

# APPLICATION FOR NEW COURSE

## 1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: 1/26/2012
- b. Department/Division: Theatre
- c. Contact person name: Nancy Jones Email: Nancy.Jones@uky.edu Phone: 73297  
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- d. Requested Effective Date:  Semester following approval OR  Specific Term/Year<sup>1</sup>: \_\_\_\_\_

## 2. Designation and Description of Proposed Course.

- a. Prefix and Number: TAD 147
- b. Full Title: Beginning Musical Theatre Dance
- c. Transcript Title (if full title is more than 40 characters): \_\_\_\_\_
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
- |                |                                  |                                     |                  |                    |
|----------------|----------------------------------|-------------------------------------|------------------|--------------------|
| _____ Lecture  | <u>3</u> Laboratory <sup>1</sup> | _____ Recitation                    | _____ Discussion | _____ Indep. Study |
| _____ Clinical | _____ Colloquium                 | _____ Practicum                     | _____ Research   | _____ Residency    |
| _____ Seminar  | _____ Studio                     | _____ Other – Please explain: _____ |                  |                    |
- f. Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- g. Number of credits: 2
- h. Is this course repeatable for additional credit? YES  NO
- If YES: Maximum number of credit hours: 4
- If YES: Will this course allow multiple registrations during the same semester? YES  NO
- i. Course Description for Bulletin: Beginning Musical Theatre Dance will provide students with a basic understanding of theatre dance fundamentals, styles and history. Students will gain a basic knowledge of fundamental dance technique. Utilizing vocabulary from ballet and jazz styles, students will hone basic dance skills and be exposed to a variety of theatre dance styles and "period" dances (relating to specific eras in dance history), and gain understanding of the basic framework of theatre dance history, including notable choreographers, innovations, styles and shows.
- j. Prerequisites, if any: \_\_\_\_\_
- k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO
- l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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3. Will this course be taught off campus? YES  NO
4. Frequency of Course Offering.
- a. Course will be offered (check all that apply):  Fall  Spring  Summer
- b. Will the course be offered every year? YES  NO
- If NO, explain: This course will be offered every other year in rotation with TAD 247, Musical Theatre Dance II.
5. Are facilities and personnel necessary for the proposed new course available? YES  NO
- If NO, explain: \_\_\_\_\_
6. What enrollment (per section per semester) may reasonably be expected? 22
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES  NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES  NO
- If YES, explain: This course will be of interest to any students from other majors who are interested in dance, those enrolled in the dance minor, and other students who are interested in dance performance.
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES  NO
- If YES, name the proposed new program: Dance Minor
- b. Will this course be a new requirement<sup>5</sup> for ANY program? YES  NO
- If YES<sup>5</sup>, list affected programs: \_\_\_\_\_
10. Information to be Placed on Syllabus.
- a. Is the course 400G or 500? YES  NO
- If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)
- b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

<sup>5</sup> In order to change a program, a program change form must also be submitted.

# APPLICATION FOR NEW COURSE

## Signature Routing Log

**General Information:**

Course Prefix and Number: TAD 147

Proposal Contact Person Name: Nancy Jones Phone: 73297 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 |
|----------------------|---------------|--|-----------|
| Dept. of Theatre     | 1/23/2012     | Nancy Jones / 73297 /<br>nancy.jones@uky.edu |           |
| College of Fine Arts | 3/30/2012     | G. Maschio<br>7-1707 / gmasch1@uky.edu       |           |
|                      |               | / /  |           |
|                      |               | / /  |           |
|                      |               | / /  |           |

**External-to-College Approvals:**

| Council                      | Date Approved | Signature                  | Approval of Revision <sup>6</sup> |
|------------------------------|---------------|----------------------------|-----------------------------------|
| Undergraduate Council        | 9/24/12       | Joanie Ett-Mims            |                                   |
| Graduate Council             |               |                            |                                   |
| Health Care Colleges Council |               |                            |                                   |
| Senate Council Approval      |               | University Senate Approval |                                   |

Comments:

\_\_\_\_\_

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

The University of Kentucky, Department of Theatre  
TAD 147 Beginning Musical Theatre Dance

**Course Time:** T/R 9:30-10:45am

**Location:** Fine Arts Building – Room 117-FA

**Semester:** Fall 2011

**Instructor:** Lyndy Franklin Smith

**Email:** lyndyfranklin.smith@uky.edu

**Phone:** (Dept. of Theatre Office: 859-257-3297)

**Office Hours:** By Appointment

**COURSE DESCRIPTION:**

Musical Theatre Dance will provide students with a basic understanding of theatre dance fundamentals, styles and history. Throughout the course of the semester the class will focus on three major areas. First, through warm-ups and center exercises, students will gain a basic knowledge of fundamental dance technique. Utilizing vocabulary from ballet and jazz styles as well as stretching and strengthening exercises, students will hone basic dance skills. Second, through group combinations, students will be exposed to a variety of theatre dance styles and “period” dances (relating to specific eras in dance history). And, finally, through class discussion, reading assignments and an outside research project, students will be exposed to a basic framework of theatre dance history, including notable choreographers, innovations, styles and shows.

**REQUIRED TEXTS:**

None.

Students may be given reading handouts periodically to supplement in-class discussions and demonstrations.

**LEARNING OUTCOMES:** Upon completion successful completion of this course, students will be able to:

- Demonstrate a basic knowledge of dance vocabulary and technique.
- Differentiate and describe the variety and history of theatre dance styles.
- Discuss the relationship between dance and musical theatre history.
- Perform choreographic combinations from each learning unit in varying styles/eras.

**COURSE POLICIES:**

**ATTENDANCE**

Attendance is IMPERATIVE, for the progression of the individual student and the class as a whole. Attendance/Effort/Dress is also 70% of the Grading/Assessment Policy. You MUST attend every class, properly dressed and ready to dance in order to succeed in this class. You will be allowed **two (2)** unexcused absences. Following that, each additional unexcused absence WILL result in a 5-point deduction from your overall Attendance/Effort/Dress score (100 points). (See Grading/Assessment Section for more details.)

University Regulations states that students are entitled to an excused absence for the purpose of observing their major religious holiday if the instructor is notified, in writing, by the university deadline for the semester (no later than the last day for adding a class).

The only other excused absences are a documented serious illness, illness or death of a family/household member, and officially documented University-related trips.

**SIGNING IN**

Attendance will be taken via Sign-In Sheet. The Sign-In will be available at least 10 minutes before the class begins and will be taken up at the start of class. Anyone not signed in will be marked absent/unexcused.

You MUST NEVER sign in for anyone other than yourself. If a student signs in for another person, BOTH students will be marked absent/unexcused for that class.

## **LATENESS**

Lateness will not be tolerated. The class will begin on time. The warm-up section of class is ESSENTIAL for proper preparation for the class and injury prevention. Two tardies will count as one unexcused absence.

## **ILLNESS/INJURY**

If an illness or injury prevents you from being able to physically participate in the class, you may be permitted to observe the class. If you observe, you must take notes on the progression of the day's work and turn them in at the end of the class. You will be allowed one "free" observance per semester. Following that, any observance must be accompanied by a doctor's note. Every two observances without doctor's note will count as an unexcused absence.

## **DRESS CODE**

Students are expected to be properly dressed for dance. For Women: Jazz pants or leggings with form-fitting tops or t-shirts, leotards and tights or unitards are acceptable. For Men: Jazz or Athletic pants and form-fitting t-shirts, dance shirts or muscle shirts are acceptable. Warm-ups and sweatshirts may be worn during warm-ups but must be removed after. The dance clothing must be form-fitting so that alignment and proper form can be visible to both student and teacher, so that appropriate feedback and corrections may be given.

Students may wear jazz shoes or character shoes. Jazz Sneakers are permitted, but not preferred. Women may, but are not required, to work in heeled character shoes from time to time, depending on the style of the combination. Women, please bring flats to every class. Bare feet are acceptable for Warm-Up ONLY and tennis shoes or other athletic shoes are not acceptable for class.

Hair must be secured, up and away from the face. Jewelry should be kept to a minimum.

## **CORRECTIONS**

From time to time, Instructors may need to give corrections through touch to help the student understand proper form and alignment. Any touching in this class is done for educational purposes.

## **DEADLINES**

All work must be submitted on or before the deadline (day and time) specified for each. Late work will not be graded. For In-class Choreographic Evaluations, there will be no make-ups for unexcused absences. You must attend in order to receive credit for your Evaluation. In the case of an excused absence on an Evaluation day, student and Instructor will find a mutually agreeable time to make up the Evaluation.

## **EXCUSED ABSENCES:**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

## **VERIFICATION OF ABSENCES:**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

## **ACADEMIC INTEGRITY:**

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website:

<http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else’s work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student’s assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

## **ACCOMMODATION DUE TO DISABILITY:**

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym,

257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

### **ASSESSMENT METHODS AND GRADING**

Assessments/Grading will be determined by class attendance, effort and commitment; retention and performance of choreographic material; and the outside research project.

|                                     |     |
|-------------------------------------|-----|
| Attendance, Effort and Proper Dress | 70% |
| In-Class Choreographic Evaluations  | 30% |

#### Grading Scale

|               |   |
|---------------|---|
| 90-100:       | A |
| 80-89:        | B |
| 70-79:        | C |
| 60-69:        | D |
| 59 and below: | F |

#### **Mid term grade:**

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

#### **Attendance, Effort and Proper Dress:**

Please see Policies section for specifics on Attendance, Tardiness and Illness/Injury. In addition, students not dressed properly and not putting forth commitment and effort to learn will be noted. If the Instructor notices a problem with either, the student will be given a warning. Following the warning, points may be deducted, at Instructor's discretion.

(Attendance/Effort/Dress is based on a 100 point scale, and worth 70% of your grade.)

#### **In-Class Choreographic Evaluations:**

The semester has been broken into several units (see Calendar.) During each unit, students will learn a choreographic combination in the style of study for that particular unit. At the end of the unit, students will perform the combination in small groups for a grade. Please note – perfection is not expected! The Instructor will be looking for overall retention of the choreography, a grasp of the style, attention to corrections and adjustments and overall effort within that unit. Each unit combination will be worth 100 points. The average of all scores will constitute the 30% for In-Class Choreographic Evaluations.

#### **Calendar**

*\*Units and Unit dates subject to change!*

*\*In-Class Evaluations in **BOLD** – also subject to change.*

|         |       |              |  |
|---------|-------|--------------|--|
| Week 1: |       | 8/25         | Introduction/Technique                                       |
| Week 2: | 8/30  | 9/1          | Introduction/Technique                                       |
| Week 3: | 9/6   | 9/8          | Unit 1 – Early 20 <sup>th</sup> Century Theatre Dance Styles |
| Week 4: | 9/13  | <b>9/15</b>  | Unit 1   |
| Week 5: | 9/20  | 9/22         | Unit 2 – 1920's/30's Theatre Dance Styles                    |
| Week 6: | 9/27  | <b>9/29</b>  | Unit 2   |
| Week 7: | 10/4  | 10/6         | Unit 3 – 1940's/Golden Age (Agnes de Mille)                  |
| Week 8: | 10/11 | <b>10/13</b> | Unit 3   |
| Week 9: | 10/18 | 10/20        | Unit 4 – 1950's/60's (Jerome Robbins)                        |

|          |              |              |  |
|----------|--------------|--------------|--|
| Week 10: | 10/25        | <b>10/27</b> | Unit 4                                     |
| Week 11: | 11/1         | 11/3         | Unit 5 – 1960's/70's (Bob Fosse)           |
| Week 12: | 11/8         | <b>11/10</b> | Unit 5                                     |
| Week 13: | 11/15        | 11/17        | Unit 6 – 1970's (Michael Bennett)          |
| Week 14: | 11/22        | OFF          | Unit 6                                     |
| Week 15: | <b>11/29</b> | 12/1         | Unit 7 – Contemporary Theatre Dance Styles |
| Week 16: | 12/6         | 12/8         | Unit 7                                     |

**Research Project Subject Submissions Due: Thursday, September 29**

**Mid-Term: October 17 (no assignment or test)**

**Final Research Project Due: Tuesday, November 22**

**Final Exam: Monday, December 12, 10:30am**

### **Subjects for Final Research Project**

Eras:

1900-1919, 1920's, 1930's, 1940's, 1950's, 1960's, 1970's 1980's, 1990's, 2000 and beyond

Choreographers:

Michael Bennett, Vernon and Irene Castle, Gower Champion, Graciela Daniele, Agnes de Mille, Bob Fosse, Bill T. Jones, Michael Kidd, Kathleen Marshall, Jerome Robbins, Susan Stroman, Tommy Tune, Sergio Trujillo

Shows:

*42<sup>nd</sup> Street, Bring in Da Noise, Brigadoon, Carousel, Cats, A Chorus Line, Chicago, Contact, Fiddler on the Roof, Jersey Boys, The King and I, The Lion King, Movin' Out, Oklahoma, West Side Story*

\*If you chose to write about a show or era, the focus should be kept on choreographer/choreography and the impact that show or time period had on the evolution of theatre dance through history.