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 ☒ Minor  
      (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: ______

2. Designation and Description of Proposed Course.
   a. Current Prefix and Number: KHP 294  
      Proposed Prefix & Number: TA 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 – ☐ ADD⁴ Cross-listing (Prefix & Number): ______
      Proposed – ☐ REMOVE⁴ 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 ______ Laboratory ______ Recitation ______ Discussion ______ Indep. Study ______  
      Clinical ______ Colloquium ______ Practicum ______ Research ______ Residency  
      Seminar ______ Studio ______ Other – Please explain: ______
      Proposed:  
      Lecture ______ 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
   g. Current number of credit hours: ______  
      Proposed number of credit hours: ______

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¹ 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]

² 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.

³ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

⁴ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁵ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁶ 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)

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<tbody>
<tr>
<td>h.</td>
<td>Currently, is this course repeatable for additional credit?</td>
<td>YES</td>
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<td></td>
<td>Proposed to be repeatable for additional credit?</td>
<td>YES</td>
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<td>If YES: Maximum number of credit hours:</td>
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<td>If YES: Will this course allow multiple registrations during the same semester?</td>
<td>YES</td>
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<td>Proposed Course Description for Bulletin:</td>
<td>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.</td>
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<td>j.</td>
<td>Current Prerequisites, if any:</td>
<td>KHP 293 or equivalent</td>
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<td>Proposed Prerequisites, if any:</td>
<td>TA 142</td>
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<td>k.</td>
<td>Current Distance Learning (DL) Status:</td>
<td>N/A</td>
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<td>*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.</td>
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<td>l.</td>
<td>Current Supplementary Teaching Component, if any:</td>
<td>Community-Based Experience</td>
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<td>Proposed Supplementary Teaching Component:</td>
<td>Community-Based Experience</td>
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<td>3.</td>
<td>Currently, is this course taught off campus?</td>
<td>YES</td>
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<td>Proposed to be taught off campus?</td>
<td>YES</td>
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<td>4.</td>
<td>Are significant changes in content/teaching objectives of the course being proposed?</td>
<td>YES</td>
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<td>If YES, explain and offer brief rationale:</td>
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<td>5.</td>
<td>Course Relationship to Program(s).</td>
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<td>a.</td>
<td>Are there other depts and/or pgms that could be affected by the proposed change?</td>
<td>YES</td>
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<td>If YES, identify the depts. and/or pgms:</td>
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<td>b.</td>
<td>Will modifying this course result in a new requirement for ANY program?</td>
<td>YES</td>
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<td>If YES, list the program(s) here:</td>
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<td>6.</td>
<td>Information to be Placed on Syllabus.</td>
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<td>a.</td>
<td>Check box if changed to 400G or 500.</td>
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<td>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.)</td>
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* You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

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Rev 8/09
**APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)**

**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:**

<table>
<thead>
<tr>
<th>Reviewing Group</th>
<th>Date Approved</th>
<th>Contact Person (name/phone/email)</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAIR, KHP</td>
<td>1/21/11</td>
<td>Melody Moldan 17-3297 @uky.edu</td>
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<tr>
<td>CHAIR, THEATRE</td>
<td>1/21/11</td>
<td>Nancy Jones 17-3297 @uky.edu</td>
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<tr>
<td>COLLEGE OF ED</td>
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<td>COLLEGE OF FINEARTS</td>
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**External-to-College Approvals:**

<table>
<thead>
<tr>
<th>Council</th>
<th>Data Approved</th>
<th>Signature</th>
<th>Approval of Revision³</th>
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<tbody>
<tr>
<td>Undergraduate Council</td>
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<td>Graduate Council</td>
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<td>Health Care Colleges Council</td>
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<tr>
<td>Senate Council Approval</td>
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<td>University Senate Approval</td>
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Comments:

³ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Rev 3/09
TA 242 • BALLET II
COURSE SYLLABUS

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.

COURSE OBJECTIVES
• 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.

GRADING POLICY 50% final juried exam, 25% Written Assignments, 25% Participation

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

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 fuit warmers on the torso. Excessively bright or colored warmers are not permitted at any time.

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