



Curriculum and Assessment Office

Colleges of the Arts and Sciences
4132 Smith Laboratory
174 W. 18th Avenue
Columbus, OH 43210

Phone (614) 292-7226
Fax (614) 688-5678

May 15, 2008

Dr. Kay Halasek
Chair, Council on Academic Affairs
Denney Hall
164 W. 17th Avenue
CAMPUS

Dear Kay:

I am writing on behalf of Edward Adelson, Associate Executive Dean of the Colleges of the Arts and Sciences. Please find attached is a proposal for CAA consideration and action with revisions to the undergraduate **Bachelor of Fine Arts in Dance**. The proposed changes to this major were approved by the College of the Arts Curriculum Committee on February 11, 2008, vetted by the Arts and Humanities Subcommittee of the ASC CCI in April, and approved by the ASC CCI on May 9, 2008 (a transmittal history of minutes is included.)

The revisions to the Dance major are reflective of changes in the field, the historic strengths of the department, and feedback from the accrediting body of the National Association of Schools of Dance (NASD). It represents a shift in focus to place the student at the center of his or her learning and as an active participant in guiding his or her curricular program. This tagged degree is currently 191 credit hours, with 60 in the GEC and 131 in the major. These totals remain unchanged.

Curricular structures within the major have been redesigned to provide students with the opportunity for greater focus in a particular area of interest while at the same time providing the opportunity to take courses outside the department. With increased advising structures described in the proposal, students are taught to design portions of their own programs of study with the intention of educating them to become more informed consumers of their education and thus better advocates for themselves in their future career paths.

I am pleased to forward this proposal to CAA for its consideration, and stand ready to assist CAA in any way during its deliberation process.

Sincerely,

A handwritten signature in blue ink that reads 'Kathleen M. Hallihan'.

Kathleen M. Hallihan, Ph.D.
Director, Curriculum and Assessment
Colleges of the Arts and Sciences

Copies: W. Randy Smith, Vice Provost
Edward Adelson, Associate Executive Dean ASC
Lakshmi Dutta, OAA

Date: April 23, 2008
Subject: Revision of Dance Major (BFA)
From: Jay Hobgood

Subcommittee B considered the proposal for the revisions to the Dance major (B.F.A.) at its meeting on April 4, 2008. After a thorough examination and discussion of the proposal, the subcommittee unanimously approved the proposal.

The proposed revisions are:

1. The distribution of hours in the major is changed to provide the students with a greater focus in their area of interest.

The distribution of requirements in the current major are:

<i>(1) Major Technique</i>	<i>48 hours</i>
<i>(2) Dance Course</i>	<i>65 hours</i>
<i>(3) Dance Survey</i>	<i>1 hour</i>
<i>(4) Elective Dance Courses</i>	<i>17 hours</i>

Total *131 hours*

The revised requirements in the major would be:

<i>(1) Major Technique</i>	<i>48 hours</i>
<i>(2) Foundation Curriculum</i>	<i>51 hours</i>
<i>(3) Contract Curriculum</i>	<i>30 hours</i>
<i>(4) Advising Colloquia</i>	<i>2 hours</i>

Total *131 hours*

The *Foundation Curriculum* consists of 51 credit hours that form the basis for a further, more in-depth course of study.

The *Contract Curriculum* provides the student with an opportunity to design an individualized course of study that allows for greater rigor and in-depth exploration of one or more curricular areas, such as history, performance, production, choreography, technology, Laban studies or pedagogy.

Note: the total number of hours in the major does not change.

2. New course proposals for the *Advising Colloquia* are included as part of the proposed revisions.

The *Advising Colloquia* are designed using a seminar-type format to facilitate student and faculty interaction. The colloquia will meet in small groups, typically with about ten students and three-tenure track faculty. The colloquia will meet three Fridays each quarter over a period of two years. During the

colloquia students will create proposals for senior projects, discuss creative ideas and receive feedback and advice from faculty.

The principal foci for discussion were:

1. The impacts of the restructuring of the requirements. The subcommittee felt these were positive because they provide students with an opportunity to structure their course of study to suit their interests.
2. The nature and role of the *Advising Colloquia*. They provide the student with a greater opportunity to negotiate their own learning experience.
3. The organization of items in the proposal.

The subcommittee felt that the proposal was thorough and well developed. The proposal contains a full assessment plan and the subcommittee acknowledged the need for the major to meet accreditation requirements.

March 25, 2008

Edward Adelson
 Associate Executive Dean
 Colleges of the Arts and Sciences
 114 University Hall
 230 N Oval Mall
 CAMPUS

Dear Ed,

The College of the Arts Curriculum Committee has reviewed and voted unanimously to support the Department of Dance's proposal to revise the undergraduate Bachelor of Fine Arts (a tagged degree approved by OAA in May of 1990) major program. We discussed the proposal with Professor John Giffin, Chair of Undergraduate Studies in the Department of Dance, during our ARTS CC deliberations on Monday, February 11, 2008, and we were pleased to unanimously support the Department of Dance's changes to the B.F.A.

The proposal was vetted and supported by the full faculty in the department, designed in close consultation with the Arts Advising Staff and Cluster Coordinator Tracy Tupman, and went through two revisions with the Arts CC. The revisions are reflective of the field, the historic strengths of the department, the accrediting body of the National Association of Schools of Dance (NASD), and the shift in focus to place the student at the center of his or her learning and as an active participant in guiding his or her curricular program.

The tagged degree is currently 191 credit hours, with 60 in the General Education Curriculum and 131 in the major program. These will remain unchanged. The primary changes are described below:

- GEC reflects the revised GEC with the new areas added, reducing Social Science from 15 to 10 credit hours, and placing 5 of those credit hours in the Additional Breadth category.
- The Advising Colloquiums, created in a seminar-type format, facilitate student and faculty contact, with students meeting in small groups, typically 10, with three tenure-track faculty three Fridays each quarter over the course of two years. In these colloquiums faculty and students create the proposals for senior projects, discuss current creative projects, provide feedback on processes, and advise. These newly proposed courses are included as appendices to the proposal.
- Major Technique hours of 48 remain the same. 65 hours from the old "Dance Course" column, 17 free electives, and 1 credit in dance survey (83 hours) move to a more focused division of 2 in Advising Colloquiums, 51 in Foundation Curriculum, and 30 in Contract Curriculum (total 83 hours). This division provides room for a student to focus on a particular aspect of dance, or to



include 10 hours outside the department from another department, or even to count those hours toward a minor! These changes reflect the interdisciplinary nature of the arts and the humanistic nature of the art-making process.

The department is currently piloting in the new major program with its freshman class and current sophomores. The department, along with the Arts Advising (Arts and Sciences Advising) staff, foresees no problems in having current juniors and seniors finishing the “old” program requirements while implementing the “new” program requirements.

We thank you in advance for moving this proposal through the next appropriate steps, and look forward to its ultimate approval and implementation for fall of 2008. If you have questions about the proposal please feel free to contact me at 292-5171 or through email, mockabee.1415.

Thank you,

Valarie Williams Mockabee
Associate Dean, College of the Arts

cc: John Giffin, Undergraduate Chair, Department of Dance
ARTS CC

Transmittal History for Revision to Dance Major

ASC CCI- DRAFT Minutes

5-9-08

1. Dance Major Revisions (Guests: Giffin, Kerns, Van Pelt Petry)

Unanimously Approved

- a. Introduction and Summary (Jay Hobgood, Chair Sub-B): Discussed on 4/4, see cover memo for summary of current and revised requirements. No net change in total hours for majors. Foundation curriculum provides students with depth and new Contract Curriculum allows students to personalize program based on interest. Advising Colloquia helps students to interact with faculty and plan their programs.
 - i. Sub-B felt new structural flexibility was a benefit for students as well as advising colloquia, felt proposal was thorough, well-developed and had a strong program assessment component.
- b. John Giffin: Foundational Curriculum is first 2 years, Contract Curriculum comes thereafter and can include courses within department and outside, guided carefully by advising sheets and colloquia, designed to represent a substantial investment in department specializations (20 credits but also allows for flexibility (10) credits, which students would justify, to supplement their studies. This also helps students learn how to make choices and reasoning behind choices. This helps students become mature advocates for their own studies, needs and potentially, their future careers in what can be a very structured and authoritarian industry.
- c. Val Mockabee: Anticipates a smooth transition for majors, this has developed out of assessment (student and reaccreditation-based), has been moving in this direction slowly over the past 8 years.
- d. Q: Can students take courses outside the department in those 10 contract hours? Yes, with reasonable argument, students would be encouraged to do so.
- e. Q: Is the 131 credit hours in line with benchmarks, other tagged degrees? Yes. This is more than a typical BA but is common for field.
- f. Q: What does Dance do to enhance and support the intensified advising component? Need more (and are instituting) more advising during junior year. They are redesigning "sophomore goals" advising component. They have both one-on-one and group advising (10-15 undergrads per faculty member in addition to a separate advising staff). The colloquium will also help to formalize and support advising in small group format, encouraging exchange among students and faculty.
- g. Q: How does this compare to benchmark programs? Peers are interested in shift and this program as a potential model and are struggling with similar questions of curricular design, student agency, and advising.

- h. Some courses are cross-listed appropriately with other departments and can be taken by students outside the offering departments, such as Theatre.
- i. Q: How will this affect Honors? Senior project requires an additional component and credit hours. Department has an honors program and is continuing to consider this change.

CCI Sub-Committee B – Unanimously Approved
4-4-08

1. Revision of Dance Major (BFA)
 - a. Context and history (Mockabee) see cover letter
 - b. More student centered, student focused experience reflected in check sheets section under contract (put these charts up front for CCI document)
 - c. Proposal discussed at length with COTA advising, departmental curricular committees and COTA College Curriculum committee to ensure smooth transition for current and future students
 - d. Group C question: Do advisors have to approve electives as part of contract? Yes, because of opening of requirements, faculty and advisor representative still have to keep in mind accreditation requirements with reference to individual student contracts.
 - e. Committee feels proposal is very thorough and well developed
 - f. Suggestion to include some examples of senior projects (p.6)
 - g. All students admitted from AU08 will follow new curriculum as well as those who declare AU08 but are already enrolled
 - h. Ratio of majors to full time faculty is admirable
 - i. Proposal includes full assessment plan and a new course requests for 6 advising colloquia (put towards front of CCI proposal)
 - j. Put last page “Conversion Plan” up front of CCI proposal
 - k. Change cover letter top page two delete: “or even to count those hours toward a minor!” (Val to resubmit)

ARTS CCC- Approved with Contingencies
2-11-08

Discussion of proposal for revision to the Dance major

- a) Overview: (Giffin) Began 5 years ago with discussion of student attitudes; numerous retreats with faculty, students, dept decided to make program more flexible
- b) 65-cr Dance Core: prescribed courses for first 3 years, reading into 4th. Rigorous curriculum but overly structured in certain ways
- c) GEC course req remains 60 – lowering Soc Sci from 15 to 10 and allow students to take another breadth course (in Historical Study, currently) Separate Hist Study req. from Breadth into two separate categories on new chart
- d) overall cr hours remain 191
- e) NEW curriculum has new category names

- i. Major Technique remains same at 48 cr hrs
- ii. "Dance Course" is now 2 categories, "Foundational" (1st 2 years, takes away 3rd reqs in notation, composition, history, reduced to 51 credit hours with the understanding that they will write their own curriculum.
- iii. "Contract" curriculum. Group A is 600 and higher level courses (9 cr in this area); Group B (17 elective hours);
- iv. **Group C (up to 10 hours outside dept) that does not count toward minor or another major or a GEC** Not able to monitor that. How does this interface with new 181 credit hour limit?
 - 1) Suggestions: Take advantage of this new flexibility and get a minor. Clarify that it is outside the dance dept, for students to expand into relevant areas. Needs clarification on chart sheet, p. 14 & 20 also clarifying that students can choose to take the hours inside the dept. Allows them to have a strong focus or become more interdisciplinary. Designate inside/outside? Not call it Group C, but something else entirely. "Free Electives?" Intended to be upper-level work, intended to be taken outside the dept. Conflate into Group A: 9 hours inside, 10 hours outside? List as "areas of study" and "level of course" providing in C suggestions for students Why can't it count towards a minor? **John will bring question to Dance chair.**
- v. Inconsistency between exec summary (p 7) and assessment section: How do you measure whether someone has achieved "visionary status" – suggestion to move this language to pre-amble statement. Change in p7 section.
- vi. Please list as clearly as possible the areas of Dance (5-8?). Place a declaration of what focus areas are in the proposal. This will help students with advising when creating contracts.
- vii. Clarification of what the "paradigm shift" is. From what to what? Part of a comparison exists in proposal but not all of it. Suggestion to flesh this out in context of first paragraph of John's cover letter and include in exec summary on p 3
- viii. Q: 2nd page of new check list – Groups: credit hours in far right column apply to all decimalized courses below. Suggestion: BOLD first (shell) first row as appropriate
- ix. Q: 0-1 credit advising colloquium: What is a 0 credit course? One credit per year. Sts sign up for 0 hours during quarters in which they are not registered for 1 credit. Suggestion: an asterisk on advising sheet or Val addresses in cover letter. Advising colloquium is new req to help students develop their contracts.
- x. New requirement Dance 489: Along with this course, other two new components are 489 internship/experiential learning (How do you determine various credit options?) - explained in later documentation. Credit load based on amount of work.
- xi. Dance 699 is senior research colloquium. Suggestion: call it "Undergraduate

- Scholarship” in 699 box
- xii. 400 Junior advising colloquium, prep for contract, follow-up in second quarter including looking at experiential learning component, 3rd quarter looks forward to senior research project. **Fix grading scale A = 95-100, A- = 90-94** (John will change) Spring quarter scheduling - please bring calendars if you have not already responded to Deb Hanlin's e-mail
 - xiii. 600 **Title change “Junior” to “Senior” where applicable. Fix grading scale A = 95-100, A- = 90-94** (John will change)
 - xiv. 489 Course Change Req. looks good
 - xv. 699 **Change “0-15” on syllabus to “4”**
 - xvi : p. 6 point #6 : Delete first « and » **“...program was designated as a center of excellence in 1996 and is currently ranked #1...”** (John to fix)
 - xvii. p13 **“neuromuscular re-patterning”** bottom right box on table
 - xviii. p8 layout clarity suggestion: **Please number each goal under each bolded heading;** please try to clear up outline designations perhaps note various template sources?
 - xix. p. 9, D. suggestion to list “individual faculty” last after full professors to reflect hierarchy
 - xx. Put unpaginated charts at cover letter

Committee approves of proposal with changes

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		

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 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) 657(3) or 658 (3) or 659 (3/5) or 759 (5) or 693.03 (1-5) or 601.05 (1-5) History	8		
671 or EDU PAES 360 Kines	4		
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 Intermid Reformer	
671.30	Floor Work	
671.31	Yoga	
671.32	Barthelieff 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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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.

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
John Giffin at giffin.1@osu.edu / 292-7977

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 <u>at least</u> 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

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		

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		
--	---	--	--

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) 657(3) or 658 (3) or 659 (3/5) or 759 (5) or 693.03 (1-5) or 601.05 (1-5) History	8		
671 or EDU PAES 360 Kines	4		
693.05 Senior Seminar	2		Au/
624/693/750 Senior Project	2		W/
624/893/750 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		
--	---	--	--

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		
--	---	--	--

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		
289.04/299.06 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	Plates Matwork	
671.21	Plates Reformer	
671.22	Plates Intermd Reformer	
671.30	Floor Work	
671.31	Yoga	
671.32	Barthelief 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.

Appendix v.

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)