

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: <u>Education</u>		Today's Date: <u>12/10/2010</u>			
b. Department/Division: <u>KHP</u>					
c. Is there a change in "ownership" of the course?					YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>
If YES, what college/department will offer the course instead? <u>Fine Arts/Theatre</u>					
d. What type of change is being proposed? <input checked="" type="checkbox"/> Major <input type="checkbox"/> Minor ¹ (place cursor here for minor change definition)					
e. Contact Person Name: <u>Nancy Jones</u>		Email: <u>Nancy.Jones@uky.edu</u>		Phone: <u>7-3297</u>	
f. Requested Effective Date: <input checked="" type="checkbox"/> Semester Following Approval OR <input type="checkbox"/> Specific Term ² : _____					
2. Designation and Description of Proposed Course.					
a. Current Prefix and Number: <u>KHP 294</u>		Proposed Prefix & Number: <u>TA 242</u>			
b. Full Title: <u>Classical Ballet II</u>		Proposed Title: <u>Ballet II</u>			
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: <input type="checkbox"/> N/A OR Currently ³ Cross-listed with (Prefix & Number): _____					
Proposed – <input type="checkbox"/> ADD ³ Cross-listing (Prefix & Number): _____					
Proposed – <input type="checkbox"/> 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 hours ⁵ for each meeting pattern type.					
Current:	_____ Lecture	_____ Laboratory ⁵	_____ 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: <input type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail					
Proposed Grading System: <input type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail					
g. Current number of credit hours: _____ Proposed number of credit hours: _____					

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]

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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h. Currently, is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input type="checkbox"/>
<i>Proposed to be repeatable for additional credit?</i>	YES <input type="checkbox"/>	NO <input type="checkbox"/>
<i>If YES: Maximum number of credit hours:</i> _____		
<i>If YES: Will this course allow multiple registrations during the same semester?</i>	YES <input type="checkbox"/>	NO <input type="checkbox"/>
i. Current Course Description for Bulletin:	<u>Intermediate techniques and theories of classical dance.</u>	
<i>Proposed Course Description for Bulletin:</i>	<u>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.</u>	
j. Current Prerequisites, if any:	<u>KHP 293 or equivalent</u>	
<i>Proposed Prerequisites, if any:</i>	<u>TA 142</u>	
k. Current Distance Learning(DL) Status:	<input checked="" type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input type="checkbox"/> Please Add ⁶ <input type="checkbox"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box <input type="checkbox"/>) that the proposed changes do not affect DL delivery.		
l. Current Supplementary Teaching Component, if any:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
<i>Proposed Supplementary Teaching Component:</i>	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
3. Currently, is this course taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
<i>Proposed to be taught off campus?</i>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
4. Are significant changes in content/teaching objectives of the course being proposed?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
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 <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
If YES, identify the depts. and/or pgms: _____		
b. Will modifying this course result in a new requirement⁷ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
If YES ⁷ , list the program(s) here: _____		
6. Information to be Placed on Syllabus.		
a.	<input type="checkbox"/> Check box if <u>changed to 400G or 500.</u>	If <u>changed to</u> 400G- or 500-level course you must send in a syllabus and <i>you must include the differentiation</i> 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 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	<i>Melody Noland</i>
CHAIR, THEATRE	1/20/11	Nancy Jones 17-3297 nancy.jones@uky.edu	<i>Nancy Jones</i>
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.

**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 knit 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

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