Proposal Form For Addition And Revision Of Courses

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

2. Course Prefix and Number: THEA 4570  
   3. Effective Term: Fall 2012

4. Course Title: Dance Lab 4 - Ballet
   Abbreviated Title (30 characters or less): Dance Lab 4 - 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  |  Scheduled Type (e.g.: Lab, Lecture, Practicum, Directed Study)  |  Weekly or Per Term?  |  Credit Hours  |  Anticipated Enrollment
   Maximum Hours (Repeatability): 2

   | 4.5  |  Lab  | Weekly  | 1  | 15  |

Total Credit Hours: 1

7. Grading Type:
   - [ ] Regular (ABCDF)
   - [ ] Satisfactory/Unsatisfactory (S/U)
   - [ ] Audit

8. Prerequisites/Corequisites:
   Use "P:" to indicate a prerequisite, "C:" to indicate a corequisite, and "P/C:" to indicate a prerequisite with concurrency.

   Thea 3570
   Departmental approval.

9. Restrictions:
   List specific restriction in space above.
   [ ] College  [x] Major  [ ] Standing  [ ] Degree

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

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

12. Affected Program(s):
    (Respond "NA" if not included in any program; attach memorandum if more space is required)

   | Program Type (e.g.: minor, major, etc.) | Program Title (e.g.: MS in Chemistry, Performance Option, Minor in Art) | Requirement or Elective? (required or optional?) |
   |Major| BFA Theatre - Music Theatre| Elective|

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
14. Justification:
(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 and develop correct body placement
- Increase strength, flexibility and coordination
- Develop advanced ballet vocabulary
- Explore different aesthetic values of ballet
- Experience performing before others
- Develop musicality

Classical Ballet format: Barre, Center, Across Floor, Variations and Petit and Grand Allegro
- Study different ballet methods including: Balanchine, Cecchetti, and Royal Academy of Dance

(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:

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introductions + Course Description</th>
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<tbody>
<tr>
<td>Week 2</td>
<td>Barre (Emphasis on proper arm, foot placement and alignment)</td>
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</table>
| Week 3          | Barre: Add saute’s, echappes and changements  
|                 | Center: Adagio, Petit Allegro  
|                 | Across Floor: Grand Allegro |
| Week 4          | Barre: Add passe’ balances for pique/pirouette preparation  
|                 | Center: Adagio, Petit Allegro, Balance’s  
|                 | Across Floor: Grand Allegro, Pique’ Turns |
| Week 5          | Barre: continue as in previous week  
|                 | Center: Adagio, Petit Allegro, Pirouettes  
|                 | Across Floor: Grand Allegro, Pique turns, begin pick up turns |
| Week 6          | Same as week 5, adding Balanchine port de bras and positions |
| Week 7          | Review and perform selected Petit Allegro + Pirouette combination for midterm. |
| Week 8          | Study the Balanchine Technique  
|                 | Barre: Add rond de jambe en l’air + fouete’ preparations  
|                 | Balanchine variation |
| Week 9          | Same as week 8, Continue pique’ and pick up turns. |
| Week 10         | Barre: Study specific Port de Bras appropriate with the Cecchetti method  
|                 | Center: Work Cecchetti arabesque positions  
|                 | Begin Cecchetti variation |
| Week 11         | Continue studying the Cecchetti method |
| Week 12         | Begin Royal Academy of Dance study and adapt technique accordingly. |
| Week 13         | Continue the RAD study and learn a variation. |
Week 14: Review/compare Ceccetti and RAD methods. 
Rehearse the 2 different variations.

Week 15: Rehearse and perform variations for final grade and outcome performance.

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

18. Assignments / Projects:
Paper 1 - watch assigned variation and explain the origin of the discipline.
Paper 2 - choose a ballet choreographer and write a paragraph about the person and name the ballets that made them famous.

(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 and ranges or percentages for grading scale; for SU 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 initated 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 advent of university holidays, 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 before 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, 1238 Haley Center, 844-2098 (V/TT).