

Term Information

Effective Term Autumn 2013
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Change the course name, description and number

What is the rationale for the proposed change(s)?

The content has shifted from dance anthropology to global dance studies and the reduced course level will allow the course to be offered as a general education course.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?
none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Dance
Fiscal Unit/Academic Org Dance - D0241
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3402
Previous Value 4411
Course Title Dance in Global Contexts
Previous Value World Dance
Transcript Abbreviation Global Dance
Previous Value World Dance
Course Description This course surveys dance forms from around the globe, offering insights into the religious, social, and political functions of dances in their historical and contemporary practices.
Previous Value A multicultural investigation of the form and function of dance as a communal activity, functioning as ritual, art, and play.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered Greater or equal to 50% at a distance
Previous Value No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture

<i>Previous Value</i>	<i>Laboratory</i>
Grade Roster Component	Lecture
<i>Previous Value</i>	<i>Laboratory</i>
Credit Available by Exam	No
Admission Condition Course	Yes
Admission Condition	Visual or Performing Arts
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Previous Value

Prereq: Enrollment in Dance major, and 3411 (200) or 3412 (290.01) or 659, or permission of instructor.

Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0301
Subsidy Level	General Studies Course
<i>Previous Value</i>	<i>Baccalaureate Course</i>
Intended Rank	Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters

Modified or re-envisioned course that includes substantial parts of the content and learning goals of one or more quarter courses

List the current courses by number and title that are to be subsumed into proposed course

Dance 290.01: Dance Forms of the African Diaspora; Dance 657: Dance in Diverse Cultures; Dance 801.30: The Black Continuum in American Dance

Requirement/Elective Designation

General Education course:

Culture and Ideas; Global Studies (International Issues successors)

Previous Value

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

Content Topic List

- Histories of global dance forms
- Theories of dance in global context
- Cultural and socio-political analysis of dance

Previous Value

- [History of world dance](#)
- [Theory of world dance](#)
- [Literature of world dance](#)

Attachments

- Bench_GlobalContextsAssessmentPlan.docx
(GEC Course Assessment Plan. Owner: Hale, Katherine Lindsey)
- Bench_GlobalContextsRationale.docx
(Other Supporting Documentation. Owner: Hale, Katherine Lindsey)
- Bench_GlobalContextsSyllabus.pdf
(Syllabus. Owner: Hale, Katherine Lindsey)
- Dance3402_email.pdf
(Other Supporting Documentation. Owner: Hale, Katherine Lindsey)

Comments

- 11-28: Changed subsidy level from Baccalaureate to General Studies; also changed effective term to AU13 with approval of department. *(by Vankeerbergen, Bernadette Chantal on 11/28/2012 01:47 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Hale, Katherine Lindsey	11/28/2012 08:53 AM	Submitted for Approval
Approved	Hale, Katherine Lindsey	11/28/2012 08:54 AM	Unit Approval
Approved	HeyseI, Garrett Robert	11/28/2012 11:21 AM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	11/28/2012 11:21 AM	ASCCAO Approval

DANCE IN GLOBAL CONTEXTS

The Ohio State University Department of Dance
Dance in Global Contexts
Semester Year
Dance 3402, 3 units

Instructor
Email
Office
Office hours

Room
Dates/Times

I. COURSE DESCRIPTION

This course presents dance forms from around the globe. This course in no way attempts to be exhaustive in its treatment of dance forms, but rather offers insights into the religious, social, and political functions of dances in their historical and contemporary manifestations. Diverse dance practices are covered in a survey structure, chosen not as a buffet for sampling world dances, but for the specific questions they raise. What symbolic work occurs as dance figures into nation building? How and why are dance practices repressed by authorities, and how and why do they offer resistance to repression? What role does dance play in recovering from violence and trauma? How does dance circulate through global tourism? Dance is not just a theater art. Though lovely and exciting to watch, dance does more than give viewers aesthetically pleasurable experiences. Dance does work in the world, and just what kind of cultural labor dance does is what we are setting out in this class to explore.

II. COURSE GOALS AND OBJECTIVES

General Education Categories, Expected Learning Outcomes, and Course Approaches:

CULTURES AND IDEAS

Goals: Students evaluate significant cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

Students will comprehend the historical situation and the cultural contexts in which the dance forms covered in this course emerged or are currently practiced, as well as the major spiritual, philosophical, and/or political systems that physically cohere in the bodily movements of dance.

Expected Learning Outcomes:

1. Students analyze and interpret major forms of human thought, culture, and expression.
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

DIVERSITY/GLOBAL STUDIES

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Students will be able to explain the role of dance in establishing socially acceptable behavior, creating community, defining social as well as racial/ethnic inclusions and exclusions, facilitating and/or opposing colonization as well as globalization, expressing cultural or national identity even and especially in the diaspora, and maintaining a conduit between natural and supernatural worlds. In short, students will be able to articulate how dance works in the world when evaluated not purely through aesthetic terms.

Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

COURSE-SPECIFIC GOALS AND OUTCOMES

Goals: Students will demonstrate improvement in 'movement literacy,' that is to say, their ability to recognize movement patterns, infer symbolism from danced gestures, correlate styles of moving with different cultural value systems, and to recognize the intertextuality and multi-referentiality of danced movements and gestures.

Expected Learning Outcomes:

1. Students describe and analyze the formal properties of dance practices.
2. Students recognize the relationship between ways of thinking and ways of moving.
3. Students understand gesture and bodily movement as a medium of communication.

III. COURSE CONTENT AND PROCEDURES

Classes will contain a combination of lectures, video viewings, class discussions, small group work, and individual writing exercises. Students should always come to class prepared to discuss the readings. Students will be asked to respond to reading and viewing material verbally and in writing. Students will participate in a final group research project. Students will

additionally need to refer to resources on Carmen and conduct online research on their own in order to familiarize themselves with the dance forms under discussion.

IV. REQUIREMENTS AND EVALUATION

Requirements

There will be three exams—one for each of units one and two, which will be administered online as open-book exams (students will have 5 days to complete—exam will open at 12:01AM on Day 1 and close at 11:59PM on Day 5), and a final open-book exam that will concentrate on unit 3 but will be comprehensive in its scope, and which will be administered during finals week. Exams will cover lectures, class discussions, videos, and readings, and may include multiple choice, true/false, matching, short answer, or other ‘objective’ measures. Exams will include essay components that focus on the course readings. Essay questions will be accompanied by a rubric. Spelling and grammar will be considered in the overall score. Given that we will be moving among multiple languages throughout this course, I will be lenient as regards the spelling of non-English words.

Students will form groups of 4-5 to conduct research on a dance form, which will culminate in a 15-page paper at the end of the semester. Components of the paper will be submitted throughout the semester. Requirements and an evaluation rubric will be discussed in class.

Students are required to participate in class, in small group discussions, and in group research projects. Students are expected to come to class on time and to stay through the end of class. Tardies (more than 5 minutes) and early departures will count as half an absence. Students are allowed two unexcused absences without penalty. Excused absences (participation in an official University activity, need for medical attention, jury duty, etc.), must be accompanied by documentation. Students missing class to observe a religious holiday must provide the instructor with a statement to that effect by the second week of classes. Students are expected to get notes from a fellow student following any absence.

Evaluation

Tests:	60%	
-Unit 1 Exam (online, open book)		20%
-Unit 2 Exam (online, open book)		20%
-Comprehensive Final Exam (in class, open book)		20%
Other:	40%	
-Group Research Paper (proposal + preliminary bibliography, draft, 15p final)		30%
-Participation (preparation, class exercises, discussion)		10%

V. GRADING SCALE

94-100	A	77-79	C+
90-93	A-	74-76	C
87-89	B+	70-73	C-
84-86	B	67-69	D+
80-83	B-	60-67	D
		Below 60	E

VI. REQUIRED TEXTS/EXPERIENCES

Gerald Jonas, *Dancing: The Pleasure, Power, and Art of Movement* (available at SBX)
Weekly readings available through e-reserves on Carmen (see attached bibliography).

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

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

VII. TOPICAL OUTLINE

Day 1: Introduction to course, review of syllabus

Unit 1: Spiritual Practices and Embodied Knowledge

Day 2: Jonas chapter 1: The Power of Dance

Day 3: Jonas chapter 2: Lord of the Dance

Day 4: Online research: Native American dances

Shea Murphy, "Antidance Rhetoric and American Indian Arts in the 1920s"

Day 5: Online research: Hula

Rowe, "We Dance for Knowledge"

Day 6: Online research: Dogon masked dances

Dieterlen, "Masks and Mythology among the Dogon"

Groups defined—determine a topic/dance form for the final paper

Day 7: Online research: Candomblé

Browning, "Divine Choreography and the Embodiment of Metaphor"

Day 8: Online research: Sadir, Bharatanatyam

Srinivasan, "The Nautch Women Dancers of the 1880s: Corporeality, US Orientalism, and Anti-Asian Immigration Laws"

Submit final paper topic for approval

Day 9: Review of Unit 1 themes, opportunity for further discussion

Day 10: Library research workshop

Unit 1 Online Exam

Unit 2: Politics and Power

Day 11: Jonas chapter 3: Dance of the Realm

Day 12: Jonas chapter 5: Classical Dance Theater

Paper proposal and preliminary bibliography due

Day 13: Online research: German movement choirs

Manning, "Modern Dance in the Third Reich"

Day 14: Online research: Marimba

Borland, "Marimba: Dance of the Revolutionaries, Dance of the Folk"

Day 15: Online research: Cambodian classical dance

Hamera, "An Answerability of Memory: 'Saving' Khmer Classical Dance"

Day 16: Online research: Indonesian classical dance

Hughes-Freeland, "Art and Politics: From Javanese Court Dance to Indonesian Art"

Day 17: Review of Unit 2 themes, opportunity for further discussion

Day 18: Group research day

Unit 2 Online Exam

Unit 3: Race, Sex, Nation, Migration

Day 19: Jonas chapter 4: Social Dance

Day 20: Jonas chapter 6: New Worlds of Dance

Final paper draft due

Day 21: Online research: Tango

Savigliano, "Whiny Ruffians and Rebellious Broads: Tango as a Spectacle of Eroticized Social Tension"

Day 22: Online research: Mexican Folklorico

Cruz-Manjarrez, "*Danzas Chuscas*: Performing Migration in a Zapotec Community"

Day 23: Online research: Irish step dance

Wulff, "Memories in Motion: The Irish Dancing Body"

Day 24: Online research: Belly dance

Shay and Sellars-Young, "Belly Dance: Orientalism—Exoticism—Self-Exoticism"

Day 25: Online research: Debkah and dabkeh

Kaschl, "Struggling for Modern Statehood: Authenticity, Gender, and a Twice Invented Tradition"—excerpt

Day 26: Watch in class: War Dance

Day 27: Review of Unit 3 themes, opportunity for further discussion

Day 28: Group research day

Final Exam Week: Comprehensive Exam; Group research paper due

Bibliography

- Borland, Katherine. "Marimba: Dance of the Revolutionaries, Dance of the Folk." *Radical History Review* 84 (Fall 2002): 77-107.
- Browning, Barbara. "Divine Choreography and the Embodiment of Metaphor." *Samba: Resistance in Motion*. Bloomington: Indiana UP, 1995. 35-73.
- Cruz-Manjarrez, Adriana. "Danzas Chuscas: Performing Migration in a Zapotec Community." *Dance Research Journal* 40.2 (Dec. 2008) 3-22.
- Dieterlen, Germaine. "Masks and Mythology among the Dogon." *African Arts* 22.3 (May 1989). 34-43.
- Hamera, Judith. "An Answerability of Memory: 'Saving' Khmer Classical Dance." *TDR* 46.4 (Winter 2002): 65-85.
- Hughes-Freeland, Felicia. "Art and Politics: From Javanese Court Dance to Indonesian Art." *The Journal of the Royal Anthropological Institute* 3.3 (Sept. 1997): 473-495.
- Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. New York: Harry N. Abrams, 1992.
- Kaschl, Elke. "Struggling for Modern Statehood: Authenticity, Gender, and a Twice Invented Tradition." *Dance and Authenticity in Israel and Palestine: Performing the Nation*. Leiden, The Netherlands: Koninklijke Brill NV, 2003. 36-96.
- Manning, Susan. "Modern Dance in the Third Reich: Six Positions and a Coda." *Choreographing History*. Ed. Susan Leigh Foster. Bloomington and Indianapolis: Indiana UP, 1995. 165-176.
- Rowe, Sharon Mahealani. "We Dance for Knowledge." *Dance Research Journal*. 40.1 (Summer 2008): 31-44.
- Savigliano, Marta E. "Tango as a Spectacle of Sex, Race, and Class." *Tango and the Political Economy of Passion*. Boulder, CO: Westview P, 1995. 30-72.
- Shea Murphy, Jacqueline. "Antidance Rhetoric and American Indian Arts in the 1920s." *The People Have Never Stopped Dancing: Native American Modern Dance Histories*. Minneapolis: U of Minnesota P, 2007. 81-107.
- Shay, Anthony and Barbara Sellars-Young. "Belly Dance: Orientalism—Exoticism—Self-Exoticism." *Dance Research Journal*. 35.1 (Summer 2003): 13-37.
- Srinivasan, Priya. "The Nautch Women Dancers of the 1880s: Corporeality, US Orientalism, and Anti-Asian Immigration Laws." *Women & Performance* 19.1 (March 2009): 3-22.
- War Dance*. Dir. Andrea Nix and Sean Fine. Velocity/Thinkfilm, 2008. DVD.
- Wulff, Helena. "Memories in Motion: The Irish Dancing Body." *Body & Society* 11.4 (Dec. 2005): 45-62.

Dance 3402
Dance in Global Contexts

RATIONALE:

The course goals/course objectives for Dance 3402: Dance in Global Contexts are as follows:

- Students will comprehend the historical situation and the cultural contexts in which the dance forms covered in this course emerged or are currently practiced, as well as the major spiritual, philosophical, and/or political systems that physically cohere in the bodily movements of dance.
- Students will be able to explain the role of dance in establishing socially acceptable behavior, creating community, defining social as well as racial/ethnic inclusions and exclusions, facilitating and/or opposing colonization as well as globalization, expressing cultural or national identity even and especially in the diaspora, and maintaining a conduit between natural and supernatural worlds. In short, students will be able to articulate how dance works in the world when evaluated not purely through aesthetic terms.
- Students will demonstrate improvement in 'movement literacy,' that is to say, their ability to recognize movement patterns, infer symbolism from danced gestures, correlate styles of moving with different cultural value systems, and to recognize the intertextuality and multi-referentiality of danced movements and gestures.

1) How do the course objectives address the GE category expected learning outcomes?

CULTURES AND IDEAS Expected Learning Outcomes:

1. Students analyze and interpret major forms of human thought, culture, and expression.
 - Students will consider dance as a form of human expression in conjunction with the spiritual, cultural, and political contexts in which the dances occur. They will analyze how dancing bodies physicalize beliefs, philosophies, and social relationships. Dance purposefully opens out onto other arenas of human thought, culture, and expression. The forms to be considered broadly fit into the following categories: dances of spiritual or religious expression, social dances, dances of cultural expression, classical forms and national folk dances, among others.
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.
 - In the course of their investigations, students will be exposed to major religious traditions such as Buddhism, Hinduism, Catholicism, Yoruba and African diasporic spiritual practices, Islam, as well as the spiritual traditions of indigenous peoples in North America and the Pacific Rim. Many dances manifest the mythico-religious aspects of a culture, thus world religions become a significant part of the conversation. Students will also examine cultural norms and mores such as gender roles, attitudes about the body and sexuality, social and racial segregation, and inclusivity/exclusivity through the lens of dance.

DIVERSITY/GLOBAL STUDIES Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

- In addition to considering the religious and cultural attitudes described above, students will additionally observe the use of the performing arts in expressing cultural identity in one's homeland and in the diaspora; the tensions among 'tradition,' 'authenticity,' and 'innovation'; the investment in or the abolishing of dance in the course of forming new nation-states; the utilization of dance and performance to stage opposition to colonizing forces; as well as the way dance can function to forge or heal communities after periods of violent conflict. We examine the conditions under which dance has been energized, deployed, eradicated, and complicated in both historical and contemporary contexts.

2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

- In learning about and evaluating the many political uses to which dance has been put, students are given the opportunity to reflect on pressing concerns around cultural heritage and tourism, colonization and globalization, customs and cultural relativism, human rights, indigenous rights, women's rights, intercultural exchange, exoticism, race and gender, migration, forms of governance, political violence, displaced populations, among many other themes. These contribute to students' awareness of their own philosophical positions as regards the above, as well as their embeddedness within systems of thought and histories of conflict that are far larger than any one person's desires or choices.

2) How do the readings assigned address the GE category expected learning outcomes?

- The textbook for this course offers an overview of general themes to consider when looking at dance in a global context, such as the role of dance in spiritual practices or the cultivation of dance by royal courts. The other readings I've culled from books and journals offer more specific analyses, such as the way tango emerged from a specific set of racial and class tensions in turn of the century Buenos Aires, which it eroticized and exported. Or the way hula contains within it the scientific knowledge and oral histories of the Hawaiian people in spite of the fact that it now appears primarily in competition or in tourist venues. Or how derivations of Yoruba religion practiced in the circum-Atlantic allow practitioners to embody their deities, absorbing them into the community in a manner quite unfamiliar to most American students. The readings offer students an encounter with dance that foregrounds dance as a spiritual practice in world religions, the intimate connection between the arts and spiritually and/or politically powerful persons, and the ways identity categories and the social status they imply play themselves out in movement.

3) How do the topics address the GE category expected learning outcomes?

- There are three major units in this course: 1) Spiritual Practices and Embodied Knowledge covers world religions and validates them as alternative world-views and systems of thought. 2) Politics and Power addresses the historical home of

many classical dance forms in courts and temples as well as the use of dance in the development of fascist aesthetics in Nazi Germany and the eradication of artists under the Khmer Rouge in Cambodia, for example. 3) Race, Sex, Nation, Migration deals with identity and its expression in relation to a nation or a culture, as well as the use of dance as a ritual of healing for war-torn and displaced populations.

4) How do the written assignments address the GE category expected learning outcomes?

- The written assignments come in the form of essay components on each of three exams and a final group paper. In these, students are asked to historicize various dance forms, link them to systems of thought or belief, describe the social relations embedded in their structure, culturally contextualize the practices, analyze what political, social, or spiritual purpose they serve, and understand the contemporary conditions under which the forms are practiced. The exam questions will specifically ask students to discuss the readings in which such themes are discussed.

5) How will students sharpen communication skills through the preparation of essay exams and papers and through participation in discussions in this course?

- Students will be required to demonstrate reading comprehension for the course exams, as well as their ability to evaluate and synthesize arguments and apply them to other situations. Spelling and grammar will be part of the overall grade for both exams and final papers, thus students will need to attend to the form their thoughts take in writing. Additionally, as dance is a 'non-verbal' artform, students will engage in the act of translation, fine-tuning their observational skills and verbalizing or writing out information that dance gesturally encodes. Students will practice communication skills by participating in class discussions, writing short essays for exams, engaging in group work, conducting research, and co-authoring a final group paper. Students will receive feedback on written portions of their exams. The final group paper will be submitted in stages, including a proposal with preliminary bibliography and a draft of the paper on which students will receive feedback prior to submitting the final paper. Students will practice information literacy by participating in a library workshop given early in the semester to prepare students for their research tasks, conducting required Internet research on each dance form before class meetings, and gathering research materials for the final paper.

Dance 3402
Dance in Global Contexts

ASSESSMENT PLAN:

Dance 3402: Dance in Global Contexts will be assessed for how well it is meeting the general education learning outcomes for Cultures and Ideas and Diversity: Global Studies after each of the first two semesters it is offered, and every 5-6 semesters thereafter.

1) Description of the specific methods the faculty will use to demonstrate that the aggregate of their students are achieving the goals and expected learning outcomes of this GE category.

Dance 3402 will be assessed by the course author (until such time as it is no longer practicable) with the General Education Lead Faculty in consultation with the Chair of Undergraduate Studies and Chair of the Department of Dance. The following procedures and indicators will be used in evaluating the course:

- 1) Written report of class visit by peer evaluator (may be conducted in tandem with GTA or instructor evaluation)
- 2) Review of examination contents and average scores from each semester between assessments
- 3) Review of sample final group papers (at least one high score and one low) collected from each semester between assessments
- 4) Review of course syllabi for the semesters between assessments
- 5) Student SEIs

2) Explanation of the level of student achievement expected: What will the faculty define as “success” in terms of student achievement of learning outcomes?

Success of student achievement will be defined as 60% or more students receiving a B- or better on exams; 60% or more student groups receiving a B- or better on the group research paper according to a rubric provided to the students.

3) Description of follow-up/feedback process.

The items listed in #1 and the aggregate scores for #2 above will be kept on file electronically on a faculty-accessible server. Regular assessment will ensure that

instructors are able to incorporate relevant new scholarship as the opportunity arises without straying from the General Education Learning Outcomes or the original intent and scope of the course. It is anticipated that minor changes will be introduced with each evaluation of the course; any substantive changes to the course will be followed by assessment at the conclusion of the semester in which the substantively changed course was taught to ensure that the rigor of the course is maintained and the General Education Learning Outcomes are met.

Subject: Dance in Global Contexts Gen Ed

Date: Monday, November 26, 2012 9:51:14 PM Eastern Standard Time

From: Bench, Harmony

To: Petry, Susan

CC: Hadley, Susan, Feck, M, Hale, Katherine

Dear Prof. Petry (cc Prof. Hadley, Prof. Feck, Kate Hale),

Please find attached the master course syllabus, the general education rationale, and general education course assessment for my proposed general education course Dance 3402: Dance in Global Contexts.

I have met with Dean Heysel to discuss the requirements for general education approval, and he has indicated that my documents are in order for submission to the general education curriculum committee. He did not think a concurrence request was warranted for this course.

Please note that the following changes are being simultaneously requested: 1) Change the course name from World Dance to Dance in Global Contexts; 2) Change the course number from 4411 to 3402 without prerequisites (Dance in Popular Culture is 3401); 3) Approve for delivery as a general education course for the Cultures and Ideas and Diversity: Global Studies categories.

Because we have been in discussion about this course being offered as a general education course for some time, it is my understanding from Dean Heysel that I do not need to seek prior approval from Undergraduate Studies. I am happy to do so if that is your preferred process.

I would like to direct your attention to the assessment document, which is required with the proposal of a general education course. I hope you will find the plan reasonable; it suggests a bit less oversight than the samples I was provided. I will need assistance with implementation, particularly from Prof. Feck as the GE-lead faculty. I'm not sure if this assessment requirement is new or if it can be folded into a pre-existing audit cycle. Please advise if you would like to see different language or a different timeline.

As this course will likely not be offered until Spring '14, there is no huge rush for your feedback. However, I would like it out of my hands as soon as possible, and Dean Heysel has given me a deadline of Dec. 3rd for his sign-off if it is to be approved for Fall '13. Could you please let me know by Dec. 2nd if I should move ahead with submission or if, instead, you would prefer to consult with UGSC or other faculty and I should wait for the next approval cycle?

Dean Heysel informally approved the documents as currently written.

Warmly,
Harmony

Harmony Bench, PhD
Assistant Professor, Department of Dance
Associated Faculty, Women's, Gender, and Sexuality Studies
Co-Convenor, Performance/Politics Working Group
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