email.uky.edu> wrote:

Dear Dean O'Hair,

Thank you so much for the College of Education's assistance in expediting the proposals to change ownership of several dance courses formerly housed in KHP into the Department of Theatre. Both Melody Noland and Bob Singleton were wonderfully obliging and conscientious throughout the entire process.

Sheila Brothers in Senate Council Office encouraged me to write to you, in order to explain that we have subsequently changed the course prefix for the dance courses from TA to TAD. This new designator will allow APEX to read students' degree plans more easily, and allow students' transcripts to accurately reflect course content. The Registrar's Office has already approved the use of the TAD prefix. Although this decision doesn't impact you or the College of Education, the curriculum committee in the College of Fine Arts wanted to make sure you were informed of the change before the proposals are transmitted to Senate Council.

Thank you again for your generosity and collegiality in this transition. If you have any questions, please feel free to contact me at 859 257 3297.

Sincerely,

Nancy C. Jones
Chair, Department of Theatre

Nancy C. Jones, Chair
Department of Theatre
University of Kentucky
859.257.8166
www.uky.edu/finearts/theatre
<Course Prefix Change.docx>

APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

Signature Routing Log

General Information:

Course Prefix and Number: KHP 294/TA 242

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 17-3291 nancy.jones@uky.edu	Nancy Jones
COLLEGE OF ED. GR	2/21/11	Doug Smith 17-1824 dcsmit1@uky.edu	Douglas Smith
COLLEGE OF ED Dean	3/14/11	Steve Parker 17-8847 sparker@uky.edu	Steve Parker
College of Fine Arts Curriculum Committee	3/21/11	Jane Johnson 17-1709 jjohnn@uky.edu	Jane Johnson

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council	4/12/2011		
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.

**TAD 242
BALLET II
COURSE SYLLABUS**

**INSTRUCTOR: TBA
OFFICE PHONE NUMBER: TBA
OFFICE EMAIL: TBA
OFFICE HOURS: TBA**

COURSE MEETING TIMES: TBA

COURSE DESCRIPTION

Designed to build the strength, flexibility, endurance, and control necessary for performance of intermediate-level ballet barre exercises, adagio sequences, and allegro enchainments. An understanding of proper body mechanics and the French vocabulary will also be emphasized.

LEARNING OUTCOMES:

- To develop a knowledge of classical vocabulary content in course work.
- To explore dynamic qualities in movements barre and center combinations.
- To understand musicality and breath within the use of tempo, rhythm and phrasing.
- To develop spatial awareness and articulation of the clearly define directions of the body.
- To demonstrate growth in movement/expressive qualities.

COURSE GOALS/OBJECTIVES:

Upon completion of this course students will have acquired a more thorough understanding of the skills necessary to be a dance artist in the world today. This will include, but is not limited to:

1. A demonstration of intermediate skills and techniques of a beginning ballet dance artist.
2. A demonstration of intermediate skills and techniques used in choreographing complex ballet movements.
3. A strong work ethic, proper dance vocabulary, and the ability to think critically.

COURSE REQUIREMENTS:

ATTENDANCE Student permitted a maximum of THREE absences without penalty per course. Each additional absence will drop the FINAL grade by 1/3. Make-up classes are not provided for any DANC technique classes. Excused absences due to illness or injury require a doctor's signed note. Department company members will be excused for touring upon verification from the department. Observation of class due to injury or illness equal one half day absence for each class observed. Partial class observations, "sitting out" part of class equals a quarter day absence.

DRESS CODE

Attending class without appropriate dance wear and required supplies equals half dance absence.

MEN are required to wear black tights, with a solid white leotard or T-shirt, dance belt, white socks and white shoes. If the male dancer's hair should infringe on his face or eyes it should be secured back.

WOMEN – required class specific UGA Leotard, pink tights and pink ballet shoes. Pink tights should have feet and be worn on the inside of the leotard and ballet shoes. The class specific short skirt should be worn. Hair should always be secured at the back of the head. Excessive jewelry and watches should not be worn in class.

No sweat pants, jazz pants, skirts, shorts, baggy shirts or warmers may be worn. Should an INJURY arise, **pink leg warmers** may be worn on the legs and **black close fitted knit warmers** on the torso. Excessively bright or colored warmers are not permitted at any time.

COURSE GUIDELINES AND EXPECTATIONS:

1. Plagiarism and Cheating: The University of Kentucky and this course define plagiarism as follows: <http://www.uky.edu/Ombud/Plagiarism.pdf>. Additional instances include falsification of identity resulting from having another person sign the attendance sheet for you when you do not attend class. All instances of plagiarism and cheating will be reported to the Dean of Students.

2. Classroom Behavior: It is important to respect the dignity and values of all in the classroom. It is expected that you will come to class focused and with a positive attitude. You are here to dance and learn about dance in an academic environment. Be open to new ideas, approaches, and constructive criticism. It is how we learn as dancers. Poor attitudes and egos will not be tolerated in this class. Your positive participation and willingness to learn will be reflected in your skills exam grade.

3. Cell Phones: The use of cell phones in class is prohibited. This includes checking your messages. If you talk on the phone or text during class you will lose 5 points.

4. Individual Work: When doing individual work, document the resources you use for information or background material. Even if it is on the Web- document the source.

5. Group Work: When working in groups, you must all contribute equally to earn the grade. It is not fair to the group leader to make them carry the work load of the group. Individuals who do not contribute equally will receive a lower grade.

6. Email: You may email papers and reports, however, you are risking that the document may not get to the teacher. YOU MUST get a returned email from me within 24 hours letting you know the teacher has received your document. If you do not get a return email, assume the teacher did not get it and bring a hard copy to the next class or to the studio. Hard copy papers are recommended to decrease the likelihood of a paper not getting thru by email.

7. Disability Statement: It is the responsibility of any student with a physical or learning disability to communicate with the instructor at, or immediately following, the first class meeting to discuss means of meeting said disability.

BALLET TECHNIQUE II COURSE CONTENT & PROFICIENCY STANDARDS

This course is designed to broaden and deepen students' understanding of classical ballet vocabulary, movement concepts, processes, principles, and to improve and develop technical skills and artistry.

Students should demonstrate an increasing vocabulary of ballet movement and technique reflective in their ability to coordinate simple movements and produce

combinations of steps with qualitative movement, precision and control, within the range of their own physical capacity.

Students should communicate an increasing confidence in performance as well as display sensitivity to musical content and style. Student should show a developing awareness and ability to work with others and provide responsiveness to an audience.

A. Foundations:

- Physical and conceptual understanding of dynamic body alignment.
- Assimilation of the traditional “classical lift” from gravity in stance and movement phrases.
- Increased capability to use turn-out, in stillness and in movement.
- Increased control, strength and flexibility.
- The use of breath, phrasing and musicality within performance of movements phrases. Incorporation of traditional classical ballet poses and directions of movement.
- Demonstration of visual, physical and aural literacy of classical ballet course content.

B. Ballet Class Content will include:

- Traditional intermediate classical barre work.
- Traditional portions of intermediate classical ballet center work.
- Course work is designed to include movement phrases to define and develop:
- Basic classical body positions and directions of movement
- Strength and flexibility
- Balance and control to sustain lines of classical ballet
- Center-of-weight shifts and weight transfer phrases.
- Traditional connecting steps of classical ballet
- Basic fundamental spotting and turning movements
- Proper body mechanics in petite and grand allegro movements

C. Performance Expectations and Outcomes:

- Knowledge of classical vocabulary content in course work
- Established dynamic qualities in movements at the barre and in the center
- Musicality and breath in the use of tempo, rhythm and phrasing
- Spatial clarity and articulation of the clearly defined classical directions of the body
- Synthesis and execution of well-formed phrases and classroom combinations
- Performance reflecting growth in movement/expressive capabilities
- Participation in a graded jury requiring 2-minute application of movement material

Ballet II Exercises will include:

Theory Arm positions: 3rd Positions of the body: épaulé Arabesques: 1st, 2nd and 3rd
1. Barre Exercises will be seen on one side only: 1. Pliés in 2nd, 1st and 5th positions 2a. Battements tendus 2b. Battements dégagés 3. Grands battements with retiré 4. Ronds de jambe à terre, with preparation 5. Battements frappés - singles and doubles 6. Petits battements 7. Développé with grand rond de jambe en l'air 8. Battements balancés Slightly away from the barre: 9. Echappé, with relevés devant and derrière

2. Center 1. Port de bras 2. Battements tendus, en arrière and en avant 3. Temps lié
3. Adage 1. Grand plié, développé and demi-rond de jambe 2. Set exercise for 4th and 5th arabesques
4. Pirouette 1. Pirouette en dehors - taken singly 2. Pirouette en dedans
5. Allegro Basic steps: Balancé en avant and en arrière and en tournant, entrechat quatre, glissade changé, pas de bourré dessus soutenu, sissonne en avant ouverte, sissonne en arrière fermée soutenu and de suite, soubresaut Set enchaînements: 1. Changements and soubresauts 2. Glissade, assemblé 3. Sissonnes 4. Round room: chassé temps levé, posé, jeté en attitude devant 5. Chassé temps levé in 1st arabesque and balancé - taken singly 6. Pas de chat with pas de bourré 7. En diagonale: petits tours - taken singly to both sides 8. Batterie

ASSIGNMENTS:

Final Juried Exam	50 points
Written Assignment/Research Report	25 points
<u>Participation</u>	<u>25 points</u>
TOTAL	100 points

Research Report – 25 Points

1. A report on Ballet Dance, Ballet Dancers, Ballet Choreographers, or an era of Ballet Dance History.
2. A minimum of 4 sources must be used, including 2 hard sources (books, journals, magazines) and 1 Video. The College of Education Library and W.T. Young have numerous dance resources.
3. All references must be in APA or MLA format.
4. A 1 page synopsis of your video should include a short summary of the video, and discuss any important points about your topic that needs further exploration.

Final Juried Exam – 50 Points

The jury will consist of most Dance and/or Movement faculty. The exam will include examples of Barre exercises and execution of the Ballet II exercise listed above.

MIDTERM GRADING POLICY:

Students' progress will be assessed halfway through the semester based upon preliminary Skill Test, the research report, and class attendance. In accordance with University policy, these Midterm grades will be accessible online via the MyUK web portal by the Midterm date.

GRADING POLICY

50% final juried exam
 25% Written Assignment/Research Report
 25% Participation

90-100=A
 89-80=B
 79-70=C
 69-60=D
 Below 59=E