

APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

Do not place this form in a file. It is to be returned to the chair of the department to which the course is 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 Specific Term²: _____

2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: KHP 391 Proposed Prefix & Number: TA 143
- b. Full Title: Jazz Dance I Proposed Title: Jazz Dance I
- 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 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 Laboratory ⁵	_____ 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

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 series⁶;
 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.

⁶...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]

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.)

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- g. Current number of credit hours: 2 Proposed number of credit hours: 2
- 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: 4
 If YES: Will this course allow multiple registrations during the same semester? YES NO
- i. Current Course Description for Bulletin: Theory and practice of jazz dance from early 20th Century to present.
 Proposed Course Description for Bulletin: Theory and practice of jazz dance from early 20th Century to present.
- j. Current Prerequisites, if any: none
 Proposed Prerequisites, if any: none
- 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.

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Signature Routing Log

General Information:

Course Prefix and Number: KHP 391/TA 143
 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 17-3297 nancy.jones@uky.edu	Nancy Jones
COLLEGE OF ED.		/ /	
COLLEGE OF FINE ARTS		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council			
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.

Course Description:

An introduction to the style, technique, and rhythmic structures of jazz dance, with an emphasis on increasing movement capabilities and personal expression.

Student Learning Goals:

To the degree appropriate for the beginning level of jazz dance training, students in this course will learn to:

1. Move contra-laterally during locomotion (left/right halves in opposition).
2. Grasp and retain sequences of simple exercises and combinations.
3. Breathe appropriately and as needed while moving.
4. Anticipate the beat when required.
5. Maintain energy/endurance throughout each combination and a full class.
6. Demonstrate commitment/responsibility as appropriate in and out of class.
7. Demonstrate awareness and attention to studio/classroom procedures.
8. Demonstrate dynamic alignment appropriate to exercises/combinations in the class and involving awareness of center.
9. Move on the beat when required.
10. Show appropriate use of the legs as called for in an exercise/combination.
11. Show appropriate use of the feet as called for in an exercise/combination.
12. Show command of skills involving initiation of movement.
13. Show command of skills involving weight shift.
14. Avoid extraneous tension in performing simple movements such as walks, skips, etc.
15. Fulfill the time/counts given for each part of the movement.
16. Demonstrate attributes of/qualities in movement as specified.
17. Demonstrate clarity of body line in simple movement combinations.
18. Demonstrate clarity of spatial direction in simple movement combinations.
19. Perform set movement with confidence/full engagement.
20. Respond spontaneously and imaginatively to improvisational prompts, with confidence, full engagement, and some degree of invention and/or demonstrate creative spontaneity within a given technique.

Topical Outline:

Class will be divided into three basic sections; warm-up/stretch, across the floor, and a combination. Warm-up exercises and combinations will remain fairly consistent over the course of the semester and increase in difficulty as the class progresses. Other exercises and combinations will develop over the course of the semester in length, speed, and in rhythmic and qualitative complexity so as to practice the integration of skills inherent to the achievement of learning goals. The first few weeks we will work through learning warm-up exercises, body placement, basic jazz steps and moving through the space.

Teaching Strategies:

To enable student achievement of the learning goals, I will:

1. Demonstrate, explain, analyze and lead explorations of movement exercises and combinations designed specifically to develop the skills required for achievement of learning goals.
2. Observe your daily work in class and (a) orally assess your achievement of learning goals and b) make recommendations for improvement in achieving learning goals*.
3. Provide a written assessment on the Dance Technique Feedback sheet of your achievement at mid-term and provide a letter grade assessment at the end of the semester.
4. Provide opportunities for individual appointments in which we may discuss your learning efforts.
5. Provide opportunities for you to watch yourself on video to enhance your kinesthetic sense and self- assessment.

*not every student will receive individual feedback during each class, but all students will receive individual feedback regularly throughout the course of the semester.

Evaluation Methods and Guidelines for Assignments:

To succeed in this class, you will need to:

1. Attend to movement material presented, as well as to explanations and analyses of its specific components.
2. Listen carefully to and apply all corrections and recommendations given to any student for improvement that I provide in class.
3. Learn the movement material as quickly as you can through observation and practice.
4. Execute the movement material as accurately as possible and with full body engagement each time you are called upon to do so.

Grading:

Grading Scale

97-100 A+ 87-89 B+ 77-79 C+ 67-69 D+ 60 and below F

93-96 A 83-86 B 73-76 C 63-66 D

90-92 A- 80-81 B- 70-72 C- 60-62 D

Your grade will be calculated using the following formula:

1. **TECHNIQUE FEEDBACK SHEETS** will be used as a tool to assess **60% of your grade**
2. Written self reflection will contribute **25% of your grade** (well thought out and typed)
3. Class participation and professionalism will contribute **15% of your grade**
4. **ATTENDANCE**—1/3 letter grade subtracted for every unexcused absence beyond the allowance for this course. (See *Absences and Grades* below for allowed absences and policy for make-up class. Excessive unexcused absences will result in being dropped from the course.

Attendance, Lateness, and Make-Up Policy:

1. You are allowed **TWO** absences (excused or unexcused), after which your grade will be lowered by 1/3 of a letter grade (for example an A becomes an A- etc.) Each additional absence will lower your grade by another 1/3.
2. An 80% participation rate in technique classes meeting twice per week is required in order to receive credit. When injured or ill, but not contagious, you may sit, watch a class, and record observations to hand in at the end of the class period and still be counted present. **ONLY TWO OBSERVATION DAYS ARE ALLOWED. Each observation over the permissible two will equal an absence.** Speak with the instructor first for guidance in your observation and note taking. Observation days do not count as dancing.
3. Students are expected to be on time, dressed and ready for class, and to stay for the duration of the class. Entering the studio five minutes after class has begun constitutes a late arrival. Students who arrive **10 minutes** after class has begun should sit out and watch. **Three late arrivals or early departures will equal one absence.** You are responsible for telling the instructor after class to change attendance from absent to tardy.
4. Serious illnesses and injuries will be handled on an individual basis. In such cases, it is the student's responsibility to contact the instructor in order to make appropriate arrangements.

*Also, with an injury, you will need to present to instructor in writing a doctor's or therapist's note on injury and a detailed outline of the combinations in this course that you will be able to participate in some way. If combinations need to be altered or modified, how these actions will be done and what additional work or therapy you are engaging in outside of class to treat your injury. This needs to be given to instructor as soon as possible – not a week after injury.

5. You may make up **ONE** absence by attending another technique class. Be sure to receive permission from the instructor before attending.

*Please notify instructor in writing about your faith based Religious Observances by **THE SECOND WEEK OF THE SEMESTER**. Religious Observances will not be counted as absences if you notify instructor **IN ADVANCE**. You are allowed two excused absences for Religious Observances per year.

Class Conduct:

Please be respectful of your fellow classmates, the instructor, and our art by being attentive and following studio etiquette at all times during class (if there are any questions as to the components of studio etiquette, please see me privately). Dance is a discipline to be practiced in and out of class. I encourage you to ask relevant questions during class, but expect a high level of focus. Class time needs to be reserved for refining and improving our craft and our bodies as artistic instruments. For your own safety and enjoyment of this class, no eating or gum-chewing is allowed in the studio. Please turn off or silence all cellular phones and other electronic devices. Should there be a reason you need to have your cell phone out during class, please let me know before we begin. When it is not your turn to dance, respect the others by remaining **QUIETLY** attentive. You learn as much from listening, watching and asking as you do from doing. Take the opportunity to review for sequence or areas you may be stumbling through in the combination.

Attire:

Every dance environment has different values and rules surrounding attire in class. For the purposes of enhancing your own understanding of living alignment please wear form-fitting clothing. As the instructor, I will be able to help you most if I am able to see the landscape of your structure. This does not mean I require you to wear leotard and tights; however baggy t-shirts and pants are not acceptable. Please wear jazz shoes or no shoes at all. For the safety of you and your peers, please remove all jewelry before class. Bring a water bottle with you as well.

Expectations of you as a Student:

In addition to maintaining the above outlined expectations, I also request the following:

1. To actively participate in class, work on corrections, practice and apply concepts and theories in combinations. Always strive to reach new capacities and discoveries!
2. To ask questions if anything is unclear.
3. To keep an open mind toward working the body in a new way while draw upon previous knowledge of and experiences in dance.