

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Dance

2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

Dance H367.01

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Category 1: Writing, 2nd level

4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date WI 2007

6. If your unit has faculty members on any of the regional campuses, have they been consulted N/A

7. Select the appropriate descriptor for this GEC request:

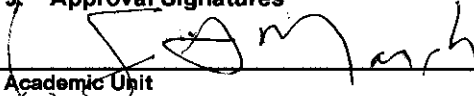
Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures


Academic Unit

4.14.06
Date

College Office/College Curriculum Committee

Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

10. ACADEMIC AFFAIRS

Printed Name

Date

Colleges of the Arts and Sciences Curriculum Office. 08/09/05

Dance H367.01
GEC Rationale #1: Writing and Related Skills

1. How does this course build on fundamentals of expository writing set forth in the first course in writing?

Having mastered the basics of expository writing prior to enrolling in this course, students will meet with ample opportunities to hone the skills they have learned and expand their writing abilities further. They will encounter the conventions and challenges of academic writing through their reading assignments and their written analyses of those readings. The primarily non-verbal art form of dance is a challenging subject to address in words: students are obliged to engage attentively to a fleeting and complex visual and aural experience, and then to sift back through their memories to select words that will convey their experience in verbal form. Descriptive, interpretive, analytical and evaluative modes of written thought will be isolated and then applied cumulatively throughout the quarter. Descriptive writing about performance requires a keen set of observation skills and an expansive vocabulary. As well, the necessity of describing a temporal experience demands a careful sense of written organization. Analytical writing requires the ability to seek relationships among a variety of components within a performance, while Interpretive and evaluative modes of writing about dance oblige the writer to support ideas with the descriptive evidence of the works addressed. Evaluative writing also necessitates a strong and persuasive voice.

2. What major topics and writings pertaining to the United States are addressed in this course?

This topic of this course is the history of the 20th century art form of Modern Dance. An essentially American cultural product, the history of Modern Dance is inextricably bound to American ideals of democracy and freedom, American iterations of the complex relationship between the individual and the group, and the American precept of freedom from oppression, among many others. Throughout the twentieth century and into the present, Modern Dance has had explicit ties to such diverse American concerns as the Labor movement of the 1930s, the Civil Rights movement, protest against the Vietnam War, and the AIDS epidemic, to name but a few.

Writings for the course, which are specifically listed in the course syllabus, include historical, critical and theoretical texts on this dance form as it emerged from a fledgling revolt against the conventions and practices of ballet in the early part of the 20th century, to historical interviews with major dance artists, to more recent interdisciplinary perspectives and treatments ranging from philosophy to feminist texts to works of postmodern theory.

3. How will components of this course constitute significant writing experiences?

The principle business of the course is writing, with students encountering and engaging dance history through the writing process. Students will encounter a wide variety of writing experiences: they will compose three four-page essays, each of which will undergo a minimum

of two drafts; they will complete numerous in-class exercises, from five-minute free-writing assignments, to poetic responses to dance works, to three-sentence thematic statements. They will generate lexicons, and they will create titles for danced and written works. Students will also have written assignments based on readings they encounter or observation exercises they are given in the course, and they will conduct research of published and online dance criticism. Both the midterm and the final exams will include both short answer and essay questions.

4. How will opportunities for revisions by students of their written work be provided?

In my view, revision is the heart and soul of the writing process. Of the three formal papers required over the duration of the course, each will *require* a minimum of two drafts, and students will be given the option of completing as many additional revisions as time and personal choice allow. I have evolved an intricate electronic system for giving extensive written feedback to student work. It is an interactive approach, which interrogates students' writing within the lines of their own texts, inviting them to reflect and to reconsider confusing, incorrect and/or uninteresting word choices, passages, syntaxes and ideas. As well, the revision process will be supported through outloud readings of student papers and through peer evaluation, the exchange and review of written work in class.

5. What opportunities for the oral expression of students' ideas will be provided in this course (e.g., formal presentations, debates, discussions)?

I view the act of reading papers aloud in class to be a major component of the class, as well as a superb enticement to the creation of interesting prose with minimal errors. Discussion is a vital and ongoing aspect of the class: generally, students will view a dance work live or on film, fulfill a writing exercise in response to that viewing, and follow with discussion based on their written work and/or oral readings of their writing.

6. How will students' work in this course be evaluated?

Evaluation will occur continuously and will be based on three general areas for assessment: written work, which will be graded based on criteria established for each writing assignment (such as the quality of organization, the ability to develop interesting premises and word choices as well as engaging beginnings and satisfactory closings; correct grammatical usage, spelling and writing mechanics); oral work, which will be determined by active participation in the classroom discussions; and knowledge of the history of Modern Dance, which will be determined by performance on the midterm and final exams as well as by the degree of domain knowledge which is utilized in the ongoing written work and classroom discussions.