



TO: College of the Arts Curriculum Committee, Arts and Sciences Curriculum Committee, Committee on Academic Affairs

SUBJECT: Dance Curriculum Revision Proposal

DATE: February 2008

FROM: John Giffin, Undergraduate Studies Chair; Susan Petry, Chair

The proposed changes to the Undergraduate Dance Program curriculum for the B.F.A. (a tagged degree most recently approved by the OAA in May of 1990) in the attached document are for making adjustments to the dance curriculum that are the result of three years of work by the department faculty. The essence of the changes is the reconfiguration of electives and a paradigmatic shift from a lock-step curricular plan to a program that places the student, with faculty and peer advisors, at the center of their curricular construction. This shift reflects both trends in education towards offering students greater choice within guiding principles (*e.g. new BA and BS GEC templates*), and supports the department's commitment to providing enhanced professional preparation. The level of involvement in finding connections across courses, seeing logic in curricular paths, weaving minors or even other majors with dance courses, and building the skills and experiences to reach the capstone senior project, gives the student an exceptional opportunity to graduate with a greater sense of self and of the discipline than the previous model of simply checking off boxes.

BFA DANCE CHECKLIST

Name _____
 SS# _____
 Advisor _____
 Date of Matriculation: _____

GEC Course - 60 hrs

1. Writing & Related Skills

	hours/grade/quarter
A. English 110	5
B.	5

2. Quantitative & Logical Skills - 5 hrs

A. Math 075 Proficiency	0
B. Dance 620 & 621	0
C.	5

3. Natural Science - 15 hrs

1 sequence of 2 Biological Sciences	5
	5
	5

1 Physical Science Course

	5
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4. Social Science - 15 hrs

3 courses from at least 2 sections	
A/B/C	5
A/B/C	5
A/B/C	5

5. Arts and Humanities

History or History of Art	5
Literature	5
Visual &/or Performing Arts	5
Music 140/141	5

6. Diversity Experience - 0 hrs

Each of the following requirements as marked in the GEC listings: 1 social diversity, 1 international issues: non-western or global, & 1 international issues: western (non-US)	
Dance Survey 100	1

Dance Course - 65 hrs

211.03 Intro to Comp	2		
290.01 African Diaspora	3		
298 Production	3		
260 Dance Technology	3		
289 or 687 (5) or 688 (3)	2		
Dance Ed			
299.04/299.06 Student or Faculty Works	2		
299.06 Freshman Rep.	1		
620 Notation I	3		
621 Not. II	3		
622/605/707 Not. III/ Dynamics/Laban Analysis	3		
633 Lighting	5		
645 Composition I	3		
646 Composition II	3		
648 Music & Choreography	5		
651.01 Existing Repertory	3		
651.02 New Repertory	3		
161(5) or 200(5) or 357 (5)	8		
657(3) or 658 (3) or 659 (3/5) or 759 (5) or 693.03 (1-5) or 801.05 (1-5)			
History			
671 or EDU PAES 360	4		
Kines			
693.05 Senior Seminar	2		Au/
624/693/750 Senior Project	2		W/
624/693/750 Senior Project	2		Sp/

Major Technique

Ballet and Modern every quarter while attending OSU and successful completion of 3 quarters of Level III Modern Technique

1st year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

2nd year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

3rd year technique - if applicable

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

4th year technique - if applicable

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

Free Electives - 17 hrs

TOTAL CREDIT HOURS.....191
GPA.....2.0
GPA in Major.....2.25

BFA DANCE CHECKLIST

Name _____
 Advisor _____
 Date of Matriculation: _____

GEC Courses - 60 hrs

SKILLS:

1. Writing & Related Skills

A. English 110	5		
B.	5		

2. Quantitative & Logical Skills - 5 hrs

A. Math 075 Proficiency	0		
B. Dance 620 & 621	0		
C.	5		

BREADTH AREAS:

3. Natural Science - 15 hrs

1 sequence of 2 Biological Sciences	5		
	5		

1 Physical Science Course

	5		
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4. Social Science - 10 hrs

2 courses from at least 2 sections			
A/B	5		
A/B	5		

5. Arts and Humanities - 10 hrs

Literature	5		
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Visual &/or Performing Arts

	5		
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6. Additional Breadth / Historical Study - 10

	5		
	5		

7. Diversity Experience - 0 hrs

Each of the following requirements as marked in the GEC listings: 1 social diversity, 1 international issues: non-western or global, & 1 international issues: western (non-US)

Major Technique - 48 hrs

1st year technique (instructor)

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

2nd year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

3rd year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

4th year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

Advising Colloquiums - 2 hrs

400 Junior Yr (Adv. Coll I)	0	Au	
400 Adv. Coll II	0	Wi	
400 Adv. Coll III	1	Sp	
600 Senior Yr (Adv. Coll IV)	0	Au	
600 Adv. Coll V	0	Wi	
600 Adv. Coll VI	1	Sp	

Foundation Curriculum - 51 hrs

100 Dance Survey	1		
200 Swan Lake - Hip Hop	5		
211.03 Intro to Comp	2		
290.01 African Diaspora	3		
298 Production	3		
260 Dance Technology	3		
289.02 Dance Education	3		
299.04/299.06 Student or Faculty Works	2		
620 Notation I	3		
621 Notation II	3		
633 Lighting	5		
645 Composition I	3		
651.01/651.02 Existing Repertory or New Rep	3		
671.10 Kinesiology	3		
615 Music Skills	2		
601.08 Improvisation	2		
671 Somatics	2		
687/688 Dance for Children or Methods & Materials	3		

Contract Curriculum - 30 hrs

The student developed cluster of courses, which adheres to the following guidelines, and also includes the Experiential Learning and Senior Project requirements (See the attached list of electives and guidelines).

- Group A: a minimum of 9 credit hours
- Group B: a maximum of 17 credit hours
- Group C: a maximum of 10 credit hours

489 Internships:	0-	
Experiential Learning	3	
699 Undergraduate Research: Senior Project	4	

TOTAL CREDIT HOURS.....191
GPA.....2.0
GPA in Major.....2.25

Group A: Minimum of 9 credit hours

357	Dance in Popular Culture	5
H367.01	Writing about Dance	5
605	Dance Dynamics	3
610	Issues in Videodance	3
622	Dance Notation III	3
623	Advanced Notation	3
624	Directing from Score	4
646	Foundations in Dance Composition II	3
648	Music in Dance Composition	5
658	Early Ballet History	3
659	Ballet and Modern Dance History of the 19 th and 20 th Centuries	5
660	Dance and Technology series	3
660.11	Digital Video Editing	
660.12	Advanced Digital Video Editing	
660.21	Media in Performance	
661	Video Documentation of Dance	3
687.01	Dance for Children (whichever is not taken as the required teaching course)	5
688	Methods and Materials of Teaching (whichever is not taken as the required teaching course)	5
707	Laban Movement Analysis	3
748	Dance Theater Choreography and Performance	3
749	Group Forms	3
750	Choreography Workshop	1-5
753	Criticism and Aesthetics	3
757	Dance in Times of Turbulence: Ballet & Modern Dance	5
759	Postmodernism	3/5
760	New Ground Series	5-10
760.01	New Ground I	
760.02	New Ground II	
760.03	New Ground III	

GUIDELINES FOR CONTRACT

Group B: Maximum of 17 Credit Hours

601 series:	Supplemental Studies in Dance	1-5
601.01	Modern Dance	
601.02	Ballet	
601.04	Tap Dance	
601.05	Historical Dance	
601.06	Jazz Dance	
601.08	Other	
651 series:	Repertory	1-5
651.01	Existing Work	
651.02	New Work	
671 series:	Somatics	1-3
671.20	Pilates Matwork	
671.21	Pilates Reformer	
671.22	Pilates Intermd Reformer	
671.30	Floor Work	
671.31	Yoga	
671.32	Bartenieff Fundamentals	
689	Directed Teaching Experience in Dance	1-5
690 series:	Dance Performance	1-5
690.04	Student Choreographic Projects	
690.06	Workshops	
693 series:	Individual Studies in Dance	1-5
693.01	Choreography	
693.02	Laban Studies	
693.03	Research	
693.04	Production	
693.05	Other	

Group C: Maximum of 10 credit hours

Any 300 or above course outside of the dance department	Related to student's "focus"	1-10
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PROPOSAL

Revision of the curriculum for the Bachelor of Fine Arts Degree in Dance

**Prepared and Submitted by:
John Giffin, Undergraduate Studies Committee Chair
Susan Petry, Chair of the Department of Dance
College of the Arts**

February 6, 2008

Comments regarding this proposal should be addressed to
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I. EXECUTIVE SUMMARY

The Dance Department proposes to revise the Dance undergraduate curriculum in order to:

1. Capitalize on historic strengths of the Department's curriculum, and envision a rigorous, innovative educational model for the future
2. Create more choices within the student's curriculum, enabling greater individualized course clusters, and providing enhanced professional preparation
3. Formalize some changes that have been occurring in an ad hoc way for several years

No change to the total required credit hours of the Dance Program is proposed. Overall, the changes mean there are fewer required courses and more choices from menus. With these proposed changes, the undergraduate curricular offerings still fall into line with the N.A.S.D. (National Association of Schools of Dance) standards, and are a result of preparation for re-accreditation review in 2010. The student's first two years are to be referred to as Foundational Curriculum and constitute a carefully designed curriculum of required courses, with generally two courses in each of the department's areas of curricular study. These areas include technique, performance, choreography, Laban Studies, pedagogy, history, production and technology. The third and fourth years of study are then developed as Contract Curriculum through consultation with faculty and peer mentors during quarterly Advising Colloquiums.

To accommodate the shift from more required courses to more of a student developed curriculum, the department has made some accommodations and changes in courses offered. In some cases, this has meant looking at course content delivered over three quarters and adapting it to fit into a two-quarter requirement. In other cases it has meant the department has moved to offering elective courses every other year.

As stated in the cover memo, this proposal reflects a paradigmatic shift from a lock-step curricular plan to a program that places the student, with faculty and peer advisors, at the center of their curricular construction. This shift reflects both trends in education towards offering students greater choice within guiding principles (*e.g. new BA and BS GEC templates*), and supports the department's commitment to providing enhanced professional preparation. The level of involvement in finding connections across courses, seeing logic in curricular paths, weaving minors or even other majors with dance courses, and building the skills and experiences to reach the capstone senior project, gives the student an exceptional opportunity to graduate with a greater sense of self and of the discipline than the previous model of simply checking off boxes.

Revision of the Curriculum for the Bachelor of Fine Arts Degree Program in Dance

II. GENERAL INFORMATION

1. This is a revision of the current dance major that is designed to produce improvements to the program in ways that have been identified by the faculty, students and alumni of the program through extensive assessments and vetting.
2. The degree title is Bachelor of Fine Arts in Dance. These changes herein do not constitute a new degree or major, only a change of requirements within the major.
3. Autumn Quarter 2008 is the proposed implementation date. These changes have been informally instituted through petition and substitution processes since Autumn 2007.
4. The major is administered by the Department of Dance, in the College of the Arts.

III. RATIONALE

5. Rationale for the proposed revisions

The following proposal arises from multiple resources with the intent to re/evaluate the Department of Dance undergraduate curriculum with an eye towards acknowledging and celebrating how the program currently excels, as well as envisioning a rigorous, innovative education of the future. The undergraduate studies committee developed the following undergraduate program identity statement:

The Ohio State University BFA in Dance provides a comprehensive education across the field of contemporary dance with a core focus on the dancing experience. To that end, students are offered a solid foundation in the areas of the curriculum including: technique, performance, choreography, Laban Studies, pedagogy, history, production and technology during their first two years of study. Expanding upon this foundation, students are afforded the opportunity to focus on individual areas of interest supported by mentoring and interaction with faculty.

Our program encourages integration of curricular areas, promotes the education of the whole person, values cultural and curricular diversity, and responds to the individual needs of students, faculty, the dance field, and our broader culture. Students leave the program with the skills, perspective and imagination to be visionaries, advocates, and leaders in the field of dance and in their communities.

The BFA will consist of two distinct phases of study: Foundational Curriculum for Freshmen and Sophomores; and Contract Curriculum for Juniors and Seniors.

Foundational Curriculum — course work for the Freshmen and Sophomore years:

These are the **51** credit hour foundational courses that all students are required to take forming the basis for a further, in-depth course of study. This highly structured aspect of the students experience aims to honor the founding concept of the OSU Department of Dance of a broad based education, while recognizing the forward looking nature of that philosophy with regard to the idea that knowing/learning in all of our different curricular areas supports and deepens understanding in the others. Each curricular area of the department requires two courses taken in the first two years. The pedagogical intent of this phase of study is to expose our students to the full range of curricula offered in the Department to enable them to make a well-considered choice of an area or areas to focus on in their junior and senior years. (*see Table #1, in question 21*)

Contract Curriculum — student developed course work for the Junior and Senior years:

This phase of the student's education will allow for greater rigor and in-depth exploration of one or more curricular areas such as history, performance, production, choreography, technology, Laban studies or pedagogy. Students will complete a written contract, with close faculty advisement, that delineates their proposed **30** credit hour course cluster which includes experiential learning (0-3 credit hours) and senior project (4 credit hours). Their advisors and the Undergraduate Studies Committee within the Department of Dance will then approve the contract. The contract will also be submitted to the College of the Arts and Sciences Advising Office as an addendum to their checklists.

- **Course Cluster component**

This individualized, focused plan of study provides students with the opportunity to develop and pursue a creative and intellectual identity. Moreover, the faculty believe that by making students responsible for articulating and planning for their education, we can encourage our students to be self-disciplined arts entrepreneurs—a critical attribute for success in all aspects of the field of dance. (*see Tables #2, #3, #4 in question 21*)

- **Experiential Learning component**

The 0-3 credit hour Experiential Learning component of the students' education requires them to go beyond the walls of the Ohio State University to engage in a structured, proactive and independent learning experience. The student proposes this experience as part of the Junior Advising Colloquium. It may include: internships, service-learning courses, international study, community teaching, intensive dance workshops/ festivals, volunteer work or apprenticeships. This experience provides students with exposure to professional role models, substantive interaction with a community beyond the university, career contacts and networking opportunities, as well as an opportunity to embody and apply theoretical learning. This type of unique experience helps the students to become the dancer/citizen they aspire to, as well as to gain the perspective and confidence needed to engage in their future. (*see Table #5 in question 21*)

- **Senior Project component**

The Senior Project is a 4 credit independent study that serves as the capstone of the student's education. Through thoughtful consideration during the Advising Colloquium, with input from both faculty and peers, each student designs and implements an independent project that integrates and applies the skills and experiences they have gained over the course of their years of study at The Ohio State University. The Senior Project will grow out of the student's area(s) of emphasis and also help them look beyond collegiate experience to their career goals. The Senior Project must be publicly disseminated and there must be a written component. In addition to their Advising Colloquium faculty, students may also request one resource person to assist them with their Senior Project. (*see Table #5 in question 21*)

Requirements beyond the Foundational and Contract Curriculum:

- **3 Modern and 2 Ballet Technique Classes Per Week**

This **48** credit hour course requirement is the core of the dancing experience, because dance training is an incremental process that requires daily practice. Dance students pursuing the professional B.F.A. degree are required to take these daily classes. (4 credit hours every quarter, for four years) (*see Table #6 in question 21*)

- **Advising Colloquium**

The Advising Colloquium consists of **two 1-credit** hour courses taken each quarter in the Junior and Senior years. Groups of approximately 8 students are paired with two faculty members in the department. Faculty advisors remain with their cluster of students through the senior year. The Advising colloquium becomes the primary vehicle for curricular advising and mentorship. It also provides a forum for peer advising, discussion and mentoring. (*see Table #6 in question 21*)

6. Unique characteristics and resources that make it appropriate for Ohio State to offer the program

This major program has been designated a Center of Excellence in 1996 and is currently ranked #1 by a national survey of peer institutions. The program has seen steady enrollment patterns, with a 20% rise in retention over the past six years.

7. Benefits for students, the institution, the region and the state.

The revisions to the program benefit the students by giving them greater agency and engagement in the purpose and design of their curriculum, teaching them skills to utilize in their careers as they navigate an entrepreneurial arts market. Dance graduates can successfully contribute to the creative economies of the institution, region, and state.

8. Similar programs within 50 miles of Ohio State.

There are no similar programs within 50 miles.

9. Enrollment patterns of similar programs.

N/A

10. Job and study opportunities for graduates

The dance graduates from the program currently gain employment in a number of independent arts and related ventures; dancer's careers are typically portfolio careers, where multiple jobs, commissions, and projects combine to create an entrepreneurial and self-directed path. Major and independent dance companies in US cities and abroad hire dance graduates. Some go on to work in the entertainment sector and to teach dance in studios, K-12 schools, and community centers. Dance graduates also begin their own dance companies or dance related businesses, and after an average of 5 years in the field, many go on to graduate studies in dance or related areas.

11. Licensure requirements for which this program will prepare students

None directly. Students can be well prepared to pursue dance education licensure by taking an education-focused curriculum. Following graduation they can pursue student teaching and state licensing exams. Students can also be well prepared to pursue a licensure in Pilates instruction, personal training, or Yoga instruction.

IV. GOALS AND OBJECTIVES

12. Learning outcomes assessment plan for the major program.

ASSESSMENT PLAN

1. General and specific educational goals and objectives of the major.

The Ohio State University BFA in Dance provides a comprehensive education across the field of contemporary dance with a core focus on the dancing experience. The mission of the Dance undergraduate program is to integrate curricular areas, promote the education of the whole person, value cultural and curricular diversity, and respond to the individual needs of students, faculty, the dance field, and our broader culture. Dance graduates will become visionaries, advocates, and leaders in the field of dance and in their communities

In order to accomplish this mission, the Department has identified the following list of specific educational objectives for the undergraduate program:

1. Dance graduates will have an integrated knowledge of dance technique, performance, choreography, Laban studies, pedagogy, history, production and technology

2. Dance graduates will be able to apply their fundamental dance knowledge to individual areas of interest supported by mentoring and interaction with faculty
3. Dance graduates will be able to communicate effectively with a variety of audiences through movement, written, oral, and visual forms.
4. Dance graduates will be able to work effectively in an organized and productive fashion, in both independent and collaborative aspects of their professional activity

4. Methods used to assess whether the educational goals and learning objectives are being met

a. Aligned evaluation methods with each educational objective and expected outcomes students should achieve.

From Department 2005 Assessment Plan:

Goal: Students should have a solid foundation in a breadth of contemporary dance techniques.

Objectives

- Upon graduation, students will exhibit an advanced degree of proficiency in the contemporary dance techniques taught in the department.
- Students will be able to translate technical proficiency from the studio to a performance context.

Assessments

- Students must achieve level 3 technique placement for a minimum of two quarters before graduation (as indicated in degree audit, senior year).
- Students must be successfully adjudicated into two stage productions, one in new repertory and one in existing repertory (as indicated in degree audit, senior year).

Goal: Students will be able to synthesize skills and knowledge from the department's diverse curricular areas including Laban studies, choreography, history, education, technology, production, performance and technique.

Objectives

- Students will apply skills and knowledge attained in one course to a new context in another course.
- Students will exhibit intermediate/advanced proficiency in each of the curricular areas.

Assessments

- Students must complete a minimum of two courses in each of the curricular areas (as indicated in degree audit, senior year).
- Students must maintain a 2.5 GPA in the major (as indicated in degree audit, senior year).
- Students must successfully complete senior capstone project (Dance 693 and 693.05) integrating diverse course content including written material, performative studies, and multi media products such as web sites, video dances, and CD/DVD ROMs.

Goal: Students will be able to communicate effectively in regards to the field of dance as well as their own creative process both verbally and in writing.

Objectives

- Students will be able to provide well-considered, analytical feedback to their peers in regards to performance and choreography
- Students will be able to produce thorough written analysis of his or her own work and the work of others.

Assessment

- Students must successfully complete the following courses: 645.646, 648, 620, 621, and either 622 or 605.

b. Criteria that will be used to evaluate successful student learning.

The Department of Dance has numerous indicators of the success of the program. Entrance into the program remains competitive, and approximately 25 to 30 students out of an average of 100 auditionees are accepted. There are high retention and graduation rates; and high average GPA's. Contact is kept with many alumni who work in the field with some of the most prestigious dance companies across the country including Rennie Harris, Ron Brown, Lula Washington, David Dorfman, and Bill T. Jones/Arnie Zane, among others. Alumni also constitute one of the major avenues of recruitment which indicates their overall satisfaction with their undergraduate experience.

The department prides itself on its thorough and thoughtful evaluation of its curricular offerings. Through the committee structure, faculty meetings and retreats, and the student representative committee, all departmental constituents are in an ongoing process of observing, considering and improving the program. The Undergraduate Studies Committee is charged with the ongoing evaluation of the undergraduate program.

5. Time line over which the assessment plan will be implemented

The department has implemented its assessment plan since the department's inception, with recent updates as per Arts and Sciences Assessment initiative. See attached.

6. How outcomes information will be used to improve student learning and program effectiveness

The Department of Dance strives for faculty governance that includes all faculty and staff. The process of assessment falls within the parameters of the department's approach to governance. All faculty are evaluated through Student Evaluation of Instruction, Student Comment Forms, Annual Review with the Chair, and Peer review by the Department's Full Professors. The Chair, Personnel Committee, Full Professors and Associate Professors are privy to that information.

The Undergraduate Studies Committee oversees the evaluation of all courses both new and existing. Individual faculty can initiate changes in individual courses, as can the various area committees. The Chair, Executive and Undergraduate Studies Committee may also introduce changes. However, full faculty must approve any major curricular change or substantive new offering.

An annual assessment report is written and submitted to Arts and Sciences. 2006 and 2007 reports are attached.

V. RELATIONSHIP TO OTHER PROGRAMS

13. Current major and minor programs in the department and how they relate to the proposed revisions.

Currently the Department offers a BFA in Dance, a dance minor, and an MA, MFA and a Ph.D. The proposed revisions only affect the BFA.

14. Overlaps with other programs or departments within the University.

None

15. Cooperative arrangements with other institutions and organizations that will be used to offer this program.

The program does not necessitate any arrangements with other institutions. However, to help facilitate internships and international study, the Department continues to build arrangements with local dance organizations for various internship possibilities. Currently, the department has active cooperative arrangements with BalletMet Columbus, OhioDance, Columbus Movement Movement, A.R.C. Industries (Association of Retarded Citizens), and the DNB (Dance Notation Bureau). The department also has relationships with the New York City based organization Movement Research, the summer dance festival at Bates, and international opportunities at Laban Institute in London and soon with P.A.R.T.S. in Amsterdam and the Taiwan National University of the Arts in Taipei, Taiwan, and others.

16. Articulation arrangements with other institutions that will be in effect for the program.

For students who successfully audition for admission to the department, there are some foundation courses that are articulated with some other Ohio state institutions. The department chair has been involved in the TAG process. However, transfer students are dealt with on an individual basis, as the B.F.A. program requires a rigorous four years of study as well as having entrance requirements.

17. Use of consultants or advisory committees in the development of the program

The initial resource for the curricular changes in the B.F.A. program was a two-day, full faculty and staff retreat in 2001 and an ensuing year of full faculty conversation. Those sessions were documented and became a major resource for the direction of this proposal. In 2003 the Undergraduate Studies Committee was established with the charge to analyze and evaluate the current undergraduate program, with the intention of updating and renewing the focus and curricular architecture of the BFA program in dance. Utilizing the retreat document as the pedagogical framework, the newly formed committee took the

following steps to achieve that goal: researched outstanding undergraduate curriculums at top ranked institutions around the world such as University of North Carolina Greensboro, Florida State University, Temple University, the Juilliard School, Bennington College and PARTS; created focus groups with students to garner information about programmatic strengths and weaknesses; conducted informal polling of alumni regarding strengths and weaknesses; conducted interviews with individual faculty regarding their current and future teaching desires; and met with departmental areas for curricular evaluations and recommendations.

18. Previously submitted proposals.

None

19. Where students are drawn from.

All students wishing to pursue the BFA in dance must audition prior to admission to the major, and auditions occur the year before entering the program. Therefore, the majority of students come from outside the university, as it is a four-year program. Due to the excellent reputation of the program, typically over half of our incoming classes of 25-30 are out-of-state students. Two auditions are offered per year. Some students transfer from other universities and college programs generally in the sophomore year, and are required to audition. Rarely, a student transfers to the major from within the university, through an audition process, and often this results in a 5-6 year time to degree.

VI. STUDENT ENROLLMENT

20. Indicate the number of students you anticipate will be admitted to the program each year.

	Year 1	Year 2	Year 3	Year 4
Full-time	25-30	25-30	25-30	25-30
Part-time	0	0	0	0

Historically, the Dance Department aims for a yield of a cohort of 25-30 students a year.

VII. DEGREE REQUIREMENTS

21. Courses which constitute the requirements and other components of the program.

TABLE #1				
REQUIRED COURSES IN YEARS 1 and 2: FOUNDATIONAL				
51 credits total				
Dept. Dance	Title	Credit Hours	Description	Current or New
100	Dance Survey	1	Freshman survey course	Current
200	Swan Lake – Hip Hop	5	Dance History	Current
211.03	Intro to Comp	2	Introduction to composition	Current
290.01	African Diaspora	3	History of Dance of African	Current
298	Production	3	Intro to producing dance	Current
260	Dance Technology	3	Intro to Dance & Tech	Current
289.02	Dance Education	3	Teaching dance in diverse settings	Current
299.04 299.06	Student or Faculty Works	2	Performing in a student or faculty work	Current
601.08	Improvisation	2	Improvisation	Current
615	Music Skills	2	Music skills for dancers	Current
620	Notation I	3	Intro to dance notation	Current
621	Notation II	3	2 nd dance notation course	Current
633	Lighting	5	Lighting a dance piece	Current
645	Composition I	3	2 nd composition course	Current
651.01 651.02	Existing Repertory or New Rep	3	Participate in creating in a new or existing work	Current
671	Somatics	2	Choice of somatics course	Current
671.10	Kinesiology	3	2 nd somatics course	Current
687 or 688	Teaching Meth.	3	2 nd teaching dance course	Current

TABLE #2				
AS PART OF “CONTRACT” IN YEARS 3 and 4:				
GROUP A				
These courses are not repeatable: Take at least three from this list: a minimum of 9 credit hours as part of the 30 credit hour “contract”. No cap on maximum.				
Dept. Dance	Title	Cr. Hrs	Description	Current or New
357	Dance in Popular Culture	5	Cultural Theory and dance history (GEC)	Current
H367.01	Writing about Dance	5	2 nd writing course for honors students	Current
605	Dance Dynamics	3	Dance Theory for Performance	Current
610	Issues in Videodance	3	Practice and Theory	Current
622	Dance Notation III	3	Reading and writing scores	Current
623	Advanced Notation	3	Advanced theory	Current
624	Directing from Score	4	Reading a score and directing	Current
646	Foundations in Dance Composition II	3	Form and content in choreography; theory and practice	Current

648	Music in Dance Composition	5	Advanced study of music and dance relationship; theory and practice	Current
658	Early Ballet History	3	European Dance History and Ballet origins	Current
659	Ballet and Modern Dance History of the 19 th and 20 th Centuries	5	European and American dance history, including global perspectives	Current/ Being Revised
660	Dance and Technology series	3	Digital Media and Dance Theory and Practice	Current
660.11	Digital Video Editing			
660.12	Advanced Digital Video Editing			
660.21	Media in Performance			
661	Video Documentation of Dance	3	Practice documenting performance	Current
687.01	Dance for Children (whichever is not taken as the required teaching course)	5	(can count on contract if not taken as the required teaching course)	Current
688	Methods and Materials of Teaching (whichever is not taken as the required teaching course)	5	(can count on contract if not taken as the required teaching course)	Current
707	Laban Movement Analysis	3	Requires faculty permission	Current
748	Dance Theater Choreography and Performance	3	Requires faculty permission	Current
749	Group Forms	3	Requires faculty permission	Current
750	Choreography Workshop	1-5	Requires faculty permission	Current
753	Criticism and Aesthetics	3	Requires faculty permission	Current
757	Dance in Times of Turbulence: Ballet & Modern Dance	5	Requires faculty permission	Current
759	Postmodernism	3-5	Requires faculty permission	Current
760	New Ground Series	5-10	Requires faculty permission	Current
760.01	New Ground I			
760.02	New Ground II			
760.03	New Ground III			

TABLE #3

**AS PART OF "CONTRACT" IN YEARS 3 and 4:
GROUP B**

Repeatable courses of a more independent nature or enhancement to major technique courses. No more than 17 credits total from this list can go towards the 30 credit hour "contract" in years 3 and 4:

Dept. Dance	Title	Cr. Hrs	Description	Current or New
601 series:	Supplemental Studies in Dance	1-5	Studio Based Techniques	Current
601.01	Modern Dance			
601.02	Ballet			
601.04	Tap Dance			
601.05	Historical Dance			
601.06	Jazz Dance			
601.08	Other			
651 series:	Repertory	1-5	Faculty and Guest Choreography	Current
651.01	Existing Work			
651.02	New Work			
671 series:	Somatics	1-3	Neuro-Muscular re-patterning	Current
671.20	Pilates Matwork			

671.21	Pilates Reformer			
671.22	Pilates Intermediate Reformer			
671.30	Floor Work			
671.31	Yoga			
671.32	Bartenieff Fundamentals			
689	Directed Teaching Experience in Dance	1-5		Current
690 series:	Dance Performance	1-5	Student Choreography performance	Current
690.04	Student Choreographic Projects			
690.06	Workshops			
693 series:	Individual Studies in Dance	1-5		Current
693.01	Choreography			
693.02	Laban Studies			
693.03	Research			
693.04	Production			
693.05	Other			

TABLE #4				
AS PART OF "CONTRACT" IN YEARS 3 and 4: GROUP C				
Up to 10 credit hours may be taken outside of the Department of Dance on the contract, chosen in relation to the student's interests and research developments				
Department	Title	Credit Hours	Description	Current or New
Any 300 or above	Related to student's "focus"	1-10	May be counted on another major or minor	NA

TABLE #5				
AS PART OF "CONTRACT" IN YEARS 3 and 4: GROUP D: CAPSTONE REQUIREMENTS: 4 credits minimum				
Dance	489 Experiential Learning	0-3	Internship, International, etc	Current
Dance	699 UG Research: Senior Project	4	Final UG Research project	Current

TABLE #6				
OTHER REQUIREMENTS BEYOND FOUNDATION AND CONTRACT: 50 credits total				
Dance	400 Junior Advising Colloquium	1	Junior Yr. Advising	New
Dance	600 Senior Advising Colloquium	1	Senior Yr. Advising	New
Dance	311.04/06/08, 311.05/07/09	12	Modern and Ballet Technique 1	Current
Dance	411.04/06/08, 411.05/07/09	12	Modern and Ballet Technique 2	Current
Dance	511.04/06/08, 511.05/07/09	12	Modern and Ballet Technique 3	Current
Dance	611.04/06/08, 611.05/07/09	12	Modern and Ballet Technique 4	Current

22. Minimum number of credits required for completion

191; 131 for the major, 60 for GEC.

23. Average number of credits expected at completion

191; however, students frequently enroll in up to 10% more, as their enthusiasm and engagement adds up over the four years.

24. Estimated average number of credits taken per quarter by a typical student

	Year 1	Year 2	Year 3	Year 4
Full-time	16	16	16	16
Part-time	NA	NA	NA	NA

25. Number of credits a student is required to take in other departments

None required for major. 60 GEC credit hours.

26. Number of credits a student might take as an elective in other departments.

They may take up to 10 credits in another department as part of their contract.

27. Other degree requirements

All degree requirements are described in question # 21, summarized as follows:

Foundation Coursework	51 credit hours
Contract Coursework	30 credit hours, with subgroups
	A: minimum 9 credit hours
	B: no more than 17
	C: no more than 10
	D: Capstone: 4-7 total
Other Requirements	50 credit hours
Total Major:	131 credit hours

28. Specialized professional associations from which accreditation will be sought

The Ohio State University is accredited by the National Association of Schools of Dance (NASD), an arm of the Council of Arts Association Agencies (CAAA) for approval of the BFA in dance. The current revisions to the undergraduate BFA program are to be reviewed as part of the renewal for membership accreditation scheduled in 2009-2010.

29. Number and qualifications of full-time and part-time faculty

Since this is not a new major, this faculty is well established and fully functioning. Regular faculty are augmented by a visiting artist and visiting scholar program, adjuncts, and some staff who teach some technical courses. All the regular faculty listed below are full-time.

Name	Area of Expertise
Melanie Bales	Ballet technique, Laban movement analysis
Michael Kelly Bruce	Modern technique, Repertory, Kinesiology, Pilates
David Covey	Production, Lighting, Interdisciplinary connections

Melanye White Dixon	Dance Education and Dance history
Karen Eliot	Ballet & Modern technique and Dance history
Candace Feck	Dance history, Theory, and Writing about dance
John Giffin	Ballet technique, Notation, Repertory, Social dance
Susan Hadley	Modern & Ballet technique, Composition, Pedagogy
Sheila Marion	Labanotation, Repertory, and Dance history
Bebe Miller	Modern technique, Repertory, Composition
Valarie Mockabee	Ballet technique, Labanotation, Repertory, Grant Writing
Susan Petry	Composition, Yoga, Dance in Academe (Chair of Dept.)
Norah Zuniga Shaw	Dance & Technology, Theory
Victoria Uris	Modern technique, Composition, Repertory, Videodance

30. Existing facilities and equipment

Since this is not a new major, the department facilities and equipment is well established and fully functioning.

31. Additional University resources required

None required for implementation of these proposed changes.

32. Program description as it would appear in the appropriate college bulletin.

The Ohio State Department of Dance allows for an intensive exploration of modern contemporary dance as an art form. Studies encompass the physical, intellectual, and creative aspects of dance and provide the basis for further involvement in professional dance, education, or graduate study. The major departmental emphasis is on modern dance techniques however, classical ballet is offered at all levels along with related courses designed to give students a balanced and integrated educational experience. A commitment to the cultural, racial, and ethnic diversity which characterizes the field of dance is reflected in the departmental philosophy, staffing, and curricula. The curriculum is designed to be demanding by challenging the student's technical, creative and analytical abilities. The students are partners in their own education providing focus, energy, skill, creativity and self-direction.

The Department offers an undergraduate BFA degree in which students develop their knowledge and skills through courses in modern and ballet techniques, performance, choreography, dance description and notation, technology, education, history and production. With this foundation and faculty mentorship, students design an individual focus in the junior year. Areas of focus include, but are not limited to, performance, education, choreography, and dance & technology. Students also have the option of following a broad-based general dance track. In addition to their dance courses, students also take general education courses in the arts, sciences and humanities.

Note: See appendix for Checksheet, Contract Form, and all new, revised, or withdrawn courses.

Appendices

- i. Department Head Letter – Faculty Approval
- ii. Comparison of Old and New Checksheets
- iii. Guidelines and Requirements for Contract and course list for students and advisors
- iv. Arts and Sciences Assessment Report 2006
- v. Arts and Sciences Assessment Report 2007
- vi. New Course, Course Change, and Course Withdrawal forms and syllabi necessitated by the implementation of the proposed changes
- vii. Conversion Plan from Old to New Curriculum



February 5, 2008

Dear Curriculum Committees:

This proposed change to the Department of Dance BFA curriculum has been fully vetted by Undergraduate Studies Committee, Executive Committee, and full faculty. It is the result of a multi-year process, where all faculty, students, and alumni were consulted and engaged in a re-envisioning of a paradigmatic change, making our program in step with current educational theories and directions.

Many of the changes herein have been phased in through individual petitioning and substitutions, and this proposal reflects the lessons learned through this trial launching.

I am fully confident that the proposed changes effectively will advance our students to more sophisticated levels of accomplishment by the time they graduate. By shifting the relative structure of our major's requirements and electives, and giving the students more responsibility, and freedom, to choose their curriculum, we anticipate seeing an increase in quality of senior projects, and higher retention rates.

Thank you for your consideration,

Sincerely,



Susan Petry
Chair, Professor

Appendix ii.

Comparison of Old and New Checksheets

The biggest change from the old Dance B.F.A. checklist and the new checklist, is a decrease in required courses (from 65 to 51 credit hours) and an increase in electives (from 17 to 30 credit hours). The new checklist also reflects the changes in GEC requirements, and our new Advising Colloquiums.

BFA DANCE CHECKLIST

Name _____
 SS# _____
 Advisor _____
 Date of Matriculation: _____

GEC Course - 60 hrs

1. Writing & Related Skills

A. English 110	5		
B.	5		

hours/grade/quarter

2. Quantitative & Logical Skills - 5 hrs

A. Math 075 Proficiency	0		
B. Dance 620 & 621	0		
C.	5		

3. Natural Science - 15 hrs

1 sequence of 2 Biological Sciences

	5		
	5		

1 Physical Science Course

	5		
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4. Social Science - 15 hrs

3 courses from at least 2 sections

A/B/C	5		
A/B/C	5		
A/B/C	5		

5. Arts and Humanities

History or History of Art

	5		
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Literature

	5		
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Visual &/or Performing Arts

Music 140/141	5		
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6. Diversity Experience - 0 hrs

Each of the following requirements as marked in the GEC listings: 1 social diversity, 1 international issues: non-western or global, & 1 international issues: western (non-US)

Dance Survey 100	1		
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Dance Course - 65 hrs

211.03 Intro to Comp	2		
290.01 African Diaspora	3		
298 Production	3		
260 Dance Technology	3		
289 or 687 (5) or 688 (3)	2		
Dance Ed			
299.04/299.06 Student or Faculty Works	2		
299.06 Freshmen Rep.	1		
620 Notation I	3		
621 Not. II	3		
622/605/707 Not. III/ Dynamics/Laban Analysis	3		
633 Lighting	5		
645 Composition I	3		
646 Composition II	3		
648 Music & Choreography	5		
651.01 Existing Repertory	3		
651.02 New Repertory	3		
161(5) or 200(5) or 357 (5)	8		
657(3) or 658 (3) or 659 (3/5) or 759 (5) or 693.03 (1-5) or 601.05 (1-5)			
History			
671 or EDU PAES 360	4		
Kines			
693.05 Senior Seminar	2		Au/
624/693/750 Senior Project	2		W/
624/693/750 Senior Project	2		Sp/

Major Technique

Ballet and Modern every quarter while attending OSU and successful completion of 3 quarters of Level III Modern Technique

1st year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

2nd year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

3rd year technique - if applicable

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

4th year technique - if applicable

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

Free Electives - 17 hrs

TOTAL CREDIT HOURS.....191
GPA.....2.0
GPA in Major.....2.25

BFA DANCE CHECKLIST

Name _____
 Advisor _____
 Date of Matriculation: _____

GEC Courses - 60 hrs

SKILLS:

1. Writing & Related Skills

A. English 110	5		
B.	5		

2. Quantitative & Logical Skills - 5 hrs

A. Math 075 Proficiency	0		
B. Dance 620 & 621	0		
C.	5		

BREADTH AREAS:

3. Natural Science - 15 hrs

1 sequence of 2 Biological Sciences

	5		
	5		

1 Physical Science Course

	5		
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4. Social Science - 10 hrs

2 courses from at least 2 sections

A/B	5		
A/B	5		

5. Arts and Humanities - 10 hrs

Literature

	5		
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Visual &/or Performing Arts

	5		
--	---	--	--

6. Additional Breadth / Historical Study - 10

	5		
	5		

7. Diversity Experience - 0 hrs

Each of the following requirements as marked in the GEC listings: 1 social diversity, 1 international issues: non-western or global, & 1 international issues: western (non-US)

Major Technique - 48 hrs

1st year technique (instructor)

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

2nd year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

3rd year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

4th year technique

311/411/511/611.04	2		
311/411/511/611.05	2		
311/411/511/611.06	2		
311/411/511/611.07	2		
311/411/511/611.08	2		
311/411/511/611.09	2		

Advising Colloquiums - 2 hrs

400 Junior Yr (Adv. Coll I)	0	Au	
400 Adv. Coll II	0	Wi	
400 Adv. Coll III	1	Sp	
600 Senior Yr (Adv. Coll IV)	0	Au	
600 Adv. Coll V	0	Wi	
600 Adv. Coll VI	1	Sp	

Foundation Curriculum - 51 hrs

100 Dance Survey	1		
200 Swan Lake - Hip Hop	5		
211.03 Intro to Comp	2		
290.01 African Diaspora	3		
298 Production	3		
260 Dance Technology	3		
289.02 Dance Education	3		
299.04/299.06 Student or Faculty Works	2		
620 Notation I	3		
621 Notation II	3		
633 Lighting	5		
645 Composition I	3		
651.01/651.02 Existing Repertory or New Rep	3		
671.10 Kinesiology	3		
615 Music Skills	2		
601.08 Improvisation	2		
671 Somatics	2		
687/688 Dance for Children or Methods & Materials	3		

Contract Curriculum - 30 hrs

The student developed cluster of courses, which adheres to the following guidelines, and also includes the Experiential Learning and Senior Project requirements (See the attached list of electives and guidelines).

- Group A: a minimum of 9 credit hours
- Group B: a maximum of 17 credit hours
- Group C: a maximum of 10 credit hours

489 Internships:	0-	
Experiential Learning	3	
699 Undergraduate Research: Senior Project	4	

TOTAL CREDIT HOURS.....191
GPA.....2.0
GPA in Major.....2.25

Group A: Minimum of 9 credit hours

357	Dance in Popular Culture	5
H367.01	Writing about Dance	5
605	Dance Dynamics	3
610	Issues in Videodance	3
622	Dance Notation III	3
623	Advanced Notation	3
624	Directing from Score	4
646	Foundations in Dance Composition II	3
648	Music in Dance Composition	5
658	Early Ballet History	3
659	Ballet and Modern Dance History of the 19 th and 20 th Centuries	5
660	Dance and Technology series	3
660.11	Digital Video Editing	
660.12	Advanced Digital Video Editing	
660.21	Media in Performance	
661	Video Documentation of Dance	3
687.01	Dance for Children (whichever is not taken as the required teaching course)	5
688	Methods and Materials of Teaching (whichever is not taken as the required teaching course)	5
707	Laban Movement Analysis	3
748	Dance Theater Choreography and Performance	3
749	Group Forms	3
750	Choreography Workshop	1-5
753	Criticism and Aesthetics	3
757	Dance in Times of Turbulence: Ballet & Modern Dance	5
759	Postmodernism	3/5
760	New Ground Series	5-10
760.01	New Ground I	
760.02	New Ground II	
760.03	New Ground III	

GUIDELINES FOR CONTRACT

Group B: Maximum of 17 Credit Hours

601 series:	Supplemental Studies in Dance	1-5
601.01	Modern Dance	
601.02	Ballet	
601.04	Tap Dance	
601.05	Historical Dance	
601.06	Jazz Dance	
601.08	Other	
651 series:	Repertory	1-5
651.01	Existing Work	
651.02	New Work	
671 series:	Somatics	1-3
671.20	Pilates Matwork	
671.21	Pilates Reformer	
671.22	Pilates Intermd Reformer	
671.30	Floor Work	
671.31	Yoga	
671.32	Bartenieff Fundamentals	
689	Directed Teaching Experience in Dance	1-5
690 series:	Dance Performance	1-5
690.04	Student Choreographic Projects	
690.06	Workshops	
693 series:	Individual Studies in Dance	1-5
693.01	Choreography	
693.02	Laban Studies	
693.03	Research	
693.04	Production	
693.05	Other	

Group C: Maximum of 10 credit hours

Any 300 or above course outside of the dance department	Related to student's "focus"	1-10
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Appendix iii.

**Rationales and Guidelines for UG Contract Planning
As of February 6, 2008**

Contract Requirements and Guidelines for 4-Year BFA Program

- A 30 credit hours curricular Contract will be student developed and approved through the Junior advising colloquiums with final approval by the UG Studies Committee. The course selections should reflect the major interests of the student, and have a logical connection. Students will choose **at least three dance courses (9 credit hours)** from Group A, **no more than 17 credit hours of dance courses** from Group B, a possible **10 credit hours maximum of non-dance courses** from Group C, and Experiential Learning (0-3 credits) and Senior Project (4 credit hours) requirements.
 - Only courses taken in the third and fourth years can be included in the contract. This reinforces the notion that the student is prepared by this time to move from the foundation courses in the first two years to more advanced courses, and with the input of their advising colloquium to construct a meaningful package of courses. The Department believes that two foundation years of required courses in all departmental areas are necessary for the maturation of the student. An exception to this rule might be if a student takes the 3rd course of a sequence in their sophomore year.
 - 10 credit hours may be taken outside of dance and count as part of the 30 credit hour contract. These ten credits **may be counted** toward a second major, on a minor, but **not** on the GEC as per university rules.
 - Note: The required technique courses for all four years are the major technique classes that occur at 10:30 every day (311, 411, 511, 611). These are assigned to key faculty members and guest artists. Students are assigned to these courses according to their technical progression. The supplementary technique classes (601) at 8:45 and at 4:30 are considered enhancements and those classes may be chosen as part of the contract **but not as a substitution** for the required technique courses.
- A. **Take at least three courses from this list (a minimum of 9 credit hours). These courses are not repeatable, but students may choose as many as they would like towards their 30 credit hour contract. Rationale on minimum: these courses represent advanced, in depth faculty led courses in choreography, history, theory, pedagogy, notation and technology; every student should have at least two of these courses as a balance to the predominantly performance based courses listed in Group B.**

357	Dance in Popular Culture	5 credits
H367.01	Writing about Dance	5 credits
605	Dance Dynamics	3 credits
610	Issues in Videodance	3 credits

622	Dance Notation III	3 credits
623	Advanced Notation	3 credits
624	Directing from Score	4 credits
646	Foundations in Dance Composition II	3 credits
648	Music in Dance Composition	5 credits
658	Early Ballet History	3 credits
659	Ballet and Modern Dance History of the 19 th and 20 th Centuries	5 credits
660	Dance and Technology	3 credits
	<i>660.11 Digital Video Editing</i>	
	<i>660.12 Advanced Digital Video Editing</i>	
	<i>660.21 Media in Performance</i>	
661	Video Documentation of Dance	3 credits
687.01	Fundamentals of Children's Dance*	5 credits
688	Methods and Materials of Teaching*	5 credits
	*(whichever is not taken as the foundation pedagogy course)	

700 level courses by faculty permission only:

707	Laban Movement Analysis	3 credits
748	Dance Theater Choreography and Performance	3 credits
749	Group Forms	3 credits
750	Choreography Workshop	1-5 credits
753	Criticism and Aesthetics	3 credits
757	Dance in Times of Turbulence: Ballet & Modern Dance	5 credits
759	Postmodernism	3 or 5 credits
760	New Ground	5-10 credits
	<i>760.01 New Ground I</i>	
	<i>760.02 New Ground II</i>	
	<i>760.03 New Ground III</i>	

B. No more than 17 credits total from this list can go towards the 30 credit hour contract. These are repeatable courses that are performance based, enhance major technique courses, or are of an independent nature. Rationale on the limitation: should a student do their entire 30 credit hour contract in these courses, they could lack sufficient faculty led experiences, and/or the more theoretical or contextual based courses such as those in Group A.

601	Supplemental Studies in Dance	1-5 credits
	<i>601.01 Modern Dance</i>	
	<i>601.02 Ballet</i>	
	<i>601.04 Tap Dance</i>	
	<i>601.05 Historical Dance</i>	
	<i>601.06 Jazz Dance</i>	
	<i>601.08 Other</i>	
651	Repertory	1-5 credits
	<i>651.01 Existing Work</i>	
	<i>651.02 New Work</i>	
671	Somatics	1-3 credits

	671.20	<i>Pilates Matwork</i>	
	671.21	<i>Pilates Reformer</i>	
	671.22	<i>Pilates Intermediate Reformer</i>	
	671.30	<i>Floor Work</i>	
	671.31	<i>Yoga</i>	
	671.32	<i>Bartenieff Fundamentals</i>	
689		Directed Teaching Experience in Dance	1-5 credits
690		Dance Performance	1-5 credits
	690.04	<i>Student Choreographic Projects</i>	
	690.06	<i>Workshops</i>	
693		Individual Studies in Dance	1-5 credits
	693.01	<i>Choreography</i>	
	693.02	<i>Laban Studies</i>	
	693.03	<i>Research</i>	
	693.04	<i>Production</i>	
	693.05	<i>Other</i>	

- C. **Total of 10 credits may be taken outside of Dance. Rationale: a student's interests can be enhanced by connecting their discipline to other content in other disciplines; e.g a choreographer can gain narrative skills through a literature class, or a teaching artist gain effective pedagogy skills through a psychology course.**

Credit outside of the Department of Dance related to individual interest may be counted toward a second major or minor but **not** a GEC.

- D. **Capstone:**
Experiential Learning (0-3 credit hours, 1 credit hour equals 30 hours of work):
May include: internships, service-learning courses, international study, community teaching, intensive dance workshops/ festivals, volunteer work or apprenticeships.
Senior Project (4 credit hours):
An independent project that integrates and applies the skills and experiences they have gained over the course of their years of study at The Ohio State University and develops from the student's area(s) of emphasis. The Senior Project must be publicly disseminated and there must be a written component.

ASSESSMENT REPORT

Evaluation of Student Learning Outcomes in Major Programs
Colleges of the Arts and Sciences (ASC)
The Ohio State University

College: _____ Art _____
Department(s): _____ Dance _____
Major: _____ Dance, BFA _____
Level (Undergraduate/Graduate): _____ UG _____
Contact Person and e-mail: _____ Nicole Stanton, Stanton.31 _____
Chair: _____ Susan Petry _____
Chair Signature: _____
Date: _____ June 28, 2006 _____

Assessment Report Summary (75-150 words):

Following the last accreditation review by the National Association of Schools of Dance, the Department has been involved in a comprehensive, and multi-year, assessment of the undergraduate curriculum. This process included extensive faculty input, assessment of student success, re-examination of program goals. The results of those processes were documented and became a major resource for a plan to make substantive curricular changes. The Undergraduate Studies Committee developed a proposal for revising the curriculum based on a new Identity Statement curricular goals and objectives. During the 2005-2006 the proposal was vetted in a series of meetings with the Department of Dance's Executive Committee and full faculty, and has subsequently been approved for implementation. Spring quarter 2006 marks the beginning of phasing in the new curriculum plan.

Date: _____
Implementation: _____
_____ Begun _____ Date implemented or planned
_____ Evidence collected _____ Summary evidence provided

_____ Evidence reviewed by Program _____ Program improvements made

Assessment Method Inventory

Please indicate the primary assessment method(s) used in the last year for outcomes assessment and for which summary information is included in your annual report; check all that apply.

Direct methods:

- National standardized examination (please identify) _____
- Certification or licensure examinations
- Local comprehensive or proficiency examinations
- Embedded testing
- Pre-post testing
- Other classroom assessment methods (please identify) Individual critiques
- Practicum, internship, or research evaluation of student work
- Portfolio evaluation of student work; auditions
- Senior thesis or major project
- Capstone course
- Other:

Indirect methods:

- Student survey [entry; mid; exit] (please identify) _____
- Alumni survey (please identify years post graduation) _____
- Job or post-baccalaureate education placement
- Student evaluation of instruction
- Student interview or focus group
- Student or alumni honors
- Peer review of program
- External program review
- Grade, curriculum, and/or syllabus review
- Employer feedback
- Outreach participation
- Comparison or benchmarking

Evaluators (please indicate if specific to a particular method):

- GTA
- Contract instructor
- Adjunct faculty
- Faculty
- External evaluator

- Individual evaluator
- Multiple evaluators

2006 Annual Report of Student Learning Outcomes for the Undergraduate Major Dance

A. Activities in Support of Assessment:

The Dance Department has been involved in a comprehensive, and multi-year, assessment of the undergraduate curriculum. This process began with an accreditation review by the National Association of Schools of Dance, continued with a two-day retreat for all faculty and staff to discuss the goals of our undergraduate curriculum, followed by a full year of faculty forums dedicated to evaluation of the undergraduate curriculum. The results of those processes were documented and became a major resource for a plan to make substantive curricular changes. In 2003, our then new Chair L. Scott Marsh restructured our administrative procedures creating the Undergraduate Studies Committee with the charge of updating and renewing the focus and curricular architecture of the BFA program in dance. During 2003 the newly formed committee took the following steps to achieve that goal: researched undergraduate curriculums at innovative and benchmark institutions such as University of California at Los Angeles, North Carolina Greensboro, Florida State, Temple, Julliard, Bennington and PARTS; created "focus groups" with students to garner information about programmatic strengths and weaknesses; conducted informal polling of alumni regarding curricular strengths and weaknesses; interviewed all faculty individually regarding their current and future teaching desires; and finally, met with departmental areas for curricular evaluations and recommendations for the future.

We have also established a student representative committee whose charge includes regular conversations with all students regarding their needs and concerns as members of the OSU Department of Dance community. Areas of discussion include curricula and community life. This committee meets regularly with the chair as a means to vet concerns and propose solutions to issues as they arise.

In the spring of 2005 the Department began conducting exit interviews with graduating seniors and will continue to do so. These interviews addressed the student's overall experience but also specific suggestions for improvement.

In addition to these broader curricular assessment processes, the department also engages in course-by-course evaluation above and beyond the university SEIs. Methods include: mid-quarter evaluation conferences with students in all major level technique classes; written course evaluations at both mid and end of quarter in a number of courses; and a written comment section included in all course SEIs.

The Department of Dance also maintains active contact with its alumni regarding their professional activities through the annual newsletter, "Inform."

Additionally, all components of the June 2005 Assessment plan have been completed to 100% satisfaction except goal number 3 (*Students will be able to synthesize skills and knowledge from the diverse curricular areas including Laban Studies, Choreography, History, Education, Technology, Performance and Technique.*) which requires continued investigation and discussion on the part of faculty into methods of evaluating how students synthesize knowledge from across our curricular areas.

B. Outcomes Evidence:

- Out of 20 graduating Seniors in 2005 as tracked by the survey in the "Inform" newsletter and internet searches 50% continue to be successfully engaged in the field of dance: 6 are dancing with professional companies or independent choreographers; 3 are teaching in public schools; and one is in the highly reputable University of Illinois Graduate School.
- X% graduated with honors, including one student who received a special commendation for excellence in the arts.
- Consensus amongst student and alumni focus groups was that the program's greatest strength was its faculty and the amount and depth of contact students had with said faculty. Breadth of experience across the dance field was repeatedly noted as a strength, as was the simultaneously challenging and nurturing learning environment. Weakness noted included: need for additional and broader technique training; desire for more advanced history course work; and increased communication amongst all department constituents. Students also expressed a desire to focus on a particular area of interest.
- The faculty retreat and individual interviews provided the following information regarding programmatic weakness: a desire for more community engagement; a desire to connect faculty research to curriculum; a desire to update and streamline the curriculum in light of faculty interest and new directions in the dance field.

C. Use of Information:

As a result of the research noted above and consideration of the outcomes evidence, the Undergraduate Studies Committee developed the undergraduate program identity statement which reads as follows:

The Ohio State University BFA in Dance provides a comprehensive education across the field of contemporary dance with a core focus on the dancing experience. To that end, students are offered a solid foundation in the areas of the curriculum including: technique, performance, choreography, Laban Studies, pedagogy, history and technology during their first two years of study. Expanding upon this foundation, students are afforded the opportunity to focus on individual areas of interest supported by mentoring and interaction with faculty.

Our program encourages integration of curricular areas, promotes the education of the whole person, values cultural and curricular diversity, and responds to the individual needs of students, faculty, the dance field, and our broader culture. Students leave the program with the skills, perspective and imagination to be dancers, visionaries, advocates, and leaders in the field of dance and in their communities.

This statement represents the general programmatic objectives. The following are specific objectives as outlined in the June 2005 Assessment plan:

- Upon graduation, students will exhibit an advanced degree of proficiency in the contemporary dance techniques taught in the department.
- Students will be able to translate technical proficiency from the studio to a performance context.
- Students will be able to synthesize skills and knowledge from the diverse curricular areas including Laban Studies, Choreography, History, Education, Technology, Performance and Technique.
- Students will be able to communicate effectively in regards to the field of dance as well as their own creative process both verbally and in writing.

The Undergraduate Studies Committee developed a proposal for revising the curriculum based on the Identity Statement and our above stated curricular goals and objectives. During the 2005-2006 the proposal was vetted in a series of meetings with the Department of Dance's Executive Committee and full faculty, and has subsequently been approved for implementation. Spring quarter 2006 marks the beginning of phasing in the new curriculum plan. To that end, we have taken the following steps:

revising of advising procedures for the Senior Project
revision of the content of the junior/senior seminar; and initiation of new advising procedures for sophomores.

In addition to those changes listed above the department also made significant changes to our schedule structure. The new format addresses both student and faculty concerns about the progression of classes in a given day and the ability of students have more flexibility in selecting courses in the major program. *The new structure also addresses wellness concerns such as over-scheduling and proper eating habits*

D. Future Activities:

During the 2006-2007 school year we will initiate the remainder of the curricular changes proposed by the Undergraduate Studies Committee. The department will begin a comprehensive assessment of the new curricula in the spring 2007.

Current freshmen will write short essays outlining their goals and objectives for their tenure with the OSU Department of Dance and their future careers. The UG Studies Committee will read these. These essays will be kept and students will be asked to write a similar essay in the senior year. UG Studies will compare the two in light of the department's educational goals as outlined in the Identity Statement.

We will investigate innovative assessment tools currently in use in academia with an eye towards adapting them to our new curricula.

We will develop a more in-depth survey for alumni to be included in "Inform," our newsletter.

We will also participate in the on-line assessment initiative for seniors currently under development by the College of Arts and Sciences.

ASSESSMENT REPORT
Evaluation of Student Learning Outcomes in Major Programs
Colleges of the Arts and Sciences (ASC)
The Ohio State University

College: _____ART_____

Department(s): _____DANCE_____

Major: _____DANCE B.F.A._____

Level (Undergraduate/Graduate): _____UNDERGRAD (This Report)_____

Contact Person and e-mail: _____SUSAN PETRY petry.37@osu.edu_____

Chair: _____SUSAN PETRY_____

Chair Signature: _____

Date: _____

Assessment Report Summary (75-150 words):

Following the last accreditation review by the National Association of Schools of Dance, the Department has conducted a comprehensive, multi-year, assessment of the undergraduate curriculum. The Undergraduate Studies Committee developed a proposal for curriculum revision based on a new Identity Statement curricular goals and objectives. During 2005-2006 the proposal was vetted in the Department of Dance, and during 2006-2007 it has been phased in for all new freshmen and for all current students who choose to switch. The focus has necessarily been on implementation and mechanics. Fundamental to the changes is the notion of increased agency for the student to construct their curriculum in their junior and senior years, in consultation with the Advising Colloquium faculty and peers. This new flexibility requires more communication and preparation on the part of faculty and students, and will, we hope, result in deeper engagement, greater productivity and dynamic synthesis and interdisciplinary work.

Reviewed by: _____

Date: _____

Implementation:

_____ Begun	_____ Date implemented or planned
_____ Evidence collected	_____ Summary evidence provided
_____ Evidence reviewed by Program	_____ Program improvements made

_____ Action plan for next year
Comments:

based on evidence/review

2007 Annual Report of Student Learning Outcomes
DANCE Undergraduate Major

I. Activities in support of outcomes assessment/ Methods employed

The following is a list of goals for 06-07 as stated in the 2006 Assessment Report (*in italics*), with commentary on our progress.

1. *Initiate the remainder of the curricular changes proposed by the UG Studies Committee.*
 - a. During 2006-2007 many elements of the new BFA curriculum were implemented, with considerable input from all faculty through area committees, as well as UG Studies, and Full Faculty:
 - i. Began new advising colloquiums met 3 times quarterly, including an assessment of how to best make this work for the student/faculty
 - ii. Beefed up senior project clarification and increased rigor
 - iii. Developed materials to better communicate the curricular structure to students, faculty and future students.
 - iv. May 2007 held a retreat for the faculty to be fully appraised and engaged with the changes and make recommendations for future
 - v. Continued student rep committee and cycle of feedback and input with the chair.
2. *Conduct comprehensive assessment of the new curricula in the spring 2007.*
 - a. This was done throughout the year, with particular attention to the composition and history areas of the curriculum. The methods employed were faculty discussion in committee based on observation of student work, and anecdotal observation of level of engagement with assignments and departmental activities
 - b. Composition courses were changed and vetted, redistributing the course content from 3 previously required courses to 2, in order to lay foundational work for the students who choose to continue with more composition courses.
 - c. History area has made recommendations to be addressed in 07-08.
 - d. The Advising Colloquiums, Senior Project, and Experiential Learning component received considerable attention and the UG Committee has developed guidelines, schedules, and forms for all three aspects of the curriculum and will continue to fine tune these during 07-08. Students had considerable input in these areas during the year through direct questions and evaluations of their experiences with Advising Colloquium and Senior Project.
3. *Pre and Post assessment: initiate freshmen essays outlining goals and objectives, and similar essay in the senior year for use in assessing progress in the context of the department's educational goals.*

- a. This was done in the department's Freshmen Survey class, and again as part of "sophomore goals" when students are assigned their advising colloquiums for junior year.
- b. It will take a few years for this assessment practice to take effect.
- 4. *Investigate innovative assessment tools currently in use in academia with an eye towards adapting them to our new curricula.*
 - a. Not accomplished
- 5. *Develop in-depth survey for alumni to be included in "Inform," our newsletter.*
 - a. Not accomplished
- 6. *Participate in the on-line assessment initiative for seniors currently under development by the College of Arts and Sciences.*
 - a. Done.

II. Evidence / Expected outcome assessed and results

1. MECHANICS of CURRICULUM CHANGES:

We were able to collect evidence on the mechanics and logistics of the phasing in of the new BFA curriculum through direct questioning of students in advising colloquiums, through the student rep committee, through conversations where students would register complaint or confusion, and through faculty meetings. Due to the fact that the new program is being phased in, where students can choose if they are on "new" or "old", and that advising colloquiums were a new structure for students and faculty, there were many bumps along the way. See Actions taken for how this was addressed.

2. CONTENT of PROGRAM:

The current phasing in of the new curricular structure is a result of identifying need for improvement in the BFA program over the past five years. The department will continue to assess if improvement is seen in the original areas of objectives, as stated in 2006 and 2006 reports. It is too soon to tell what kinds of changes will be evident. It is expected that the senior projects in a year or two will evidence increased proficiency in techniques, ability to synthesize from areas of the curriculum, and high competency in verbal and writing skills. These objectives will continue to be measured through the close faculty supervision of these projects (proposals, rehearsals, performances, write ups), faculty review in performance and project presentations (attending concerts and presentations), pre and post essays (begun in 2007), and student satisfaction and retention (surveys, student rep committees).

III. Data usage / Feedback mechanism / Actions taken

1. MECHANICS of CURRICULUM CHANGES: Actions taken:

- a. Retreat for all faculty in May with power point and handouts with old/new check-sheets and thorough review of all motives and philosophy underlying all changes.
- b. Communication with students about purpose and motive of advising colloquium and their subsequent ownership of their curricular plans.

- c. New handouts/guidelines being prepared for all faculty and students on the inter-curricular elements: Advising Colloquium, Senior Project, Experiential Learning
2. CONTENT of PROGRAM:
- a. See section I.2 a-d for details on curricular developments.

IV. Future planning / Specific Action Plan for the next year

1. Fully "publish" (on-line and paper) purpose and principles, mechanics and logistics of the UG program so that all incoming freshmen are completely on board and current students can progress with clear understanding and support.
2. Have seniors write up answers to a senior exit interview, to be followed up with a meeting with the chair, asking them to respond to how they view their goals and accomplishments now as compared to when they entered the program and what the program did or didn't provide for them.
3. Improve the tracking of alums. This may include increased web connections to alums, a survey to alums, more staff support for updating data bases, alumni gatherings or other methods of communication, contact, and data gathering.
4. As a result of faculty retreat in May, implement a number of strategies to communicate and provide opportunity for the students to more fully engage in the discipline, in informed discourse, and in synthesis of program areas:
 - a. Start a Freshmen/Sophomore Advising Team of faculty and staff for more visible and accessible support of their progress
 - b. Assess audition process and make recommendations for improving our ability to view students holistically and/or where we conduct auditions.
 - c. Share best practices of how to encourage self-learners in our courses; why we see a lack of sense of inquiry and wonderment and what language do students today "hear"?
 - d. Assess current ways of determining technical levels of dancers in dance studio classes; identifying ways to effectively address different learners, and different genres of dance training.
 - e. Establish a Viewing Center and/or Viewing Projects: within current courses to require more viewing/writing dance to encourage depth of discourse and exposure, and in co-curricular venues.
 - f. Use regular Friday Forums (3 x Quarter) for students and faculty to share work and ideas and/or move together in ways that integrate across the curriculum and incite engagement.
 - g. Make sophomore goals a 2 stage process: not just a meeting at the end of spring quarter, but an earlier investigation of their interests and questions in winter quarter.
 - h. Clarify relationship and mechanics of Senior Concert and Senior Projects.

Assessment Method Inventory 2006-2007

Please indicate the assessment methods used in the current report.

Direct methods:

- National standardized examination (please identify) _____
- Certification or licensure examinations
- Local comprehensive or proficiency examinations (entrance auditions)
- Embedded testing
- Pre-post testing (new 2007)
- Other classroom assessment methods (please identify)
- *one on one critiques and evaluations of work and progress in studio courses*
 - *quarterly department showings of student works*
- Practicum, internship, or research evaluation of student work
- Portfolio evaluation of student work
- *entrance auditions*
 - *repertory and performance auditions*
- Senior thesis or major project
- Capstone course

Indirect methods:

- Student survey [entry; mid; exit] (please identify) ASC produced survey
- Alumni survey (please identify years post graduation) _____
- Job or post-baccalaureate education placement
- Student evaluation of instruction
- Student interview or focus group
- Student or alumni honors
- Peer review of program
- External program review
- Grade, curriculum, and/or syllabus review
- Employer feedback
- Outreach participation
- Comparison or benchmarking
- Other:

Evaluators (please indicate if specific to a particular method):

- GTA
- Contract instructor
- Adjunct faculty
- Faculty
- External evaluator
- Individual evaluator
- Multiple evaluators

Appendix vi.

**New Course and Change Course Request Forms, and syllabi necessitated by
the implementation of the proposed changes**

- New Course Request for Dance 400 Junior Advising Colloquium and Syllabi
- New Course Request for Dance 600 Senior Advising Colloquium and Syllabi
- Course Change Request for Dance 489 Internship in Dance (Experiential Learning)
- Revised Syllabus for Dance 699 Undergraduate Scholarship (Senior Project)

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Dance

Academic Unit

Dance

Book 3 Listing (e.g., Portuguese)

400 Junior Advising Colloquium

Number Title

Jr. Advising Coll.

U

0-1

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn X

Winter

Spring

Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): The advising colloquium is the primary vehicle for mentorship and guidance for

dance majors the Junior year.

Quarter offered: Au, Wi, Sp

Distribution of class time/contact hours: 3 1.5-hr mtgs. per qtr.

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Only open to Dance Majors with Jr. standing

Exclusion or limiting clause:

Repeatable to a maximum of 1 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____

Honors Statement: Yes No GEC: Yes No Admission Condition

Off-Campus: Yes No EM: Yes No Course: Yes No

Embedded Honors Statement: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 500301 Subsidy Level (V, G, T, B, M, D, or P) B

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

This course is necessary for the implementation and success of the revised undergraduate dance curriculum.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)

An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 The undergraduate program proposal requires fewer courses and gives students more of a choice (electives). Due to this change, many courses will now only be offered every other year or perhaps not at all. In some cases, the content of two courses been merged into one. This gives the faculty and the students more time for advising and mentoring, which will now be much more necessary.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: Part of a larger updated program proposal

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

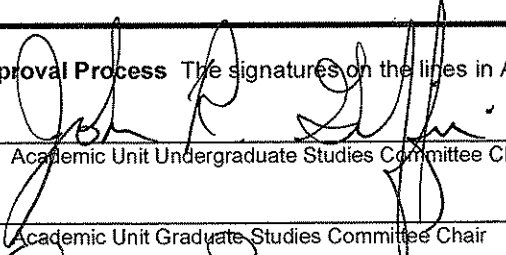
6. Expected section size: 25 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No


8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  John Giffin 2-6-08
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. _____
 Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  Susan Petry 2-6-08
 ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Dance 400: Junior Advising Colloquium

UG – 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

The advising colloquium is the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the Senior year. The group supports and advances students' interests and goals through discussions and activities.

I. Objectives

At the successful completion of this course, students will:

- propose a 30 credit hour contract that delineates course curriculum to be taken in the junior and senior years. These course selections should reflect students' interest in and desire for further study in one or more of the Dance Department's areas. (See Guidelines for UG Contract and Contract Curriculum Form) This contract includes an experiential learning component and the senior project and is approved by colloquium faculty and the Undergraduate Studies Committee. The contract becomes part of the checklist of courses applied toward students' graduation requirements
- propose a plan for implementing their experiential learning component. This experience should reflect students' interests in and desire for practical fieldwork and engagement in the dance community. A student's colloquium advisors and the Chair of the Undergraduate Studies Committee approve the proposal
- submit a 5-8 page, double spaced, 12 pt. font written proposal for their senior project, describing how it serves as the culmination of their educational experience. This project should reflect students' interests in and desire for in-depth research into one or more of the departments curricular areas. Students' colloquium advisors and the Chair of Undergraduate Studies approve this proposal

II. Course Content and Procedures

The Junior year advising colloquium serves as an on-going forum for the development and evaluation of student's course clusters, planning of their experiential learning component and proposing their senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

III. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus)

Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options

- completion of proposed contract
 - One-page (approx. 500 words) explaining the focus of the contract and how the chosen course work will facilitate student goals
 - Fully completed contract form* identifying course work in the major area/s
 - Fully completed checklist identifying general education courses

* The contract form must be completed and submitted to the colloquium faculty and the Undergraduate Studies Committee for approval by the end of the Junior Advising Colloquium: Part 1.

- proposal for implementing experiential learning component

Students will submit a one-page, double spaced, 12 pt. font proposal outlining how they will apply their integrated curriculum in a self-designed experience outside of the university setting. This proposal will state how this experience directly relates to students' contracts, enhances their learning, and prepares them

for life beyond the academy. This experience may include participation in internships, apprenticeships, international study, intense participation in dance programs/festivals, outreach and engagement activities, etc.

- proposal for senior project consisting of the following: (double spaced, 12 pt. fnt)
 - Title Page
 - One-two pages of an introduction, rational, and purpose statement
 - One-two pages of resources and limitations of the project
 - One-two pages of project methodology describing the processes and stratagem for the completion of the project. In this section, students may reflect the ideas gleaned from the readings and discussions in the previous colloquium sessions
 - Formally cited Reference section

* See attached guidelines for B.F.A. Senior Project Proposals

IV. Evaluation and Grading

-class attendance, completion of assignments	50%
- quality of class participation	25%
-quality of contract, plan & proposal	25%

Academic Misconduct Statement: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

Disability Statement: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

The escort service is available for students enrolled in evening courses. The phone number is 292-3322.

Dance 400 – Junior Advising Colloquium

Junior Advising Colloquium: Part 1

UG – The first in a 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

I. Description of the Course:

The advising colloquiums are the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the senior year. The group supports and advances students' interests and goals through discussions, readings, and activities.

II. Objectives

At the successful completion of Junior Colloquium 1, students will:

- propose a 30 credit hour contract that delineates course curriculum to be taken in the junior and senior years. These course selections should reflect students' interest in and desire for further study in one or more of the Dance Department's areas. (See Guidelines for UG Contract and Contract Curriculum Form) This contract includes an experiential learning component and the senior project and is approved by colloquium faculty and the Undergraduate Studies Committee. The contract becomes part of the checklist of courses applied toward students' graduation requirements

III. Course Content and Procedures

The Junior year advising colloquium serves as an on-going forum for the development and implementation of students' course contract, experiential learning component and senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

IV. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus)
Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class

moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options

- completion of proposed contract
 - One-page (approx. 500 words) explaining the focus of the contract and how the chosen course work will facilitate student goals
 - Fully completed contract form* identifying course work in the major area/s
 - Fully completed checksheet identifying general education courses

* The contract form must be completed and submitted to the colloquium faculty and the Undergraduate Studies Committee for approval by the end of the Junior Advising Colloquium: Part 1.

V. Evaluation and Grading

- class attendance, completion of assignments 50%
- quality of class participation 25%
- quality of contract, plan & proposal 25%

100%-95%	A	79-76%	C+	62-60%	D-
94%-90%	A-	75-73%	C	59-below	E
89-86%	B+	72-70%	C-		
85-83%	B	69-66%	D+		
82-80%	B-	65-63%	D		

VI. Required Reading

Goldberg, Natalie. "Writing Down the Bones." Boston: Shambhala, 1996. Pgs. 5-18.
(Available on-line at Amazon.com, and a copy will be available on reserve in the library)

Academic Misconduct Statement: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

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The escort service is available for students enrolled in evening courses. The phone number is 292-3322.

Topical Outline

- Meeting 1 Introduction of faculty advisors and peers, and discussion
Assignment: Read pages 5-18 of “Writing Down the Bones.”
- Meeting 2 Meet with colloquium group & faculty advisors to map out contracts
Discuss reading assignment
Assignment: Drafts of contracts due at next meeting
- Meeting 3 Address any final questions or issues, and review contacts

Final Drafts of the Contracts are due to the Undergraduate Studies Chair by the end of the 10th week (last day of regular classes)

CONTRACT CURRICULUM

Name: _____ Expected Graduation Qtr/Yr: _____

Proposed Focus: _____

Second Major or Minor: _____

On a separate sheet please provide a brief description of your focus, and an explanation of how your dance major courses and GECs fit together and work toward your goal of an integrated curriculum (500 words max.)

**List of Major and Non-Major Courses:
(30 credits including experiential learning component and senior project)**

Course Name and Number	Credit Hours	Qtr/ Yr
489 Internship: Experiential Learning	0-3	
699 Undergraduate Research: Senior Project	4	

List GECs still needed:

Course Name and Number	Credit Hours	Qtr/ Yr

Faculty Signatures:

Faculty Advisor _____ Date _____

Faculty Advisor _____ Date _____

Undergraduate Studies Chair _____ Date _____

Dance 400 – Junior Advising Colloquium

Junior Advising Colloquium: Part 2

UG – The second in a 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

I. Description of the Course:

The advising colloquium is the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the senior year. The group supports and advances students' interests and goals through discussions, readings, and activities.

II. Objectives

At the successful completion of this course, students will:

- propose a plan for implementing their experiential learning component. This experience should reflect students' interests in and desire for practical fieldwork and engagement in the dance community. A student's colloquium advisors and the Chair of the Undergraduate Studies Committee approve the proposal.

III. Course Content and Procedures

The Junior year advising colloquium serves as an on-going forum for the development and implementation of students' course contract, experiential learning component and senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

IV. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus).
Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the

dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options

- proposal for implementing experiential learning component

Students will submit a one-page, double spaced, 12 pt. font proposal outlining how they will apply their integrated curriculum in a self-designed experience outside of the university setting. This proposal will state how this experience directly relates to students' contracts, enhances their learning, and prepares them for life beyond the academy. This experience may include participation in internships, apprenticeships, international study, intense participation in dance programs/festivals, outreach and engagement activities, etc.

V. Evaluation and Grading

- class attendance, completion of assignments 50%
- quality of class participation 25%
- quality of proposal and rationale 25%

100%-95%	A	79-76%	C+	62-60%	D-
94%-90%	A-	75-73%	C	59-below	E
89-86%	B+	72-70%	C-		
85-83%	B	69-66%	D+		
82-80%	B-	65-63%	D		

Academic Misconduct Statement: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

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The escort service is available for students enrolled in evening courses. The phone number is 292-3322.

Topical Outline

- | | |
|-----------|---|
| Meeting 1 | Discussion about experiential learning component conceptualization and implementation.
Assignment: Reading about experiential learning, due by next meeting (TBA) |
| Meeting 2 | Meet with colloquium & faculty advisors to map out experiential learning proposals.
Assignment: Drafts of proposals due at next meeting |
| Meeting 3 | Address any final questions or issues, and review drafts of proposals

Final Drafts of the Experiential Learning Contracts are due to the Undergraduate Studies Chair by the end of the 10 th week (last day of regular classes) |

Dance 400 – Junior Advising Colloquium

Junior Advising Colloquium – Part 3

UG – The third in a 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

I. Description of the Course:

The advising colloquium is the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the senior year. The group supports and advances students' interests and goals through discussions, readings, and activities.

II. Objectives

At the successful completion of this course, students will:

- submit a 5-8 page, double spaced, 12 pt. font written proposal for their senior project, describing how it serves as the culmination of their educational experience. This project should reflect students' interests in and desire for in-depth research into one or more of the departments curricular areas. Students' colloquium advisors and the Chair of Undergraduate Studies approve this proposal

III. Course Content and Procedures

The Junior year advising colloquium serves as an on-going forum for the development and implementation of students' course contract, experiential learning component and senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

IV. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus).
Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the

dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options.

- proposal for senior project consisting of the following: (double spaced, 12 pt. fnt)
 - Title Page
 - One-two pages of an introduction, rationale, and purpose statement
 - One-two pages of resources and limitations of the project
 - One-two pages of project methodology describing the processes and strategies for the completion of the project. In this section, students may reflect the ideas gleaned from the readings and discussions in the previous colloquium sessions
 - Formally cited Reference section

* See attached guidelines for B.F.A. Senior Project Proposals

V. Evaluation and Grading

- class attendance, completion of assignments 50%
- quality of class participation 25%
- quality of senior project proposal 25%

100%-95%	A	79-76%	C+	62-60%	D-
94%-90%	A-	75-73%	C	59-below	E
89-86%	B+	72-70%	C-		
85-83%	B	69-66%	D+		
82-80%	B-	65-63%	D		

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Topical Outline

- Meeting 1 Discussion about senior projects including examples of previous projects and possibilities, as well as discussion of funding opportunities on campus (including the Undergraduate Research Scholarship).

- Meeting 2 Meet with colloquium & faculty advisors to draft senior project proposals.

- Meeting 3 Address any final questions or issues, and review drafts of proposals.

Final Drafts of the Senior Project Proposals are due to the Undergraduate Studies Chair by the end of the 10th week (last day of regular classes)

B.F.A. SENIOR PROJECT PROPOSALS

General Guidelines

- A. Prepare a written proposal using the following section headings in the order listed.
 1. Title page (example below)
 2. Statement of intent (introduction, rationale, and purpose) / 1-2 pages
 3. Design of the project
 - a. Resources/data to be used and limitations of project/study / 1-2 pages
 - b. Procedure and/or methodology to be followed (how you plan to work with, or work around, the above limitations and resources / 1-2 pages
 4. Formally cited Reference section, related to the project topic(s)
(Use MLA guidelines)

- B. Production Project Budget – a list of equipment needs, particular rehearsal space requirements, possible performance spaces, presentation dates, other.

**TITLE PAGE
FOR SENIOR PROJECT PROPOSALS**

(Note: replace items in parentheses with appropriate information.)

(Proposed Title - double space)

A Senior Project Proposal

Presented in Partial Fulfillment of the Requirements for

the Degree of Bachelor of Fine Arts at

The Ohio State University

by

(candidate's name)

* * * * *

The Ohio State University

(date)

APPROVED BY

FACULTY ADVISORS
DEPARTMENT OF DANCE
COLLEGE OF THE ARTS

(TYPED NAME, RANK)

(TYPED NAME, RANK)

(SIGNATURE HERE)

(SIGNATURE HERE)

PROJECT PROPOSALS: TROUBLE SHOOTING

1. When you write your proposal, allow for some flexibility. Your project should be process-oriented which grants you freedom to alter the original plans as the need arises or your intention becomes clarified. The important thing is to write a proposal which reflects substantial thinking on your part to show that you are able to successfully undertake your project. How are you going to get started? When? How do you plan to proceed? What resources can you consult when you find yourself in a bind?
2. As you write:
 - Remember that this is a research project, even if it is creative research. You will want to consult the works and writings of others to support your efforts. Consult the *MLA Handbook* for typing style and proper bibliography format
 - Do not assume that we know your plans. Do not write informally or colloquially. Write as though you were applying for a grant
 - If you refer to people (such as faculty members), use the full name the first time. Thereafter, only the last name is used
 - If you have problems with formal writing, take advantage of the OSU Writing Center(s). Your project committee is not responsible for editing your written work. Call 688-4291 for the Writing Center in 488 Mendenhall Lab
 - Give some thought to your itemized budget. Research trips? Long distance phone calls? Commissioned musical score and choreography? This is for you, not the committee. Have you considered ALL of the costs of your proposed project?

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Dance

Academic Unit

Dance

Book 3 Listing (e.g., Portuguese)

600 Senior Advising Colloquium

Number Title

Sr. Advising Coll.

U

0-1

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn X

Winter

Spring

Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): The advising colloquium is the primary vehicle for mentorship and guidance for dance majors the Senior year.

Quarter offered: Au, Wi, Sp

Distribution of class time/contact hours: 3 1.5-hr mtgs. per qtr.

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Only open to Dance Majors with Sr. standing

Exclusion or limiting clause:

Repeatable to a maximum of 1 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____

Honors Statement: Yes No GEC: Yes No Admission Condition

Off-Campus: Yes No EM: Yes No Course: Yes No

Embedded Honors Statement: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 500301 Subsidy Level (V, G, T, B, M, D, or P) B

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

This course is necessary for the implementation and success of the revised undergraduate dance curriculum.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minor(s)

An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 The undergraduate program proposal requires fewer courses and gives students more of a choice (electives). Due to this change, many courses will now only be offered every other year or perhaps not at all. In some cases, the content of two courses been merged into one. This gives the faculty and the students more time for advising and mentoring, which will now be much more necessary.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: Part of a larger updated program proposal

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

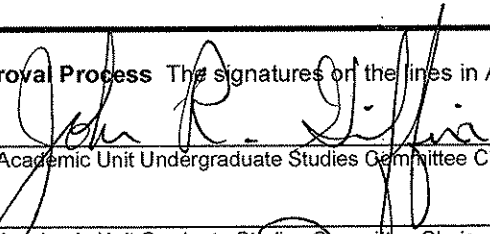
6. Expected section size: 25 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  John Giffin 2-6-08
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. _____
 Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  Susan Petry 2-6-08
 ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Dance 600: Junior Advising Colloquium

UG – 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

The advising colloquium is the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the Senior year. The group supports and advances students' interests and goals through discussions and activities.

I. Objectives

At the successful completion of this course, students will:

- be actively engaged with and report to their colloquium groups on the progress they are making with their senior projects and experiential learning activities
- continue to report to their colloquium groups on the progress they are making with their senior projects and schedule project showings with advisors
- become more knowledgeable about dance opportunities in the field
- acquire resources for resume writing and other professional development
- present their senior projects in a senior concert performance or other project appropriate venue
- present a 5-10 minute oral report analyzing and evaluating the conception, rehearsal process and performance of their senior project.

II. Course Content and Procedures

The Senior year advising colloquium serves as an on-going forum for the further development, implementation and presentation of students' experiential learning component and senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

III. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus)
Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the

dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options

- oral presentation of experiential learning activities (approx. 5 minutes)
- completion of performance and report of senior project (8-10 pgs, double spaced)

IV. Evaluation and Grading

- | | |
|---|-----|
| - class attendance, completion of senior project rehearsals and/or experiential learning activities as proposed | 50% |
| - quality of class participation | 25% |
| - quality of senior project showings, presentation, oral report of senior project/report | 25% |

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Dance 600 – Senior Advising Colloquium

Senior Advising Colloquium: Part 1

UG – The first in a 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

I. Description of the Course:

The advising colloquiums are the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the senior year. The group supports and advances students' interests and goals through discussions, readings, and activities.

II. Objectives

At the successful completion of Senior Advising Colloquium 1, students will:

- be actively engaged with and report to their colloquium groups on the progress they are making with their senior projects and experiential learning activities

III. Course Content and Procedures

The Senior year advising colloquium serves as an on-going forum for the further development, implementation and presentation of students' experiential learning component and senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

IV. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus)

Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and help keep the

conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options.

- oral presentation of experiential learning activities (approx. 5 minutes)

V. Evaluation and Grading

- class attendance, completion of senior project rehearsals and experiential learning activities as proposed 50%
- quality of class participation 25%
- quality of presentation 25%

100%-95%	A	79-76%	C+	62-60%	D-
94%-90%	A-	75-73%	C	59-below	E
89-86%	B+	72-70%	C-		
85-83%	B	69-66%	D+		
82-80%	B-	65-63%	D		

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Topical Outline

- Meeting 1 Meet with colloquium group & faculty advisors to discuss problems concerning students' curricular contracts, senior projects and experiential learning activities

- Meeting 2 Meet with colloquium group & faculty advisors to continue discussion of senior projects

- Meeting 3 Address any final questions or issues regarding senior projects if necessary.
 10 minute oral presentations of student experiential learning activities due for those who have completed it

Dance 600 – Senior Advising Colloquium

Senior Advising Colloquium: Part 2

UG – The first in a 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

I. Description of the Course:

The advising colloquiums are the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the senior year. The group supports and advances students' interests and goals through discussions, readings, and activities.

II. Objectives

At the successful completion of Senior Advising Colloquium 2, students will:

- continue to report to their colloquium groups on the progress they are making with their senior projects and schedule project showings with advisors
- become more knowledgeable about dance opportunities in the field
- acquire resources for resume writing and other professional development

III. Course Content and Procedures

The Senior year advising colloquium serves as an on-going forum for the further development, implementation and presentation of students' experiential learning component and senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

IV. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus)
Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your

peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options

V. Evaluation and Grading

- class attendance, completion of senior project rehearsals and/or experiential learning activities as proposed 50%
- quality of class participation 25%
- quality of senior project showings 25%

100%-95%	A	79-76%	C+	62-60%	D-
94%-90%	A-	75-73%	C	59-below	E
89-86%	B+	72-70%	C-		
85-83%	B	69-66%	D+		
82-80%	B-	65-63%	D		

Academic Misconduct Statement: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism

and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

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Topical Outline

- | | |
|-----------|--|
| Meeting 1 | Meet with colloquium group & faculty advisors to discuss senior projects and to schedule project showings. |
| Meeting 2 | All colloquium groups & faculty advisors meet for a session dealing with professional development. Subjects may include resume writing, regional dance opportunities, etc. |
| Meeting 3 | Address any final questions or issues regarding senior projects if necessary. Continue project showings. |

Dance 600 – Senior Advising Colloquium

Senior Advising Colloquium: Part 3

UG – The first in a 3 Quarter Sequence – 3 1.5-hr meetings per quarter
0-1 Credit Hours

I. Description of the Course:

The advising colloquiums are the primary vehicle for mentorship and guidance in the Junior and Senior years. Students are grouped with approximately 8 of their peers and 2 faculty members who remain with them through the senior year. The group supports and advances students' interests and goals through discussions, readings, and activities.

II. Objectives

At the successful completion of Senior Advising Colloquium 3, students will:

- present their senior projects in a senior concert performance or other project appropriate venue
- present a 5-10 minute oral report analyzing and evaluating the conception, rehearsal process and performance of their senior project.

III. Course Content and Procedures

The Senior year advising colloquium serves as an on-going forum for the further development, implementation and presentation of students' experiential learning component and senior projects. It also allows an opportunity for peer discussion and collaboration, as well as faculty mentoring.

IV. Requirements

- class attendance and participation
(definition of Participation and Discussion taken from Professor Kevin Tavin's Art Ed 255 syllabus)
Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the

dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options

- completion of performance and report of senior project (8-10 pgs, double spaced)

V. Evaluation and Grading

- class attendance, completion of senior project rehearsals 75%
- quality of oral report of senior project/report 25%

100%-95%	A	79-76%	C+	62-60%	D-
94%-90%	A-	75-73%	C	59-below	E
89-86%	B+	72-70%	C-		
85-83%	B	69-66%	D+		
82-80%	B-	65-63%	D		

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Disability Statement: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

The escort service is available for students enrolled in evening courses. The phone number is 292-3322.

Topical Outline

- Meeting 1 Meet with colloquium group & faculty advisors to discuss senior projects and to schedule project showings.

- Meeting 2 All colloquium groups & faculty advisors meet for a session dealing with project report issues, format requirements, etc.

- Meeting 3 Final wrap-up session including senior project oral reports. Exit survey conducted and survey questionnaires completed.

The Ohio State University
Colleges of the Arts and Sciences Course Change Request

Dance _____
 Academic Unit _____

Dance _____ 489 _____
 Book 3 Listing (e.g., Portuguese) _____ Course Number _____

Summer _____ Autumn X _____ Winter _____ Spring _____ Year 2008 _____

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum manual. Before you fill out the "Present Course" information, be sure to check the latest edition of the *Course Offerings Bulletin* and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed. If the course offered is less than quarter or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: Dance _____
2. Number: 489 _____
3. Full Title: Internships in Dance _____
4. 18-Char. Transcript Title: Internships in Dance _____
5. Level and Credit Hours U 1-5 _____
6. Description: A cooperative education or internship
 (25 words or less)
 assignment conducted under the supervision of a faculty
 member _____
7. Qtrs. Offered : Au, Wi, Sp, Su _____
8. Distribution of Contact Time:
 (e.g., 3 cl, 1 3-hr lab) _____
9. Prerequisite(s): Permission of instructor. _____
10. Exclusion:
 (Not open to....) _____
11. Repeatable to a maximum of 10 credits. _____
12. Off-Campus Field Experience: _____
13. Cross-listed with: _____
14. Is this a GEC course? _____
15. Grade option (circle): Ltr S/U X P
 If P graded, what is the last course in the series? _____
16. Is an honors version of this course available? Y N X
 Is an Embedded Honors version of this course
 available? Y N X _____
17. Other general course information: _____

COMPLETE ONLY THOSE ITEMS THAT CHANGE

Changes Requested

1. _____
2. _____
3. _____
4. _____
5. U 0-3 _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
Yes

2. Does this course currently satisfy any GEC requirement, if so indicate which category?
No

3. What other units require this course? Have these changes been discussed with those units?
N/A

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
N/A

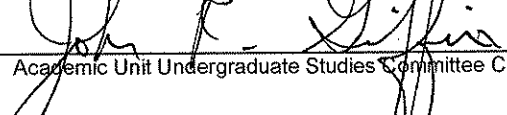
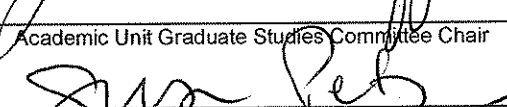
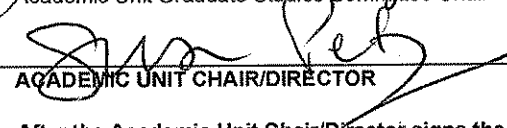
5. Is the request contingent upon other requests, if so, list the requests?
Yes, part of a larger updated program proposal.

6. **Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to ascurofc@osu.edu.)**
The department would like to use this number/ course for our new required experiential learning component. The faculty feel strongly that the experience be required, but do not want to put strict limitations or credit requirements on it. Thus the 0-3.

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:
N/A

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

 1. Academic Unit Undergraduate Studies Committee Chair	John Giffin Printed Name	2-6-08 Date
 2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
 3. ACADEMIC UNIT CHAIR/DIRECTOR	Susan Petry Printed Name	2-6-08 Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Affairs (study tours only)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

Rationale for changing credits of Dance 489: Internships in Dance from 1-5 to 0-3

The department would like to use the Dance 489 number/ course for our proposed Experiential Learning component of the proposed curriculum. While the dance faculty feel very strongly about making this experience a requirement, they do not want to put strict limitations or credit requirements on it. Therefore, in order to fit into our proposed curricular changes, we request that the credits be changed to 0-3.

The College of the Arts
The Ohio State University

Department of Dance
Dance 489 Internships
(Experiential Learning)
0-3 credits

489 Internships
(Experiential Learning)

Course Description:

The Internship/Experiential Learning component will require students to go beyond the walls of The Ohio State University, and to engage in a self-structured, proactive and independent learning experience. Students will propose this experience in the Junior Advising Colloquium – Part 2. It may consist of internships, service-learning courses, international study, community teaching, apprenticeships, intensive dance programs and festivals. This experience will provide students with exposure to practicing role models, substantive interaction with a community beyond the university, career contacts and networking opportunities, as well as an opportunity to embody and apply theoretical learning. This type of unique experience will help students become active and responsible artist/citizens, as well as gain the perspective and confidence needed to carve out a life in the dance field.

Course Objectives:

The objectives and goals are individually determined with students in consultation with their colloquium advisors and within the framework of the experience.

Course Content and Procedures:

The course may follow the design of an independent study. It is created with the student and colloquium advisors and will reflect the individuality of student interests and career goals.

Course Evaluation:

This course is graded S/U. If taken for credit, this experience requires an equivalent of 30 field contact hours for 1 credit hour. (See Experiential Learning Guidelines listed below.)

This course is evaluated upon the goals and objectives determined at the onset of the experience.

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Guidelines for Experiential Learning Component

Students wanting to receive academic credit for this requirement must submit the following to their colloquium advisors:

- A letter of understanding signed by the student and the field supervisor on letterhead of the company or organization with whom the student will interact. This letter should be specific about pertinent details of the experience including student duties, expected hours of work, place of work, supervisor expectations, etc. It is understood that 30 contact hours is the equivalent of 1 credit hour.
- A letter from the field supervisor at the end of the experience which attests to the students' satisfactory fulfillment of duties as delineated in the letter of understanding. An evaluation of the quality of students' work may be included here.

The College of the Arts
The Ohio State University

Department of Dance
Dance 699 – Undergraduate
Scholarship (Senior Projects)
4 credits

699 Undergraduate Scholarship: Research and Creative Activity
(Senior Projects)

Course Description:

Undergraduate Scholarship: Research and Creative Activity in Dance is the undergraduate Senior Project. The Senior Project is a 4-credit independent research project that will serve as the capstone of students' education. Through thoughtful consideration during Junior Advising Colloquium- Part 3 and with input from advising faculty and peers, students will design and implement a research project that integrates and applies the skills and experiences they have gained over the course of their studies at The Ohio State University. The Senior Project should grow out of students' area(s) of interest, but also help them look beyond the collegiate experience to their career goals. The Senior Project must be publicly disseminated and there must be a written component. In addition to advising colloquium faculty, students may also request one resource person to assist with their Senior Project.

Course Objectives:

At the successful completion of this course, students will:

- develop and complete a Senior Project in consultation with their colloquium advisors
- analyze and evaluate the conception, rehearsal process and performance of their Senior Project in a 5-8 page (double spaced, 12 pt. type) written report

Course Content and Procedures:

The course may follow the design of an independent study. It is created with the student and advisors and will reflect the individuality of the student's scholarly interests.

Course Evaluation:

This course is graded S/U.

This course is evaluated upon the goals and objectives determined at the onset of the scholarship.

Academic Misconduct Statement: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of

alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resource_csc.asp).

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Appendix vii.

Conversion Plan from Old to New Curriculum

The proposed Dance curriculum revisions requires no formal conversion plan at this juncture since all of the proposed changes have been put in place over the last year via substitution petitions and advising of students in their choices of courses. Students graduating in '08, '09 and '10 can choose to remain on the old plan that they started with, though most are choosing to adopt the new structure. The advising colloquiums have been phased in starting in '06-'07 shifting standard individual faculty advising into peer group sessions. This proposal reflects the lessons learned through this trial launching.