

## Term Information

Effective Term Spring 2017  
[Previous Value](#) Summer 2012

## Course Change Information

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

Title change and increase of credit hours to reflect student work.

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

Clarification and enhancement of MFA core course and PhD elective 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)?

Clarification of program goals between the MFA and PhD. The MFA requires pedagogy in higher education for studio practice and lecture courses; this course is optional for PhD students.

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 Graduate  
Course Number/Catalog 6802  
Course Title Foundations in Dance Pedagogy  
[Previous Value](#) Graduate Seminar II  
Transcript Abbreviation Dance Pedagogy  
[Previous Value](#) Graduate Seminar 2  
Course Description Introductory graduate seminar including practical and theoretical approaches to studio- and lecture-based class pedagogy and topics in higher education.  
[Previous Value](#) Introductory graduate seminar including practical and theoretical approaches to dance pedagogy, topics in higher education, and tools for professional development in dance including grant writing.  
Semester Credit Hours/Units Fixed: 3  
[Previous Value](#) Fixed: 2

## Offering Information

Length Of Course 14 Week, 12 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course Yes

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Admission Condition	Visual or Performing Arts
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Grad standing in Dance or permission of instructor.
Exclusions	Not open to students with credit for 801.81, 894.

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0301
Subsidy Level	Doctoral Course
Intended Rank	Masters, Doctoral

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors  
The course is an elective (for this or other units) or is a service course for other units

### [Previous Value](#)

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

## Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none"><li>• understand a variety of issues about teaching in higher education</li><li>• develop a personal teaching philosophy, identity, and methodology</li><li>• investigate curriculum at the course, content area, and departmental levels</li><li>• identify a range of approaches to dance training</li><li>• design and teach studio- and lecture-based dance classes</li></ul>
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### [Previous Value](#)

Content Topic List	<ul style="list-style-type: none"><li>• History/Theory/Literature of higher education in dance</li><li>• Contemporary, African Diaspora, Ballet training and Composition/Improvisation practices</li><li>• Designing class content, communication, sound/music for studio classes</li><li>• Designing class content, communication, assignments for lecture classes</li><li>• Curriculum development and assessment</li><li>• Develop teaching philosophy statement</li></ul>
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**Previous Value**

- *History of higher education in dance*
- *Dance pedagogy*
- *Professional preparation*
- *Theory of higher education in dance*
- *Literature of higher education in dance*

**Attachments**

- 6802\_GradSeminar2\_HADLEY\_SP15.doc: current syllabus  
*(Syllabus. Owner: Schmidt,Amy Esther)*
- 6802\_FoundationDancePedagogy template SP17 forward.doc: proposed syllabus  
*(Syllabus. Owner: Schmidt,Amy Esther)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Schmidt,Amy Esther	07/26/2016 03:23 PM	Submitted for Approval
Approved	Hadley,Susan B	07/26/2016 04:01 PM	Unit Approval
Approved	Heysel,Garett Robert	08/24/2016 08:26 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	08/24/2016 08:26 PM	ASCCAO Approval

The Ohio State University  
College Arts and Sciences  
Department of Dance  
Spring 2015

Susan Hadley  
hadley.4@osu.edu  
Sullivant 316B (247-7395)  
Office Hours: by appt.

## GRADUATE SEMINAR 2

**DANCE 6802 (16993)**  
**2 credit hours**  
**TR 8:30-10:05**  
**Sullivant 316D**

Graduate Seminar 2, a required course for all first year graduate students, introduces students to various theoretical and methodological approaches to dance pedagogy, as well as a range of topics about teaching in higher education. This course prepares students to teach dance in the university setting, as well as the professional field.

Exposure to a diversity of challenges in dance education encourages students to seek subsequent experiences in: Directed Teaching; TA Workshops; teaching in the Elective Program; additional courses in Art Education; Independent Study; and MFA theses and projects which include pedagogical inquiry.

### **COURSE OBJECTIVES**

At the successful completion of the course students will:

- understand a variety of issues about teaching in higher education
- identify a range of approaches to dance training
- develop a personal teaching philosophy, identity, and methodology
- investigate curriculum at the course, content area, and departmental levels
- design and teach two dance classes
- prepare materials for professional job searches

### **COURSE CONTENT/PROCEDURE**

This course integrates theory and practice: theory specifically informs pedagogical practice. Classes include: readings, discussions, teaching observations, teaching experiences, lesson and syllabus preparation, and presentations by faculty and guests.

**Required Text: (available for purchase at SBX and on class reserve at OSU Music/Dance library)**

Bales, Melanie and Rebecca Nettle-Fiol, eds. *The Body Eclectic: Emerging Practices in Dance Training*. Urbana: University of Illinois Press, 2008.

## REQUIREMENTS/GRADING

1. Readings
2. Active participation in class discussions 15%
3. Dance class observations 10%
5. Studio Teaching 15%
6. Seminar Teaching 15%
7. Syllabus 15%
8. Teaching Philosophy 5%
9. Cover Letter/CV/Interview 25%

Absence from more than 2 classes will affect the final grade by lowering it a half a grade for each additional absence. More than three tardies will affect the final grade, as tardy arrival disrupts the discussion format of the seminar.

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

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

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

## **REQUIREMENTS**

### **DANCE CLASS OBSERVATIONS**

Student observes two dance classes of her choice within the OSU program or the professional field.

Student designs and utilizes 1-2 page observation rubric for description and analysis of each class. (Due: Rubric: Jan 20, Observations: Feb 19)

### **PEER OBSERVATION**

Student observes one dance class taught by a class member and discusses/evaluates the class with classmate and Hadley.

### **STUDIO TEACHING**

Student prepares and teaches a studio dance class in the OSU Elective Program, and discusses the class with peer observer and Hadley.

LESSON PLAN (Due: day of class)

### **SEMINAR TEACHING**

Teams of 2 students plan and conduct a one-hour seminar for classmates, followed by a half-hour discussion of methodological strategies. Students assign readings for the class session.

PLANNING MEETING WITH HADLEY (Due: one week prior to class)

LESSON PLAN (Due: day of class)

### **TEACHING PHILOSOPHY**

Student writes a 350-word statement of teaching philosophy to be read and critiqued by classmates during class (Due: Mar 10)

### **SYLLABUS**

Student designs a syllabus for a semester dance course. (Due: March 30)

### **COVER LETTER/CV/INTERVIEW (TBA)**

## **\*\*SEMINAR TOPICS**

Multiple Intelligence Theory  
Race, Inclusion, and Pedagogy  
Gender and Ways of Knowing  
Pedagogy of the Oppressed  
Myers Briggs Personality Index  
Generational Theory  
Online Learning  
Ability inclusive classroom

## **INSTRUCTIONAL METHODS**

Lecture  
Interview  
Debate  
Case Study  
Experiential Learning  
Role Playing  
Writing  
Data Analysis

Graduate Teaching Seminar  
Spring 2015

## TOPICAL OUTLINE/ASSIGNMENTS

### WEEK 1

Jan 13

Introduction, Observation Tools, Planning

Jan 15

(Palmer: "Teaching in Community: A Subject-Centered Education" from *Courage to Teach*)

### WEEK 2

Jan 20

CONTEMPORARY DANCE TRAINING  
(Bales: "Preface", "Introduction", 1: "A Dancing Dialectic",  
3: "Training as the Medium through Which")

Jan 22

CLASS CONTENT: Principles, Skills, Knowledge

### WEEK 3

Jan 27

CLASS DESIGN: Structure, Sequence, Pacing  
CLASS COMMUNICATION: Interaction, Critique

Jan 29

SOMATICS AND CONDITIONING  
(Bales: pgs 85-87, 7: "Somatics", 8: "First It Was Dancing"  
10: "Teaching Alignment"  
(Moore: "Body Metaphors")

### WEEK 4

Feb 3

DANCE FORMS OF THE AFRICAN DIASPORA  
(Dixon Gottschild: "First Premises of an  
Africanist Aesthetic" from *Digging the Africanist Presence  
In American Performance*)

Feb 5

BALLET  
(Bales 6: "Ballet for the Post-Judson Dancer")  
SOUND/MUSIC



**WEEK 5**

Feb 10

COMPOSITION/IMPROVISATION

Feb 12

GROUP 1 SEMINAR\*\*

**WEEK 6**

Feb 17

DANCE HISTORY/DANCE SURVEY COURSES

Guest: Candace Feck

Feb 19

GROUP 2 SEMINAR\*\*

**WEEK 7**

Feb 24

DANCE HISTORY/DANCE SURVEY COURSES

Guest: Harmony Bench

Feb 26

GROUP 3 SEMINAR\*\*

**WEEK 8**

Mar 3

COURSE SYLLABI

(Erkert: Appendix A)

Mar 5

GROUP 4 SEMINAR\*\*

**WEEK 9**

Mar 10

TEACHING PHILOSOPHY

(Montell: "How to Write a Statement of Teaching Philosophy")

Mar 12

CURRICULUM DEVELOPMENT

(Risner: "Dance Education Matters")

**WEEK 10-14**

**PETRY TEACHES CLASS**

## BIBLIOGRAPHY

- Allen, Brenda J. "[Preface.](#)" "[Difference and Other Important Matters](#)" and "Power Matters." In *Difference Matters: Communicating Social Identity*, vii-ix and 1 - 38. Long Grove, IL: Waveland Press, Inc., 2011.
- Bales, Melanie and Rebecca Nettle-Fiol, eds. *The Body Eclectic: Evolving Practices in Dance Training*. Champaign: University of Illinois Press, 2008.
- Belenky, Mary Field, Blythe Clinchy, Nancy Goldberger and Jill Tarule. *Women's Ways of Knowing: The Development of Self, Voice, and Mind*. New York: Basic Books, 1986.
- Border, Laura and Nancy Van Note Chism, *Teaching for Diversity*. San Francisco: Jossey-Bass, 1992.
- Brookfield, Stephen and Stephen Preskill. *Discussion as a Way of Teaching; Tools and Techniques for Democratic Classrooms*. San Francisco: Jossey-Bass, 1999.
- "College, Reinvented." [The Ideas](#). Special Report of the Chronicle of Higher Education.
- Davis, Barbara. *Tools for Teaching*. San Francisco: Jossey-Bass, 1993.
- Erkert, Jan. *Harnessing the Wind: The Art of Teaching Modern Dance*. Champaign: Human Kinetics, 2003
- Fox, Helen. *When Race Breaks Out*. New York: Peter Lang, 2001.
- Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 1993.
- Freire, Ana Maria Araujo and Donald Macedo. *The Paulo Freire Reader*. New York: Continuum, 1998.
- Hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.
- Howe, Neil and Strauss, William. *Millennials Rising: The Next Great Generation*. New York: Random House, 2000.
- Generations*. New York: Harper Collins, 1992.
- Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 1983.
- Gottschild, Brenda Dixon. *Digging the Africanist Presence in American Performance*. Westport: Praeger, 1998.

Green, Jill. "Somatic Knowledge: the Body as Content and Methodology in Dance Education." *Journal of Dance Education*, vol 2 no 4, 2002.

McKeachie, Wilbert. *Teaching Tips: Strategies, Research, and Theory for College and University Teachers*. Boston: Houghton Mifflin, 2002.

Myers, Isabel Briggs with Peter B. Myers. *Gifts Differing: Understanding Personality Type*. [Mountain View, CA](#): Davies-Black Publishing, 1980.

Nilson, Linda. *Teaching At Its Best: A Research-Based Resource for College Instructors*. Bolton: Anker, 1996.

Palmer, Parker. *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*. San Francisco: Jossey-Bass, 1998.

Pregent, Richard. *Charting Your Course: How to Prepare to Teach More Effectively*. Madison: Atwood, 2000.

Roberts, Helen, Juan Gonzales, et. al. *Teaching From a Multicultural Perspective*. Thousand Oaks: Sage, 1994.

Singleton, Glenn E. and Curtis W. Linton. "[The First Condition: Getting Personal Right Here and Right Now](#)." In *Courageous Conversation About Race: A Field Guide for Achieving Equity in Schools*, 73-86. Thousand Oaks, CA: Corwin Press, Inc., 2005.

Stage, Frances, Patricia Muller, et. al. "Freire's Theory of Conscientization." In *Creating Learning Centered Classrooms: What Does Learning Theory Have to Say?* ASHE-ERIC Higher Education Report Volume 26, No. 4. Washington, DC: The George Washington University, Graduate School of Education and Human Development, 2002.

The Ohio State University  
Department of Dance  
Spring 2017

Susan Van Pelt Petry  
[petry.37@osu.edu](mailto:petry.37@osu.edu)  
Office hours by appt

## FOUNDATIONS IN DANCE PEDAGOGY

### DANCE 6802

3 credit hours

Tuesday/Thursday 8:30-10:05am

316D Sullivant Hall

### Course Description

This is a required 100-minute course for all first year graduate students, introducing various theoretical and methodological approaches to dance pedagogy, as well as a range of topics about teaching in post-secondary education. This course prepares students to teach dance in the university setting, as well as the professional field.

### Course Objectives

At the successful completion of the course students will:

- understand a variety of issues about teaching in higher education
- develop a personal teaching philosophy, identity, and methodology
- investigate curriculum at the course, content area, and departmental levels
- identify a range of approaches to dance training
- design and teach studio- and lecture-based dance classes

### Course Content and Procedures

This course integrates theory and practice: theory specifically informs pedagogical practice. Classes include: readings, discussions, teaching observations, teaching experiences, lesson and syllabus preparation, and presentations by faculty and guests.

### Requirements/Evaluation

Active participation in class discussions based on readings . 15%

Dance class observations ..... 10%

Studio and Seminar Teaching ..... 25%

Documents Portfolio ..... 50%

Teaching Philosophy Statement

Syllabi

### 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-	60-66	D
		Below 60	E

## **Required Text**

(available for purchase at SBX and on class reserve at OSU Music/Dance library)

Bales, Melanie and Rebecca Nettle-Fiol, eds. *The Body Eclectic: Emerging Practices in Dance Training*. Urbana: University of Illinois Press, 2008.

## **Topical Outline**

### **WEEK 1**

- 1 Introduction, Observation Tools, Planning
- 2 (Palmer: "Teaching in Community: A Subject-Centered Education" from *Courage to Teach*)

### **WEEK 2**

- 1 CONTEMPORARY DANCE TRAINING  
(Bales: "Preface", "Introduction", 1: "A Dancing Dialectic", 3: "Training as the Medium through Which")
- 2 CLASS CONTENT: Principles, Skills, Knowledge

### **WEEK 3**

- 1 CLASS DESIGN: Structure, Sequence, Pacing  
CLASS COMMUNICATION: Interaction, Critique
- 2 SOMATICS AND CONDITIONING  
(Bales: pgs 85-87, 7: "Somatics", 8: "First It Was Dancing" 10: "Teaching Alignment" (Moore: "Body Metaphors"))

### **WEEK 4**

- 1 DANCE FORMS OF THE AFRICAN DIASPORA  
(Dixon Gottschild: "First Premises of an Africanist Aesthetic" from *Digging the Africanist Presence In American Performance*)
- 2 BALLET; SOUND/MUSIC  
(Bales 6: "Ballet for the Post-Judson Dancer")

### **WEEK 5**

- 1 COMPOSITION/IMPROVISATION
- 2 GROUP 1 SEMINAR\*\*

### **WEEK 6**

- 1 DANCE HISTORY/DANCE SURVEY COURSES
- 2 GROUP 2 SEMINAR\*\*

### **WEEK 7**

- 1 DANCE HISTORY/DANCE SURVEY COURSES
- 2 GROUP 3 SEMINAR\*\*

### **WEEK 8**

- 1 DANCE HISTORY/DANCE SURVEY COURSES
- 2 GROUP 3 SEMINAR\*\*

## WEEK 9

- 1 COURSE SYLLABI
- 2 GROUP 4 SEMINAR\*\*

## WEEK TEN

- 1 TEACHING PHILOSOPHY  
(Montell: "How to Write a Statement of Teaching Philosophy")
- 2 CURRICULUM DEVELOPMENT  
(Risner: "Dance Education Matters")

## WEEK ELEVEN

- 1 & 2 Post-Secondary Institutions: Structure and Operations
- 1 & 2 Curriculum Development in Dance Programs

## WEEK TWELVE

- 1 & 2 Curriculum Development in Dance Programs

## WEEK THIRTEEN

- 1 & 2 Assessment and Accreditation

## WEEK FOURTEEN

- 1 & 2 Documents Portfolio presentations

## BIBLIOGRAPHY

- Bales, Melanie and Rebecca Nettle-Fiol, eds. *The Body Eclectic: Evolving Practices in Dance Training*. Champaign: University of Illinois Press, 2008.
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