Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: College of Liberal Arts
   Department: Theatre

2. Course Prefix and Number: THEA 1570
   3. Effective Term: Fall 2012

4. Course Title:
   Dance Lab 1 - Ballet

   Abbreviated Title (30 characters or less):
   Dance Lab 1 - Ballet

5. Requested Action:
   ○ Renumber a Course
   ○ Add a Course
   ○ Revise a Course
   [Current Course Number]
   [Proposed Course Number]
   [Type of Revision]

6. Course Credit:
   Contact/Group
   Hours
   [Maximum Hours (Repeatability): 2]
   Scheduled Type
   (e.g.: Lab, Lecture, Practicum, Directed Study)
   Weekly or Per Term?
   Credit Hours
   Anticipated Enrollment
   [4.5] [Lab] [Weekly] [1] [15]
   [Total Credit Hours: ]

7. Grading Type:
   ○ Regular (ABCDF)
   ○ Satisfactory/Unsatisfactory (S/U)
   ○ Audit

8. Prerequisites/Corequisites:
   Departmental approval. Theatre majors who do not earn a grade of "C" or higher must repeat this course.

9. Restrictions:
   List specific restriction in space above.
   ○ College  ☑ Major  ○ Standing  ○ Degree

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)
    Beginning studio introduction to ballet technique.

11. May Count Either:
    [ ] or [ ]
    (Indicate if this particular course cannot be counted for credit in addition to another)

12. Affected Program(s):
    (Respond "N/A" if not included in any program; attach memorandum if more space is required)
    [ ] Major  [ ] BFA Theatre - Music Theatre  [ ] Required

13. Overlapping or Duplication of Other Units' Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
    ○ Applicable  ☑ Not Applicable

(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources: Music Theatre Dance Instructor

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization – i.e.: Dean – where necessary; if no additional resources or shifting of resources will be necessary, respond “Not Applicable”)

16. Student Learning Outcomes:

• Understand / develop correct body placement and which muscles achieve this
• Increase strength, flexibility and coordination
• Develop beginning ballet vocabulary
• Investigate different historical and cultural impacts on ballet
• Explore different aesthetic values of ballet
• Begin to find expressivity through ballet
• Experience performing before others
• Understand the basics of rhythm

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:

Week 1: Introductions, class syllabus and outline review, personal history info Introduction to Ballet, Introduction to Pilates, Introduction to Floor Barre

Week 2: Pilates: Breath, isolation work, 100’s Spine, and pelvis overview Parallel, Rotation, and how to point the foot Concept of extension, Vaginova’s “Plumb line” Barre Exercises: pliés (demi), battement tendu(e), battement dégagé (jeté, glissé) Movements & Steps: relevé, port de bras, waltz step Positions of the arms: 1st, 2nd Positions of the feet: 1st, 2nd Allegro: sauté, skip

Week 3: Barre Exercises: rond de jambe à terre (en dehors & dedans), grand battement (jeté), grand battement en cloche Movements & Steps: piqué, chasse, pas de bourrée (dessous & dessous), glissade, soutenu entournant Positions of the arms: 1st, 2nd, 5th en bas, 5th en avant, 5th en haut Positions of the feet: 1st, 2nd, 3rd Allegro: changement de pieds, temp levé

Week 4: Barre Exercises: battement développé; battement frappé Movements & Steps: balancé Positions: Passé (retire); Sur le cou de pied (devant & derrière); Soussus; Petit retiré Body positions: 1. à la quatrième devant, 2. à la seconde, 3. à la quatrième derrière Positions of the feet: 3rd Allegro: soubresaut; pas jeté; pas assemble


Week 6: Barre Exercises: battement tendu(e) Movements & Steps: chaînés Positions: Arabesque: 2nd Body positions: écarté devant; effacé devant

Week 7: Pilates, Floor Barre Body positions: croisé derrière

Week 8: Review & Mid-Semester Movement Practical

Week 9: Pilates, Floor Barre Positions of the feet: 4th, and 5th **Re-working barre exercises from 5th position

Week 10: ** Re-working center exercises from 5th position

Week 11: Positions: Arabesque: 3rd Attitude (devant & derrière)
Week 12: Body positions: épaule Allegro: Sissonne: en avant, and en arrière
Week 13: Developing combinations
Week 14: Pilates, Floor Barre, Developing combinations
Week 15: Review & End of Semester Movement Practical

(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)

18. Assignments / Projects:
Quiz 1 – definitions of vocabulary – basic classical terms.
Quiz 2 – positions and port de bras – label on drawings.
Midterm – adagio variation and tendue combination
Final – petit allegro combination and turn combination.
Performances are graded on accuracy, precision of execution of the movement.

(List all quizzes, projects, reports, activities and other components of the course grade – including a brief description of each assignment that clarifies its contribution to the course’s learning objectives)

19. Rubric and Grading Scale:
- Class attendance/participation (50%)
- Mid-semester movement practical (25%)
- Final movement practical (25%)
A (90-100%) = Work of an outstanding nature that exceeds course standards and demonstrates mastery of subject matter.
B (80-89%) = Work that is distinctly above average in quality and thoroughness and demonstrates mastery of the subject matter.
C (70-79%) = Work of a satisfactory nature in quality and thoroughness and demonstrates a basic understanding of the subject matter.
D (60-69%) = Work that is substandard in nature and demonstrates a limited understanding of the subject matter.
F (<60%) = Work that fails to meet minimum levels of proficiency in skills and understanding of subject matter.

(List all components of the course grade – including attendance and/or participation if relevant – with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

20. Justification for Graduate Credit: N/A

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))

( Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the Tiger Cub, Faculty Handbook, or any existing university policy.)

POLICY STATEMENTS

Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student’s immediate family, the death of a member of the student’s immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.

Make-Up Policy: Arrangement to make up a missed major examination (e.g. hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the student’s unexcused absence(s), a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days of the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to university courses. All academic honesty violations or alleged violations of the SGA code of laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.
Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Hasley Center, 844-2099 (V/TollFree).