Term Information

Effective Term   Summer 2022
Previous Value   *Summer 2012*

Course Change Information

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

This course is planned to be become part of a program change for the History/Theory/Literature requirement for the BFA in Dance will change from a requirement of taking both Dance 3411 and Dance 3412 to taking ONE of Dance 3411 or Dance 3412 PLUS ONE of Dance 3490 or Dance 4490. Dance minors may take Dance 3411, Dance 3412, and Dance 3490. Hence, we wish to update this course to show this shift in curricular use prior to the program change request. We also want to add the flexibility of offering the course online or in-person - most typically as a full semester course. We also want to be able to embed Honors into the course (working on the additional components).

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

This change is more inclusive of a diversity of dance topics, and a better use of faculty expertise. It diversifies the content of the required curriculum; faculty have different areas of expertise and these special topics courses reflect that. If courses become more reflective of the faculty, they become reflective of what is happening in the field. This allows us flexibility to prepare our dance majors for a variety of dance professional lifestyles. It allows us to let our students learn and bring in different perspectives from the faculty and better encourages them to develop expertise in cross-peer conversations. This change enables students' choice and success through following their interests, and it expands students' ideas of the dance major and possibilities of the field.

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)?

Because 3490 and 4490 are repeatable, students may opt to take an additional course if they are interested in the material that they would not have done under the old model, so they will enhance their studies further and increase our total enrollments. Moreover, Dance 3490 is open to the full university, so dance minors and students in neither the dance major nor minor will also be able to take the course and increase the diversity of interdisciplinary conversations in the classes.

Is approval of the request contingent upon the approval of other course or curricular program request? Yes

Please identify the pending request and explain its relationship to the proposed changes(s) for this course (e.g. cross listed courses, new or revised program)

We will rotate through offering these 4 course options. 2 options, one from each of 3411/3412 and 3490/4490, will be available each year and students will choose which to take. Rotating courses in this way enables us to staff against sabbatical and other leaves, and to take advantage of the breadth of our faculty expertise in teaching special topics to our students to expand their dance knowledge.

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	3490
Course Title	History/Theory/Literature Special Topics
Transcript Abbreviation	SpecTop H/T/L

Course Description	This course offers advanced instruction in special topics in dance history, theory, culture, and literature focused on a specific dance topic that rotates given instructor expertise. It provides the opportunity for students to examine significant topics in dance history and cultural studies in depth, through reading literature, viewing video, and participating in practical experiences.
Previous Value	*Special topics in history/theory/literature.*
Semester Credit Hours/Units	Fixed: 3
Previous Value	*Variable: Min 1 Max 3*

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
	Greater or equal to 50% at a distance
	Less than 50% at a distance
Previous Value	*No*
Grading Basis	Letter Grade
Repeatable	Yes
Allow Multiple Enrollments in Term	Yes
Max Credit Hours/Units Allowed	12
Previous Max Credit Hours/Units Allowed	*10*
Max Completions Allowed	4
Previous Max Completions Allowed	*5*
Course Components	Lecture, Seminar
Grade Roster Component	Seminar
Previous Value	*Lecture*
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prerequisite: Sophomore or higher standing (open to all majors).
Previous Value	*Prereq: Enrollment in Dance major.*
Exclusions	
Electronically Enforced	Yes
Previous Value	*No*

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0301
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior, Senior
Previous Value	*Freshman, Sophomore, Junior, Senior*

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

- • Demonstrate an increased understanding of the course topic with reference to situating the material within historical, social, cultural, and performance histories and contexts
- • Understand and apply research methods to investigate questions relevant to the course topic
- • Demonstrate an ability to describe, analyze, and communicate ideas taken from readings, viewings, practical experiences, and class discussions
- • Demonstrate an ability to effectively communicate ideas orally and in written form
- • Demonstrate an ability to produce a research project on a topic of students' choice

Previous Value

Content Topic List

- Introduction to course

  Background history and context

  First short writing assignment
- Methods and practices

  Second short paper
- In-depth Topic 1 and 2

  Annotated bibliography
- In-depth Topic 3 and 4

  Working draft of final project due
- Final discoveries, research review, course wrap-up

  Final project due

Previous Value

- *History of dance*
- *Theory of dance*
- *Literature dance*

Sought Concurrence   No

Attachments

- 3490_ASC Distance Learning Syllabus Template 2021.docx: template for online offering

  (Syllabus. Owner: Schmidt,Amy Esther)

- Dance 3490 asc_distance_cover_sheet.pdf: ASC Tech review

  (Other Supporting Documentation. Owner: Schmidt,Amy Esther)

- 3490_ASC In-Person Syllabus Template 2021.docx: template for in-person offering

  (Syllabus. Owner: Schmidt,Amy Esther)

- 3490 Jewish Israeli Choreographers sample.pdf: sample topical syllabus

  (Syllabus. Owner: Schmidt,Amy Esther)

- 3490 Screendance sample.pdf: sample topical syllabus

  (Syllabus. Owner: Schmidt,Amy Esther)

Comments

- Please let us know if examples of topics are needed; in the past, we have used 4490 (combined with grad course)

  for topics such as Screen Dance, Queer Dance, and Jewish/Israeli Choreographers (sample syllabi added 10-14-21)

  (by Schmidt,Amy Esther on 10/14/2021 02:06 PM)

- I think it would indeed be good to have examples of topics.

  Would the max credit hours become 15 (if this can be taken up to 5 times)? *(by Vankeerbergen,Bernadette Chantal on 10/14/2021*

  01:12 PM)

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schmidt,Amy Esther	10/01/2021 06:28 PM	Submitted for Approval
Approved	Petry,Susan Van Pelt	10/03/2021 05:53 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/14/2021 01:12 PM	College Approval
Submitted	Schmidt,Amy Esther	10/14/2021 02:06 PM	Submitted for Approval
Approved	Petry,Susan Van Pelt	10/14/2021 02:09 PM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	10/14/2021 02:10 PM	College Approval

THE OHIO STATE UNIVERSITY

SYLLABUS
DANCE/3490

Special Topics: Dance History/Theory/Literature
Autumn 2022 (full term)
3 credit hours
Online

COURSE OVERVIEW

Instructor

Instructor:

Email address: (preferred contact method)

Phone number:

Office hours for students:

Prerequisites

Sophomore standing.

Course description

This course offers advanced instruction in special topics in dance history, theory, culture, and literature focused on a specific dance topic. It provides the opportunity for students to examine significant topics in dance history and cultural studies in depth, through reading literature, viewing video, and participating in practical experiences.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Demonstrate an increased understanding of the course topic with reference to situating the material within historical, social, cultural, and performance histories and contexts
- Understand and apply research methods to investigate questions relevant to the course topic

- Demonstrate an ability to describe, analyze, and communicate ideas taken from readings, viewings, practical experiences, and class discussions
- Demonstrate an ability to effectively communicate ideas orally and in written form
- Demonstrate an ability to produce a research project on a topic of students' choice

HOW THIS COURSE WORKS

Mode of delivery: This course is 100% online. Course material is delivered in a combination of two required synchronous class sessions per week on CarmenZoom during the University-scheduled class time, with supplemental material on Carmen. The supplemental material includes textbooks, lecture recordings, scholarly resources, video resources, and primary source materials.

Pace of activities: This course is divided into **weekly modules** that are released at least one week ahead of time. Students are expected to keep pace with weekly deadlines.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance**: **AT LEAST TWICE PER WEEK**
  You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) This course follows the current absence policy for the Department of Dance undergraduate program for the synchronous sessions. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible.*
- **Live sessions**: **REQUIRED**
  Attendance at live sessions is required. It will deepen your understanding of the material and provide you opportunity to interact with other students in the course. Lectures will be recorded if you miss a session.
- **Office hours for students**: **OPTIONAL**
  My office hours for students are optional. Making an appointment during my office hours will help me get to know you and your interests better.
- **Participating in discussion forums**: **AS ASSIGNED**
  As part of your participation or homework assignments, over the course of the semester you can expect to post at least once every two weeks as part of our substantive class discussion on the course topics. More information in course assignments.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

Required

- All materials are available on Carmen.

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom for twice-weekly synchronous sessions and occasional virtual meetings (go.osu.edu/zoom-meetings)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection, or iPad (iOS) with updated operating system
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	PERCENTAGE POINTS
Short papers and writing assignments	30%
Annotated bibliography	15%
Working draft of research project	15%
Final research project	20%
Synchronous class participation	10%
Discussion forum participation	10%

Total	**100**

See course schedule below for due dates.

Descriptions of major course assignments

Short papers and writing assignments

Description: These assignments offer extra practice with writing and practical applications of the material to reinforce key concepts. Some will offer students a place for reflection on their own interests, learning process, study strategies, and progress with relation to course material.

Academic integrity and collaboration:

- Written assignments: Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow MLA or Chicago author-date style, as directed by the instructor, to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in, but no one else should revise or rewrite your work.

- Reusing past work: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

Research project: includes annotated bibliography, working draft, and final project

Description: The research project is an opportunity for students to conduct in-depth research on a topic that is of interest to them within the themes of the course. This three-part assignment that scaffolds over the course of the semester is an opportunity for students to take ownership of their learning by choosing a topic of their design. Students will apply course knowledge and skills to the real-world task of finding information and synthesizing it into a product that presents the material clearly and succinctly. The instructor will guide students through the ancillary skills needed to complete the steps of this project through reinforcing how to use library tools. The annotated bibliography includes 6 to 10 sources (number determined by instructor) that will support the final project, along with a 3-sentence annotation per source describing the source. The working draft is a draft of the final project that shows the students' main ideas and initial development of them. The final project can take the form of a formal research paper or combined written and practical project, as the instructor deems appropriate.

Academic integrity and collaboration:

- Written assignments: Your written assignments, including discussion posts, should be your own original work. This requirement extends to practical or practice-based assignments. In

formal assignments, you should follow MLA or Chicago author-date style, as directed by the instructor, to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in, but no one else should revise or rewrite your work.

• Reusing past work: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

• Falsifying research or results: All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was**.**

Synchronous class participation and preparation

Description: Class participation includes engagement, preparation, productivity, and growth in class. Students' participation in class is integral to their success in this course and their advancement in learning the material. Students' regular and consistent participation during the entire class and as evidenced in their preparation for class will yield success in this area. Tardiness, leaving early, and insufficient preparation or participation will affect the assessment of students' work in this course. In-class work and discussions are integral to understanding the material, so absences are to students' disadvantage.

Academic integrity and collaboration:

• Group projects: This course includes some group work during class activities, which can be stressful for students when it comes to dividing work, taking credit, and receiving grades and feedback. I will make the guidelines for group work as clear as possible for each activity, but please let me know if you have any questions.

Discussion forum participation

Description: Discussion forum engagement, preparation, productivity, and growth over the course of the semester is important to learning the material. Students' participation in the discussion forum is integral to their success in this course and their advancement in learning the material.

Academic integrity and collaboration:

• Written assignments: Your written assignments, including discussion posts, should be your own original work. This requirement extends to practical or practice-based assignments. In formal assignments, you should follow MLA or Chicago author-date style, as directed by the instructor, to cite the ideas and words of your research sources. You are encouraged to ask a

trusted person to proofread your assignments before you turn them in, but no one else should revise or rewrite your work.

• Reusing past work: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

Late assignments

Turning in late assignments will disadvantage you due to course scaffolding. [Instructors will fill in their individual late policy for the course]. Please refer to Carmen for due dates.

Grading scale

93-100: A
90-92.9: A-
87-89.9: B+
83-86.9: B
80-82.9: B-
77-79.9: C+
73-76.9: C
70-72.9: C-
67-69.9: D+
60-66.9: D
Below 60: E

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **14 days**.

- **Email:** I will reply to emails within **48 hours on days when class is in session at the university**.

- **Course feedback:** At midterm, I will ask you to complete an anonymous midterm feedback form during class time to get a sense from you of what has been successful and challenging in the course so far, and what changes I might need to make, as possible, for the course for the remainder of the semester.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: Please proofread your written assignments for correct grammar, spelling, and punctuation. You may write in the first person, but please write formally.
- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online and is not always appreciated in person. I work very hard to provide a positive learning experience. Please keep this in mind and remain respectful in your class communications.
- **Citing your sources**: All written papers will use MLA or Chicago author-date as appropriate.
- **Backing up your work**: Consider composing your written work in a word processor, where you can save your work locally to your device. Make a OneDrive folder for this course, and upload your work to it regularly. You may also consider backing up your full computer regularly to an external hard drive.

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/**.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.
If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.
Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:
https://contactbuckeyelink.osu.edu/

FOR UNDERGRAD COURSES: Advising resources for students are available here:
http://advising.osu.edu

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

https://mcc.osu.edu/about-us/land-acknowledgement

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a

timely fashion. **SLDS contact information:** <ins>slds@osu.edu</ins>; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (<ins>go.osu.edu/canvas-accessibility</ins>)
- Streaming audio and video
- CarmenZoom accessibility (<ins>go.osu.edu/zoom-accessibility</ins>)
- Collaborative course tools

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

Week	Dates	Topics, Readings, Assignments, Deadlines
1		**Introduction to Course Material** **First short writing assignment due**
2		**Background history and context**
3		**Background history and context** **First short paper due**
4		**Methods and Practices**
5		**Methods and Practices** **Second short paper due**
6		**In-depth Topic 1**
7		**In-depth Topic 1** **Midterm course feedback exercise (in class)**
8		**In-depth Topic 2** **Annotated bibliography due**
9		**In-depth Topic 2**
10		**In-depth Topic 3**
11		**In-depth Topic 3**

Week	Dates	Topics, Readings, Assignments, Deadlines
12		**In-depth Topic 4** **Working draft of final project due**
13		**In-depth Topic 4**
14		**Final discoveries, research review, and course wrap-up** **Final project due during exam week**

THE OHIO STATE UNIVERSITY

SYLLABUS
DANCE/3490

Special Topics: Dance History/Theory/Literature
Autumn 2022 (full term)
3 credit hours
In Person

COURSE OVERVIEW

Instructor

Instructor:

Email address: (preferred contact method)

Phone number:

Office hours for students:

Prerequisites

Sophomore standing.

Course description

This course offers advanced instruction in special topics in dance history, theory, culture, and literature focused on a specific dance topic. It provides the opportunity for students to examine significant topics in dance history and cultural studies in depth, through reading literature, viewing video, and participating in practical experiences.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Demonstrate an increased understanding of the course topic with reference to situating the material within historical, social, cultural, and performance histories and contexts
- Understand and apply research methods to investigate questions relevant to the course topic

- Demonstrate an ability to describe, analyze, and communicate ideas taken from readings, viewings, practical experiences, and class discussions
- Demonstrate an ability to effectively communicate ideas orally and in written form
- Demonstrate an ability to produce a research project on a topic of students' choice

HOW THIS COURSE WORKS

Mode of delivery: This course meets in person.

Pace of activities: All activities and due dates are listed in the course outline below. Students are expected to keep pace with weekly reading and writing deadlines, and large assignment deadlines.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: The following is a summary of students' expected participation:

- **Participating for attendance**: **REQUIRED**
  This course follows the current absence policy for the Department of Dance undergraduate program. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible.*
- **Live sessions**: **REQUIRED**
  All live, scheduled events for the course, which includes two class meetings each week, are required.
- **Office hours for students and live sessions**: **OPTIONAL**
  My office hours for students are optional, though I encourage you to meet with me at least once this semester as you are able so I can get to know more about you and your interests.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

Required

- All materials are available on Carmen or on course reserve in the Music/Dance Library.

Other fees or requirements

- Students are encouraged to attend Department of Dance events and other dance events on campus as pertinent to the course material.

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom for occasional virtual meetings (go.osu.edu/zoom-meetings)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection, or iPad (iOS) with updated operating system
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	PERCENTAGE POINTS
Short papers and writing assignments	30%
Annotated bibliography	15%
Working draft of research project	15%
Final research project	20%
Class preparation and participation	20%
Total	**100**

See course schedule below for due dates.

Descriptions of major course assignments

Short papers and writing assignments

Description: These assignments offer extra practice with writing and applications of the material to reinforce key concepts. They may also offer students a place for reflection on their own interests with relation to the course material.

Academic integrity and collaboration:

• Written assignments: Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow MLA or Chicago author-date style, as directed by the instructor, to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in, but no one else should revise or rewrite your work.

• Reusing past work: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

Research project: includes annotated bibliography, working draft, and final project

Description: The research project is an opportunity for students to do in-depth research on a topic that is of interest to them within the themes of the course. The annotated bibliography includes 6 to 10 sources (number determined by instructor) that will support the final project, along with a 3-sentence annotation per source describing the source. The working draft is a draft of the final project that shows the students' main ideas and initial development of them. The final project can take the form of a formal research paper or combined written and practical project, as the instructor deems appropriate.

Academic integrity and collaboration:

• Written assignments: Your written assignments, including discussion posts, should be your own original work. This requirement extends to practical or practice-based assignments. In formal assignments, you should follow MLA or Chicago author-date style, as directed by the instructor, to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in, but no one else should revise or rewrite your work.

• Reusing past work: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.

• Falsifying research or results: All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was**.**

Class preparation and participation

Description: Class participation includes engagement, preparation, productivity, and growth in class. Students' participation in class is integral to their success in this course and their advancement in learning the material. Students' regular and consistent participation during the entire class and as evidenced in their preparation for class will yield success in this area. Tardiness, leaving early, and insufficient preparation or participation will affect the assessment of students' work in this course. In-class work and discussions are integral to understanding the material, so absences are to students' disadvantage.

Academic integrity and collaboration:

• Group projects: This course includes some group work during class activities, which can be stressful for students when it comes to dividing work, taking credit, and receiving grades and feedback. I will make the guidelines for group work as clear as possible for each activity, but please let me know if you have any questions.

Late assignments

Turning in late assignments will disadvantage you due to course scaffolding. [Instructors will fill in their individual late policy for the course]. Please refer to Carmen for due dates.

Grading scale

93-100: A
90-92.9: A-
87-89.9: B+
83-86.9: B
80-82.9: B-
77-79.9: C+
73-76.9: C
70-72.9: C-
67-69.9: D+
60-66.9: D
Below 60: E

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

  • **Grading and feedback:** For large weekly assignments, you can generally expect
    feedback within **14 days**.

- **Email:** I will reply to emails within **48 hours on days when class is in session at the university**.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: Please proofread your written assignments for correct grammar, spelling, and punctuation. You may write in the first person, but please write formally.
- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online and is not always appreciated in person. I work very hard to provide a positive learning experience. Please keep this in mind and remain respectful in your class communications.
- **Citing your sources**: All written papers will use MLA or Chicago author-date as appropriate.
- **Backing up your work**: Consider composing your written work in a word processor, where you can save your work locally to your device. Make a OneDrive folder for this course, and upload your work to it regularly. You may also consider backing up your full computer regularly to an external hard drive.

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/**.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:
https://contactbuckeyelink.osu.edu/

FOR UNDERGRAD COURSES: Advising resources for students are available here:
http://advising.osu.edu

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each

member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

https://mcc.osu.edu/about-us/land-acknowledgement

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical

conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

Week	Dates	Topics, Readings, Assignments, Deadlines
1		**Introduction to Course Material** **First short writing assignment due**
2		**Background history and context**
3		**Background history and context** **First short paper due**
4		**Methods and Practices**
5		**Methods and Practices** **Second short paper due**
6		**In-depth Topic 1**
7		**In-depth Topic 1**
8		**In-depth Topic 2** **Annotated bibliography due**

Week	Dates	Topics, Readings, Assignments, Deadlines
9		**In-depth Topic 2**
10		**In-depth Topic 3**
11		**In-depth Topic 3**
12		**In-depth Topic 4** **Working draft of final project due**
13		**In-depth Topic 4**
14		**Final discoveries, research review, and course wrap-up** **Final project due during exam week**

INTRODUCTION TO SCREENDANCE STUDIES
DANCE 3490
MONDAY/WEDNESDAY, 8:30-10:00AM
SULLIVANT HALL 225

Professor: Dr. Harmony Bench

Sullivant Hall 305 — Office hours: Mondays 11:00-2:00

bench.9@osu.edu — bench9.youcanbook.me

I. COURSE DESCRIPTION:

This special topics course introduces students to critical analysis in the burgeoning field of screendance. Themes will address such ideas as framing, editing, representation, storytelling, visuality, musicality, persuasion, and documentation. We will examine dance onscreen in popular cinema, video games, dance film, advertising, internet, and elsewhere. This course revolves around viewing dances made or adapted for screen in an effort to develop analytical skills. All students will offer critical responses to course content through written assignments and discussion, and will develop a final project in consultation with the professor.

II. COURSE GOALS AND OBJECTIVES:

At the successful completion of the course the student will demonstrate:

Goals:

- Increased knowledge of screendance as a field of artistic and scholarly inquiry
- Development of skills in describing and critically analyzing dance onscreen
- Evidence of familiarity with key works of dance onscreen

Objectives:

- Ability to effectively describe, analyze, and communicate ideas taken from viewings, readings, and class discussions
- Ability to effectively present ideas both orally and in written form

III. COURSE CONTENT AND PROCEDURES:

Content:

- Lectures
- Readings
- Viewings
- Class discussion

Procedures:
- Completing readings, viewings, written assignments, and joining discussions
- Writing two short papers (2-3 pgs)
- Presenting work in progress
- Compiling a portfolio of course work
- Creating culminating final project

IV. REQUIREMENTS AND EVALUATION:

First Portfolio of Work   25%
- 1p Final Project Proposal   (5%)
- 2-3p paper on Dance@30FPS   (5%)
- 8 viewing notes (weeks 2-6)   (15%)

1pg Final Project Progress Update   5%

Second Portfolio of Work   60%
- Final project (or links to) in an appropriate medium   (40%)
- 2-3p final project reflection paper   (5%)
- 8 viewing notes (weeks 8-14)   (15%)

Preparedness, Participation, Presentations   10%

Requirements for each of these assignments will be discussed in class. A viewing notes template will be provided, and I will distribute a rubric on which portfolios will be graded.

Final projects may take one of three forms: All students who have taken Dance Film 2 have the option of creating a short 3-5 minute screendance work in dialogue with course content. MFA students have the option of writing a 10-15p research paper on any screendance topic to fulfill their degree requirements. All other students will curate a screendance "festival" around a theme or themes of their choice with specific contextual information to be posted on their personal blogs or e-portfolios.

V.　Grading Scale:

A	(94–100)	Exceptional; meets or exceeds the highest expectations for work.
A-	(90–93)	Outstanding; meets the highest standards for the assignment or course.
B+	(87–89)	Excellent; meets high standards for the assignment or course.
B	(83–86)	Very good; meets most standards for the assignment or course.
B-	(80–82)	Good; meets some of the standards for the assignment or course.
C+	(77–79)	More than adequate; shows some reasonable command of the material.
C	(73–76)	Acceptable; meets basic requirements for the assignment or course.
C-	(70–72)	Acceptable; meets some of the basic requirements.
D+	(67–69)	Falls short of meeting basic requirements in several ways.
D	(60–66)	Minimally acceptable; lowest passing grade.
E	(0–59)	Unacceptable; very poor performance.

VI.　Required Texts:

Please see readings posted on Carmen and videos linked below.

HOW TO SPEND YOUR TIME EACH WEEK:

3 units = 9 hours of work per week for an average grade*

> 3 hours in class discussions and activities
> 4 hours weekly reading and viewing assignments
> 1 hour preparing weekly viewing notes
> 1 hour preparing class presentations and final project
>> (additional time is allotted for these throughout the semester)

*See University Board of Trustees Rule 3335-8-24 Credit hour A(1): One credit hour shall be assigned for each three hours per week of the average student's time, including class hours, required to earn the average grade of "C" in this course.

Academic Misconduct: All students should be aware that plagiarism, or any other kind of academic dishonesty, is a serious offense and can result in penalties, including failure in the course and dismissal from the University. All work in this course **must be your own**, and dishonesty of any kind will not be tolerated. When a student submits work purporting to be his or her own, but which borrows organization, ideas, wording, or anything else from a source without appropriate acknowledgement of the fact, he or she is engaging in plagiarism. Academic Misconduct (rule 3335-31-02) is defined as "any activity which tends to compromise the academic integrity of the institution, or subverts the educational process." Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

Mental Health Services: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the **Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-- 292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1--800--273-- TALK or at suicidepreventionlifeline.org.**

Disability Services: The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

VIII. TOPICAL OUTLINE: (subject to minor changes)

Foundations and Vocabularies

Week 1: What is Screendance? (Note: due to grad auditions, we will ease into the course)
M Jan 7 Course and student introductions; what do you think screendance is?
W Jan 9 Intro to screendance studies: lecture
    READINGS DUE:
    Harmony Bench, "Screendance" read only p19-24

Week 2: Choreographies of Camera—Framing and Editing
M Jan 14 Framing
    READINGS DUE:
    Katrina McPherson, *Making Video Dance* chapter 2

    VIEWINGS DUE:
    Maya Deren and Talley Beatty, "A Study in Choreography for Camera" (1945)
    https://www.youtube.com/watch?v=gy1ml9jSjPk
    Evann Siebans, "The Indexical Dance-a-thon!" (single channel video, 2016)
    http://evannsiebens.com/the-indexical-dance-a-thon%21
    liz aggiss, Billy Cowie, and David Anderson, "Motion Control" (2001)
    https://osu.kanopy.com/video/dance-camera-2
    Daniel Wiroth and Akram Khan, "If Not, Why Not?" (2002)
    http://www.ubu.com/dance/khan_if.html
    Adam Roberts, Johnathan Burrows, et al "Hands" (1995)
    https://www.youtube.com/watch?v=vqJ-kQwxfFI
    Magali Charrier, Tra La La (2004)
    https://www.magalicharrier.com/copie-de-animation-sketches

W Jan 16 Editing
    READINGS DUE:
    Katrina McPherson, *Making Video Dance* chapter 9

    VIEWINGS DUE:
    Norman McLaren, "Pas de Deux" (1968)
    https://vimeo.com/40184263
    Mitchell Rose, BodyVox "Advance" (2010)
    https://vimeo.com/37592419
    Martin Barshai and Leslie Williams, "Bird in Cage" (2015)
    https://vimeo.com/144931283
    David Hinton and Yolande Snaith, "Birds" (2000)

https://search-alexanderstreet-com.proxy.lib.ohio-state.edu/view/work/bibliographic_entity|video_work|3346199
Yiannis Nikolaidis, ".gif and let die" (2016)
https://vimeo.com/153602840

Compositional Approaches

Week 3: Story Pt 1
M Jan 21--Martin Luther King, Jr. Day; no classes
W Jan 23 Narrative
    VIEWINGS DUE:
    Blondell Cummings and Bernar Herbert, "Commitment: Two Portraits" (1988)
    (adaptations of Chicken Soup and Nun--just watch Chicken Soup)
    https://www.youtube.com/watch?v=6MXAdEAFr4A
    David Rousseve and Roberta Shaw, "Bittersweet," (2005)
    https://vimeo.com/14950149
    Philippe Decouflé, "Le P'tit Ball" (1994)
    http://www.cie-dca.com/en/movies/le-ptit-bal
    Childish Gambino/Donald Glover, "This is America" (2018)
    https://www.youtube.com/watch?v=VYOjWnS4cMY
    Cheng-Chieh Yu and Marianne Kim, "Martiality, Not Fighting" (2012)
    https://vimeo.com/126878266
    Douglas Rosenberg and Li Chiao-Ping, "Grace" (2003)
    https://osu.kanopy.com/video/venous-flow-2003 --cue to 19:55
    Sylvia Borges, "Exile" (2017)
    https://vimeo.com/245301821

Week 4: Story Pt 2
M Jan 28 Masculinity
    VIEWINGS DUE:
    Michael Jackson, "Beat it" (1982)
    https://www.youtube.com/watch?v=oRdxUFDoQe0
    Stephen Cummins and Simon Hunt, "Resonance" (1991)
    https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cvideo_work%7C1865553/resonance
    Lloyd Newson and Clara van Gool, "Enter Achilles" (1996)
    https://vimeo.com/139392328
    Amie Dowling and Austin Forbord, "Well Contested Sites" (2012)
    https://vimeo.com/52877758
    Victoria Marks and Margaret Williams, "Men" (1997)
    https://margaretwilliamsdirector.com/films-with-vic-marks
    Victoria Marks and Margaret Williams, "Veterans" (2008)
    https://margaretwilliamsdirector.com/films-with-vic-marks

W Jan 30 Guest presenter Dr. Hannah Kosstrin leading a discussion of Meredith Monk
> VIEWINGS DUE:
> Meredith Monk, "Book of Days" (1988) (link to be provided)
> Meredith Monk and Ping Chong, "Paris" (1982)
> https://www.youtube.com/watch?v=mKYauPXLnos

Week 5: Music/ality and Sound
M Feb 4 Sounding Dance
> VIEWINGS DUE:
> Anne Theresa de Keersmaeker and Thierry de Mey, "Fase: Four Movements to the Music of Steve Reich" (1982) (select a few scenes to watch)
> http://www.ubu.com/dance/keers_fase.html
> Anne Theresa de Keersmaeker and Thierry de Mey, "Rosa Danst Rosas" (1983)
> https://osu.box.com/s/hvan27v8u13mlssnap3fqrrp8ca75b9a
> Jonny Reed, Suzanne Cleary, Peter Harding, "We No Speak Americano ft. Cleary & Harding" (2010)
> https://www.youtube.com/watch?v=iANRO3I30nM

W Feb 6 Dancing to Music
> READINGS DUE:
> Carol Vernallis, *Unruly Media* introduction
>
> VIEWINGS DUE:
> Missy Elliott, "Get Ur Freak On" (2001)
> https://www.youtube.com/watch?v=FPoKiGQzbSQ
> OK Go, "Here It Goes Again" (2009)
> https://www.youtube.com/watch?v=dTAAsCNK7RA
> Beyoncé, "Single Ladies (Put a Ring On It)" (2009)
> https://www.youtube.com/watch?v=4m1EFMoRFvY
> The Acid, "Fame" (2014)
> https://www.youtube.com/watch?time_continue=132&v=0QHK3Z419F4
> Sergei Polunin and David LaChapelle to Hozier, "Take Me to Church" (2015)
> https://www.youtube.com/watch?v=c-tW0CkvdDI
> Andrew Winghart to Justin Timberlake, "Cry Me a River" (2017)
> https://www.youtube.com/watch?v=-I-SE6Q9Le0

Week 6: Abstraction, Experimentalism
M Feb 11 Ruptures of Meaning
> VIEWINGS DUE:
> Fernand Léger and Dudley Murphy, "Ballet Mécanique" (1924)
> https://www.youtube.com/watch?v=yrfibt6Bkwc
> Shirley Clarke, "Bridges Go Round" (1958)

https://www.youtube.com/watch?v=96gowaaVyo0
Yvonne Rainer, "Hand Movie" (1966)
https://www.youtube.com/watch?v=5xSKgl4Dd5o
Mariam Eqbal, "Choreography for the Scanner" (2014)
https://vimeo.com/128830552
Kathy Rose, "Cubistamenco" (2014)
https://vimeo.com/109723728
Nam June Paik, Merce Cunningham, et al "Merce By Merce By Paik" (1978)
https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cvideo_work%7C394488/merce-merce-paik
Ed Emshwiller and Carolyn Carlson, "Film with Three Dancers" (1970)
https://www.numeridanse.tv/en/dance-videotheque/film-three-dancers?s

W Feb 13 Class viewings at the Wex
During class: Yvonne Rainer: "After Many a Summer Dies the Swan: Hybrid" (2002)
Evening: Required attendance at Dance@30FPS at Wex 7:00PM
Both are FREE

Week 7: Project work/shop (allot all out-of-class time this week to preparing final project proposal and Dance@30FPS paper)
M Feb 18 Class Discussion: Dance@30FPS, Yvonne Rainer, prepare/assemble portfolio
W Feb 20 Final Project Proposal Sharing
DUE: Hardcopy portfolio of course work
- Final Project Proposal
- 2-3p paper bringing the films screened at Dance@30FPS into dialogue with what we've watched for this class
- 8 viewing notes (weeks 2-6)

Recommended
S Feb 23 7:30PM "White Nights" (1985), restored and screened at the Wex

Going Deeper with Form and Content

Week 8: Body
M Feb 25 Flesh and Somaticity
VIEWINGS DUE:
Kyle Abraham and Carrie Schneider, "Dance Response Video: I am Sold" (2013)
https://vimeo.com/84924942
Alex Pachón, "Cracks" (2013)
https://vimeo.com/97117857
Amy Greenfield, "Transport" (1970)

https://search-alexanderstreet-com.proxy.lib.ohio-state.edu/view/work/bibliographic_entity|video_work|3227671
Bruce Nauman, "Dance or Walk on the Perimeter of a Square" (1967)
http://ubu.com/film/nauman.html
Hilary Harris and Bettie de Jong, "9 Variations on a Dance Theme" (1966/7)
https://osu.kanopy.com/video/masterworks-american-avant-garde-experimen-1?pos=1
Vinícius Cardoso, "Vanitas" (2017)
https://vimeo.com/238486666

W Feb 27 Excess
VIEWINGS DUE:
Ann Van den Broek and Mike Figgis, "The Co(te)lette Film" (2007)
http://www.ubu.com/dance/broek_colette.html

Week 9: Image
M Mar 4 Visuality
READINGS DUE:
Laura U. Marks, *Touch* chapter 1

VIEWINGS DUE:
Becky Edmunds, "Light: Heat: Motion" (2007)
https://vimeo.com/165750034
Katrina McPherson, "Moment" (1999)
https://osu.box.com/s/s5fx9yfpkjpkgs33eueesszbsncl2ti3
Rosamaria Kostic Cisneros, David Ajiri, Koko Zin, "SAETA: The Mourning" (2016)
https://vimeo.com/176857507
Paulina Rutman, "Fall," (2015)
https://vimeo.com/143368679
Gina Czarnecki, "Nascent" (2005)
https://vimeo.com/107685624
Valeria Valenzuela and Claudia Müller, "Fora de Campo" (2007)
https://vimeo.com/49238783

W Mar 6 Landscape, Mise en scène
VIEWINGS DUE:
Victoria Marks, Margaret Williams, CandoCo, "Outside In" (1993)
https://vimeo.com/106007951
Jan Fabre and Wim Vendekeybus, "Body, Body On the Wall" (1997)
http://www.ubu.com/dance/vandekeybus_body.html
Alexa Meade, Jon Boogz, Lil Buck, "Color of Reality" (2016)
https://www.youtube.com/watch?v=Dq1tm5TqYsg
Sia, "Elastic Heart" (2015)
https://www.youtube.com/watch?v=KWZGAExj-es

Jakop Ahlbom and Boudewijn Koole, "Off Ground" (2013)
https://vimeo.com/65759704
Kyle Ruddick, Cut Chemist "(My 1st) Big Break" (2006)
https://vimeo.com/1478602

Week 10 Spring break
M Mar 11 no class
W Mar 13 no class

Week 11: Participation
M Mar 18 Collaborative Composition
    VIEWINGS DUE:
    Mitchell Rose and Bebe Miller, William Goodrum, "Globe Trot" (2013)
    https://www.youtube.com/watch?v=uXgYKU9F-0A
    Jonathan Burrows, Matteo Fargion, and Hugo Glendinning, "52 Portraits" (2016)
    http://52portraits.co.uk/allportraits/ (pick some to watch)
    Natalie Bookchin, "Mass Ornament" (2009)
    https://vimeo.com/5403546
    Matt Bray, "100 People of Dance" (2016)
    https://www.youtube.com/watch?v=qrTi2aLx8dw
    Kyle Ruddick, Cut Chemist, Cari Ann Shim Sham*, "One Day on Earth Music Video
    http://www.cariannshimsham.com/#/odoemusicvideo/

W Mar 20 Interaction
    VIEWINGS DUE:
    Benjamin Millepied, "Marfa Dance Episodes, Day 2" (2016)
    https://www.periscope.tv/LADanceProject/1YpJkndPQarGj
    Research and come prepared to chat: Passe Partout and Fifth Wall
    http://2wice.org/passe-partout/
    http://2wice.org/fifthwall/
    Research and come prepared to chat: #RunningManChallenge, #InMyFeelingsChallenge,
    #JapanChallenge, #jadachallenge, #levelupchallege, or literally any other dance
    challenge
    Research and come prepared to chat: Dance Central, Just Dance, Fortnite Dances

Week 12: Persuasion
M Mar 25 Advertising
    READINGS DUE:
    Colleen Dunagan, *Consuming Dance* chapter 1

    VIEWINGS DUE:
    Gap Swing commercial (1998)
    https://www.youtube.com/watch?v=XJ735krOiPo

Gap Mambo commercial (2000)
https://www.youtube.com/watch?v=3zsJcMJ08d0
Levi's commercial (2008)
https://www.youtube.com/watch?v=x-kV2TfvJhY
T-Mobile flash mob commercial (2009)
https://www.youtube.com/watch?v=VQ3d3KigPQM
Sidekick commercial (2009)
https://www.youtube.com/watch?v=SOp3zno1XQs
Samsung Galaxy (2011)
https://www.youtube.com/watch?v=zyMfpJh3h4A
Surface tablet commercial (2012)
https://www.youtube.com/watch?v=des3dpKtfIM
Cillit Bang commercial (2016)
https://www.youtube.com/watch?v=nQ3X53mrsYY
Kenzo World commercial (2016)
https://www.youtube.com/watch?v=ABz2m0olmPg
Apple AirPods commercial featuring Lil Buck (2017)
https://www.youtube.com/watch?v=WpeQMg6YUH0
Samsung Galaxy / Fortnight (2018)
https://www.youtube.com/watch?v=OtY39H5T61Y

W Mar 27 Final Project Work in Progress Sharing
    DUE: 1pg progress update/reflection

Representing Dance Histories

Week 13: Film as Record
M Apr 1 Hollywood as history
    VIEWINGS DUE:
    Watch any Hollywood (or Bollywood!) dance film from any era and come prepared to discuss

W Apr 3 Documentary
    VIEWINGS DUE:
    Alla Kovgan and Joan Frosch, "Movement (R)evolution Africa" (2009)
    https://osu.kanopy.com/video/movement-revolution-africa
    Paola Marino and Theola Ross, "Twilight Dancers" (2017)
    https://www.youtube.com/watch?v=x2rodxY1_cs&feature=youtu.be
    Wim Wenders, "Pina" (2011) (secure media library link to be provided)

Week 14: Documentation and Archiving
M Apr 8 Documenting Dance

VIEWINGS DUE:

Martha Graham and Nathan Kroll, "A Dancer's World" (1959)

https://osu.kanopy.com/video/martha-graham-dance-film?pos=1

Trisha Brown and Jonathan Demme, "Accumulation with Talking Plus Watermotor" (1986)

https://www.youtube.com/watch?v=4ru_7sxvpY8

William Forsythe and Thomas Lovell Balogh, "Solo" (1997)

https://www.youtube.com/watch?v=hDTu7jF_EwY

Bill T. Jones, Don Kent and Christian Dumais-Lvowski, "Chaconne" (2005)

https://osu.box.com/s/h7zfv6efytfh866i7pao71gw2pmpwxq8

Alonzo King and Andreas Morell, "Dust and Light" (2011)

https://osu.kanopy.com/video/alonzo-king-lines-ballet

W Apr 10 Artist-driven and Institutional Archives

EXPLORE:

Siobhan Davies

https://www.siobhandaviesreplay.com/

Eiko and Koma

http://eikoandkoma.org/

Jacob's Pillow

https://danceinteractive.jacobspillow.org/

Numeridanse.tv

https://www.numeridanse.tv/

On the Boards

https://www-ontheboards-tv.proxy.lib.ohio-state.edu/home?ip_login_no_cache=8042b0dc25313c5e3757f543f6bf697a

Week 15 (allot all out-of-class time this week to preparing final project and presentation)

M Apr 15 Final Project Presentations (10 minutes)

W Apr 17 Final Project Presentations (10 minutes)

Week 16

M Apr 22 Class time used to prepare/assemble portfolio components and ask questions

Finals Week: Portfolio and Final Projects

- Part One:
  - Final project (or links to) in an appropriate medium
  - 2-3p final project reflection paper
  - 8 viewing notes (weeks 8-14)
- Part Two:
  - Previous portfolio with professor's written comments
  - 1p final project progress update

IX. Bᴵʙʟᴵᴏɢʀᴀᴘʜʏ

Arendell, T. D. and R. Barnes, eds. (2016), *Dance's Duet with the Camera: Motion Pictures*, London: Palgrave Macmillan.

Borelli, M. B., ed. (2014), *The Oxford Handbook of Dance and the Popular Screen*, Oxford: Oxford University Press.

Boulègue, F. and M. C. Hayes, eds. (2015), *Art in Motion: Current Research in Screendance / Art en Mouvement: Recherches Actuelles en Cine-Danse*, Newcastle: Cambridge Scholars Publishing.

Bouquet, S., ed. (2012), *Danse/Cinema*, Paris/Pantin: Capricci/Centre national de la danse.

Brannigan, E. (2011), *Dancefilm: Choreography and the Moving Image*, New York: Oxford University Press.

Carroll, N. (2001), 'Toward a Definition of Moving-Picture Dance', *Dance Research Journal*, 33 (1): 46-61.

Clark, V., M. Hodson, and C. Nieman, eds (1988), *The Legend of Maya Deren: A Documentary Biography and Collected Works*, Vol. 1 Parts 1 and 2, New York: Anthology Film Archives.

Dodds, S. (2001), *Dance on Screen: Genres and Media from Hollywood to Experimental Art*, Houndmills and New York: Palgrave MacMillan.

Dunagan, C. (2018), *Consuming Dance: Choreography and Advertising*, New York: Oxford University Press.

Evans, M. and Fogarty, M. (2016), *Movies, Moves and Music: The Sonic World of Dance Films*, Bristol, CT: Equinox.

Genné, B. (2018), *Dance Me a Song: Astaire, Balanchine, Kelly, and the American Film Musical*, New York: Oxford University Press.

Jordan, S. and Dave A., eds. (1993), *Parallel Lines: Media Representations of Dance*, London: John Libby.

Maletic, V. (1987-88), 'Videodance--Technology--Attitude Shift', *Dance Research Journal*, 19 (2): 3-7.

Marks, L. U. (2002), *Touch: Sensuous Theory and Multisensory Media*, Minneapolis: University of Minnesota Press.

McCarren, F. (2003), *Dancing Machines: Choreographies of the Age of Mechanical Reproduction*, Palo Alto, CA: Stanford University Press.

McPherson, B., ed. (2005), *Essential Deren: Collected Writings on Film by Maya Deren*, Kingston: Documentext.

McPherson, K. (2006), *Making Video Dance: A Step-by-Step Guide to Creating Dance for the Screen*, London and New York: Routledge.

Miller, K. (2017), *Playable Bodies: Dance Games and Intimate Media*, New York: Oxford University Press.

Mitoma, J., E. Zimmer, and D. A. Stieber, eds (2003), *Envisioning Dance on Film and Video*, New York and London: Routledge.

Pearlman, K. (2016), *Cutting Rhythms: Intuitive Film Editing*, 2nd edition, New York: Focal Press.

Rocha, X. M. and P. Ruiz Carballido, eds. (2015), *La creación híbrida en videodanza Vol. 1: Memoria Histórica de la Videodanza*, Puebla, Mexico: Fundación Universidad de las Américas.

Rosenberg, D. (2012), *Screendance: Inscribing the Ephemeral Image*, Oxford and New York: Oxford University Press.

Rosenberg, D., ed. (2016), *The Oxford Handbook of Screendance Studies*, Oxford and New York: Oxford University Press.

Sobchack, V. (2004), *Carnal Thoughts: Embodiment and Moving Image Culture*, Berkeley: University of California Press.

Temperly, S., ed. (2010), *Terpsicore en ceros y unos: ensayos de videodanza*, Buenos Aires: CCEBA.

Tomasovic, D. (2009), *Kino-Tanz: L'Art chorégraphique du cinéma*, Paris: Presses Universitaires de France.

Vernallis, C. (2013), *Unruly Media: YouTube, Music Video, and the New Digital Cinema*, New York: Oxford University Press.

THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

SYLLABUS SAMPLE: DANCE 3490
JEWISH AND ISRAELI DANCE HISTORIES: DANCING DIASPORA, SOCIAL JUSTICE, AND COMMUNITY

Course overview

Instructor

Instructor: Dr. Hannah Kosstrin
Email address: kosstrin.1@osu.edu
Phone number: (614) 688-2339
Office hours: Tuesdays 4:00–5:30 p.m. and Wednesdays 12:00–1:00 p.m. Eastern time. Sign up:
     http://kosstrin1.youcanbook.me

Synchronous Class Meetings

Monday and Wednesday, 8:30–10:00 a.m. on Zoom

Course description

With a focus on dancing for social justice, this course takes a multi-ethnic approach to understanding what it means to dance the Jewish diaspora. It introduces students to dance practices in Israel/Palestine and the Jewish diaspora between the late nineteenth and early twenty-first centuries. The course covers contemporary Jewish and Israeli choreographers and practitioners through topics of Jewish and Israeli culture, ethnicity, gender and sexuality, assimilation, the body, race, and dance for social change, in folk and concert dance practices. Discussions, written assignments, and class experiences will engage histories of the Jewish diaspora and Israel/Palestine in relation to choreographic trends. During some classes, we will welcome special guests who will talk about what it has been like to be a working artist during COVID. Open to graduate students in all disciplines and degree programs; fulfills PhD HTL Choreography core course requirement in the Department of Dance. Undergraduate students welcome by permission of instructor. This course will be delivered synchronously and online.

Course learning outcomes

Goals:

- Understand cultural histories of dance in Israel and the Jewish Diaspora
- Deepen the skills of describing, analyzing, and writing about dance choreographies
- Conduct a critically analytical research project engaging historical, theoretical, and movement description methodologies

By the end of this course, students should successfully be able to:

- articulate, verbally and in writing, how dances manifest social issues and subject positions relating to Jewishness and Israeliness in social and concert dance
- articulate, verbally and in writing, an understanding of movement characteristics and theoretical discourses
- take risks in examining and debating course material
- speak and write critically about choreographic characteristics

How this course works/mode of delivery

- Class meets synchronously on Zoom from 8:30–10:00 a.m. on Mondays and Wednesdays. Graduate students will stay the full time; undergraduate students will be dismissed at 9:30 a.m.
- All reading materials, podcasts, video recordings, and assignments are available on Carmen. The course schedule below lists what to do when.

Course materials

Required

All course reading and viewing materials are available **freely** on Carmen or through e-books available via the library website. A full bibliography is at the end of this syllabus.

If you would like to purchase books to build your library, I have put in a book order for the following at the OSU Bookstore. You can also find them anywhere should you choose.

Albright, Ann Cooper. 1997. *Choreographing Difference: The Body and Identity in Contemporary Dance*. Middletown: Wesleyan University Press.

Boyarin, Daniel, Daniel Itzkovitz, and Ann Pellegrini, eds. 2003. *Queer Theory and the Jewish Question*. New York: Columbia University Press.

Graff, Ellen. 1997. *Stepping Left: Dance and Politics in New York City, 1928-1942.* Durham: Duke University Press.

Fortuna, Victoria. 2019. *Moving Otherwise: Dance, Violence, and Memory in Buenos Aires*. New York: Oxford University Press.

Ingber, Judith Brin, ed. 2011. *Seeing Israeli and Jewish Dance*. Detroit: Wayne State University Press. (*SIJD*)

Karina, Lilian, and Marion Kant. (1996) 2003. *Hitler's Dancers: German Modern Dance and the Third Reich*. New York: Berghahn Books.

Roginsky, Dina and Henia Rottenberg, eds. (2018) 2020. *Moving through Conflict: Dance and Politics in Israel*. Abingdon and New York: Routledge.

Rossen, Rebecca. 2014. *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*. New York: Oxford University Press.

Schwadron, Hannah. 2018. *The Case of the Sexy Jewess: Dance, Gender, and Jewish Joke-Work in U.S. Pop Culture*. New York: Oxford University Press.

Spiegel, Nina. 2013. *Embodying Hebrew Culture: Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine*. Detroit: Wayne State University Press.

Required supplemental materials

- A notebook or paper with writing implement for notetaking.

Other fees or requirements

- Attendance at Naomi Jackson online lecture: Thursday, January 21, 2:15–3:15 p.m. Eastern time
- Attendance at online Gaga class during Week 5 or 6 (various times available; I have a grant that covers the cost of your entrance fee). See Carmen for details.
- Attendance at online master class session with Danielle Agami, Thursday, March 25, 3:30–5:00 p.m. Eastern time

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at https://ocio.osu.edu/help/hours, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** http://ocio.osu.edu/selfservice
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

Technology skills necessary for this specific course

- Carmen Zoom text, audio, and video chat
- Navigating OSU library digital databases and video streaming services

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

Necessary software

- Microsoft Office 365 ProPlus All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
  - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
  - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found https://ocio.osu.edu/kb04733.

Grading and faculty response

Grades

Assignment or category	Points
Writing responses to events (complete 2)	10%
Movement description practice (complete 2)	10%
Research proposal	5%
Annotated bibliography	25%
Final research paper	25%
Class participation	25%
Total	100

See course schedule, below, for due dates

Assignment information

Students will be evaluated based on:

- class preparation and participation
- comprehension of concepts
- quality of assignments as outlined below

Writing responses to events: Writing responses provide students space to reflect upon guest lectures and master classes. They focus on one or two main ideas from the session, which students support with movement description or historical/theoretical evidence, also from the session. They conclude with one or two big takeaways that the students can apply to their own work or further questions that they may have. 2–4 pages, Times New Roman 12-point font, 1" margins. Some of these events occur during class time; some occur outside of class time.

Movement description practice: The movement description practice assignment builds students' skills of writing movement description. Students should write 250 words describing a dance or dance practice on assigned possible days. Students should employ analytical movement description and keeping the prose close to the body. To aid, students can ask themselves: What is this dance "About"? What do I see that makes me say that? Times New Roman 12-point font, 1" margins.

Research proposal: The research proposal includes a commitment to a research topic and three research questions. This assignment builds the foundation for the students' research paper. Full information available in the course outline below and on Carmen.

Annotated bibliography: The annotated bibliography assignment includes an annotated bibliography, a statement of argument, two revised research questions, two paraphrases, and 1–2 pages of movement description of one of the objects of analysis. This assignment scaffolds toward the students' research paper. Full information available in the course outline below and on Carmen.

Final research paper: Students pick a topic related to the course material that interests them. This topic may be an issue from the syllabus or that we discussed in class for which the student would like to go farther into depth, or the topic may be something that we did not cover in class. The topic must relate to course themes and how it/they is/are manifested in the dance(s) the student discusses in the paper. Full information available in the course outline below and on Carmen.

Class participation: Class participation includes engagement, preparation, productivity, and growth in class. Students' participation in class is integral to their success in this course and their advancement in learning the material. Students' regular and consistent participation during the entire class and as evidenced in their preparation for class will yield success in this area. Class discussion with colleagues is a valuable part of the course and the graduate experience. Tardiness, leaving early, and insufficient preparation or participation will affect the assessment of students' work in this course. There will be a substantial amount of in-class information and work that is integral to understanding the material, so absences are to students' disadvantage.

Students should come to each class meeting prepared with the following in addition to your own notes with page numbers tracked:
- For each written source: the author's main argument and sources (PhD students should also keep track of the author's methodology or theoretical frame)
- For each video source: 2-3 sentences of movement description
- 1–2 discussion-generating questions for the day's material

Late assignments

Turning in assignments late will disadvantage you due to the course scaffolding. In general, the late penalty for all assignments (papers, homework assignments, scores, and studies) is the deduction of the equivalent of one step of a grade per day (actual day, not class day) that the assignment is late. For example, an A- assignment that is three days late will earn a B-. Evaluative comments will be withheld on late work. Assignments that are eight days or more late will not be accepted, and those assignments will earn a 0. Due to this semester's extraordinary circumstances I will be flexible if you get sick, have a family emergency, etc.

Please contact me with extenuating circumstances that will prevent you from completing your work on time and we will work something out.

Grading scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70 –72.9: C-
67 –69.9: D+
60 –66.9: D
Below 60: E

Please note: Carmen Canvas, OSU's grading and class management software, does not round fractions up, and I do not manually round up grades.

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call **614-688-HELP** at any time if you have a technical problem.

Grading and feedback

For large weekly assignments, you can generally expect feedback within **7–14 days**.

E-mail

I will reply to e-mails within **24–48 hours on school days** (Monday through Friday).

Attendance, participation, and discussions

Credit hour and work expectation

This is a 4-credit-hour graduate course mixed with a 3-credit-hour undergraduate course. Ohio State policy in the University Board of Trustees Rule **3335-8-24 states:** One credit hour shall be assigned for each three hours per week of the average student's time, including class hours, required to earn the average grade of "C" in this course. Students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities) in addition to 6 hours of homework (reading and assignment preparation) to receive a C average.

How to spend your time in this course (a weekly breakdown)

Graduate Students: 4 Units = 12–16 hours of work per week

- 3 hours = class contact hours
- 4–12 hours = completing reading and viewing, writing, taking notes (first half of semester)
- 1 hour = working on research project or writing practice (first half of semester)
- 5–9 hours = completing reading and viewing, writing, taking notes (second half of semester)
- 4–5 hours = working on research project (second half of semester)

Undergraduate Students: 3 Units = 9 hours of work per week

- 2 hours = class contact hours
- 3–6 hours = completing reading and viewing, writing, taking notes (first half of semester)
- 1 hour = working on research project or writing practice (first half of semester)
- 4 hours = completing reading and viewing, writing, taking notes (second half of semester)
- 3 hours = working on research project (second half of semester)

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Weekly assignments**
  Consult the course schedule and Carmen for these.
- **Synchronous class sessions**
  Synchronous class sessions occur Mondays and Wednesdays from 8:30–10:00 a.m over Zoom. Students are expected to attend.
- **Office hours**

  If your question is something that you believe may be of interest to others in the class, please post to the "Ask the instructor" discussion board. Office hours are digital via Carmen Zoom. Information at top of syllabus
- **Attendance policy**
  - During COVID, the Department of Dance is increasing the absence policy from 10% to 20% absence allowance for the semester (our class meets twice a week, so that means 6 absences). For more information, see the Department of Dance COVID Handbook: https://dance.osu.edu/covid-19-department-dance-handbook. If there are accommodations needed beyond those absences that are COVID related, please file a form with Student Life Disability Services: https://slds.osu.edu/covid-19-info/covid-related-accommodation-requests/

- We will take this absence policy as a general guideline. I am more interested that you have the space you need to take this class well. Attendance will not figure into your grade this semester. However, if you are absent from too many classes, you will find that you will not be able to complete the assignments in a satisfactory manner. I invite you to find your own balance and to be responsible to the course and to each other.

- If you need to miss class for health or logistical reasons, please email me by 8:00 a.m. to let me know.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online and is not always appreciated in-person. I work very hard to provide a positive learning experience. Please keep this in mind and remain civilized and respectful in your class communications.

- **Citing your sources**: The style guide for the Department of Dance graduate programs is the Chicago Manual of Style. We will use the **author-date** format. You may purchase the book (17th edition) or use the e-book available on the library website.

  - *N.B.* Advanced undergraduate students taking this course under the 3490 number may use the MLA style guide edition under which they entered the BFA program, or they may use Chicago if they prefer.

- **Zoom is its own world**: We will be working together through Zoom. Please be generous with each other and challenge yourself to take risks and experiment. Please be patient with wi-fi, time delays, or other hiccups in the system.

- **Backing up your work**: Back up your work regularly to an external hard drive *and* to Box or OneDrive. I have no sympathy if you lose your work because you did not back it up.

- **A note about class material:** This course contains material that will challenge the way you think about, talk about, write about, and engage in dance on many levels of social, theoretical, and aesthetic articulation. Some material may be new for you, and some may be review. Some topics may stir up strong personal responses, and some may not. Everyone responds to topics in different ways. If a text, piece of choreography, or discussion point unexpectedly triggers an uncomfortable response for you, or if it challenges you in a new way, please meet the material on its own terms and engage with it in the most rigorous way you are able. Engaging fully with the material is not intended to change your core beliefs. Rather, it is about hearing what the authors, choreographers, professor, and your colleagues are saying in order to pursue the learning process of evaluating ideas, evidence, and conclusions, whether or not you agree with them. By critically examining how scholars and artists express their ideas, we can work to more skillfully express our own.

Other course policies

Student academic services

Student academic services offered on the OSU main campus
http://advising.osu.edu/welcome.shtml.

Student support services

Student support services offered on the OSU main campus http://ssc.osu.edu.

Academic integrity policy

Policies for this online course

- **Written assignments**: Your written assignments, including discussion posts, should be your own original work. In formal assignments, you will use Chicago author-date as appropriate. You are encouraged to ask a trusted person to proofread your assignments before you turn them in—but no one else should revise or rewrite your work.

- **Reusing past work**: In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you have explored in previous courses, please discuss the situation with me. I encourage you to build on your research agenda, and we can talk about how best to do this in this class.

- **Falsifying research or results**: All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.

Ohio State's academic integrity policy

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/.

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes

associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

COVID-19 and illness policies

All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (https://safeandhealthy.osu.edu), which includes wearing a face mask in any indoor or outdoor space and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses. The situation on the ground may change, so consult this website often to stay up to date on the policies and plans.

If *you* are too ill to participate in this course due to COVID-19 or another illness, please contact the instructor as soon as you are able prior to the next class meeting. Alternate assignments or extensions may be arranged.

If the *instructor* is too ill to teach the course for a period of time, the designated faculty backup for this course will step in. You will be notified via email from me, from the backup faculty, or from the Department of Dance as to the course of action.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator, Mollie Pierano, at titleix@osu.edu

Accessibility accommodations for students with disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen (Canvas) accessibility](#)
- Streaming audio and video
- Synchronous course tools

Your mental health!

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614- 292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273- TALK or at suicidepreventionlifeline.org

Course schedule (tentative)

How to read this course schedule:
- Everything listed under a date is what is happening on that date: the reading and assignments are due on that day.
- You may read first or view first. Please read the readings in the order listed.
- The author's name or [Internet Source] in **bold** tells you where to find the materials. Everything is also linked in the Modules section on Carmen.
- Consult the course bibliography at the end of the syllabus for the full bibliographic information for the readings.
- Sometimes the material for a class day is split across page breaks. Make sure you scroll to the next page to see all that is due on each day.

WEEK 1
January 11: Introduction to Course – Jewish Dance and Social Justice

January 13: Jewish and Israeli Dance – Some Definitions
Reading due:
Ingber "Introduction: Coming into Focus," pp. 1–22 (in Ingber *SIJD*)
Jackson "Searching for Movement Metaphors: Jewishness in American Modern and Postmodern Dance," pp. 357–375 (in Ingber *SIJD*)
Aldor "Naming it Jewish: The Dichotomy Between Jewish and Israeli Dance," pp. 377–389 (in Ingber *SIJD*) *(required for graduate students; optional for undergraduate students)*
Viewing due:
[YouTube] Vertigo Dance Company in *Null* (2011) by Noa Wertheim (60 minutes)
https://www.youtube.com/watch?v=G8qZEf9YOWw
Assignment due:
Movement description practice option on *Null*

WEEK 2
January 18: Martin Luther King, Jr. Day – Class will not meet.

January 20: Jewishness, Race, and Ethnicity
Reading due:
Kaye/Kantrowitz "Preface," pp. ix–xiii
Eichler-Levine "American Judaism and Race," pp. 192–204 *(required for graduate students; optional for undergraduate students)*
Shohat "The Invention of the Mizrahim," pp. 5–20

January 21: Attend Naomi Jackson lecture, 2:15–3:15 p.m. Eastern time. Separate Zoom link.

WEEK 3
January 25: Dance Practices in British Mandate Palestine
Reading due:
Spiegel Introduction pp. 1–20, Ch 3 pp. 97–131, and Ch 4 pp. 133–173 *(Ch 4 is required for graduate students and optional for undergraduate students)*
Viewing due:
[YouTube] Dance Festival at Kibbutz Dalia, 1947 (10 minutes)
https://www.youtube.com/watch?v=Np_M6Q0RIjQ

January 27: Israeli Folk Dance
Reading due:
Kaschl "Struggling for Modern Statehood: Authenticity, Gender, and a Twice Invented Tradition," pp. 36–96
Kaschl "Beyond Israel to New York: How to Perform 'Community' Under the Impact of Globalization," pp. 329–353 (in Ingber *SIJD*) *(required for graduate students; optional for undergraduate students)*
Viewing due:
[YouTube] Israeli folk dance at the 92nd Street Y (1 minute)
https://www.youtube.com/watch?v=ufYRDLje-Y0
[YouTube] Palestinian Dabke (4 minutes) https://www.youtube.com/watch?v=PTfgwxIzC_4
In-class viewing:
Night on the Sea of Galilee excerpt (10 minutes)

WEEK 4
February 1: Yemenite Folk Dance Traditions
Reading due:
Dahbany-Miraglia "American Yemenite Jewish Dance: The Old Timers and their Children," pp. 248–258
Roginsky "Nationalism and Ambivalence: Ethnicity, Gender, and Folklore as Categories of Otherness," pp. 237–258
Dahbany-Miraglia "Yemenite Jewish Immigration and Adaptation to the United States, 1905–1941," pp. 119–131 *(required for graduate students; optional for undergraduate students)*
Viewing due:
[YouTube] Yemenite Jewish Dance (don't worry about the narration; just watch the dancing)
https://www.youtube.com/watch?v=UpDECEjKen0

February 3: Inbal Dance Theater
Reading due:
Roginsky "Orientalism, the Body, and Cultural Politics in Israel: Sara Levi-Tanai and the Inbal Dance Theater," pp. 168–171
Kosstrin "Whose Jewishness? Inbal Dance Theater and American Cold War Spectatorship," pp. 31–58 *(required for graduate students; optional for undergraduate students)*
Viewing due:

[YouTube] *The Israeli Inbal Dance Theatre* (60 minutes total in 2 links)
https://www.youtube.com/watch?v=Xf-meL9ufcA
https://www.youtube.com/watch?v=95dyJoAFXZ8
Assignment due:
Writing Response: Naomi Jackson lecture

WEEK 5
This week: Take an online Gaga class (if you can't take it next week, take it next week).
Information on Carmen.

February 8: Batsheva Dance Company and Gaga
Reading due:
Aldor "The Borders of Israeli Contemporary Dance: 'Invisible Unless in Final Pain,'" pp. 81–97
Galili "Gaga: Moving beyond Technique with Ohad Naharin in the Twenty-First Century," pp. 360–392
Quinlan "Gaga as Metatechnique," pp. 26–43 *(required for graduate students; optional for undergraduate students)*
Viewing due:
[YouTube] *DecaDance* ([2000] 2010) by Ohad Naharin (75 minutes)
https://www.youtube.com/watch?v=D2jmN-A0D4c
Assignment due:
Movement description practice option on *DecaDance*

February 10: Barak Marshall and Danielle Agami
Reading due:
Roby Introduction, pp. 1–19, and Conclusion, pp. 171–177
[Vimeo] Read description of *1972* on https://vimeo.com/207567768 (watch full work below)
Slayton "Interview with Danielle Agami on Her New Video 'Reboot,' Dance, and Change" short piece https://www.ladancechronicle.com/interview-with-danielle-agami-on-her-new-video-reboot-dance-and-change/
Listening due:
[Dance In Israel] Interview with Barak Marshall: Dancing between Israel and America (Part 1) – podcast (30 minutes, transcript available on Carmen) –
https://www.danceinisrael.com/2009/11/interview-with-barak-marshall-dancing-between-israel-and-america-podcast-part-1/ *(required for graduate students; optional for undergraduate students)*
Viewing due:
[YouTube] *1972* (2015) by Barak Marshall for Inbal Dance Theater (30 minutes)
https://www.youtube.com/watch?v=aRf3x_gL4Xw
[Online] Look through Danielle Agami's website to get a sense of her work
https://www.ate9dancecompany.com/
Assignment due:
Movement description practice option on *1972*

WEEK 6
This week: Take an online Gaga class (if you did not take it last week, take it this week). Information on Carmen.

February 15: Some Queer Spaces in Jewish Dance
Reading due:
Sedgwick "Epistemology of the Closet," pp. 41–63 *(required for graduate students; optional for undergraduate students)*
Kosstrin "Queer Spaces in Anna Sokolow's *Rooms*," pp. 145–165
Viewing due:
[Carmen] *Rooms* (1954) by Anna Sokolow (30 minutes)
Assignment due:
Movement description practice option on *Rooms*

February 17: Sexy by all the Names
Reading due:
Schwadron Introduction pp. 1–25, Ch 1 pp. 27–50, Ch 4 pp. 109–131 *(Ch 4 is required for graduate students and optional for undergraduate students)*
Assignment due:
Research proposal

WEEK 7
February 22: Queerness and the State of Israel
Reading due:
Jackson "The Ethics of Binding," pp. 145–167 (in Roginsky and Rottenberg, eds)
Solomon "Viva la Diva Citizenship: Post-Zionism and Gay Rights," pp. 149–165 *(required for graduate students; optional for undergraduate students)*
Viewing due:
[Vimeo] *Send Off* (2015) by Jesse Zaritt (12 minutes) https://vimeo.com/119476847
[YouTube] "Diva" by Dana International, 1998 Eurovision (3 minutes)
https://www.youtube.com/watch?v=HAOza79e3f0 *(required for graduate students; optional for undergraduate students)*
Assignment due:
1. Movement description practice option on *Send Off*
2. Writing Response: Gaga class

February 24: Instructional Break. Class will not meet.

WEEK 8
March 1: Queering Israeli Dance: Niv Sheinfeld, Oren Laor, Idan Cohen
Reading due:
Galili *Contemporary Dance in Israel* "Niv Sheinfeld and Oren Laor," pp. 159–162 and "Idan Cohen," pp. 169–172

Lenkinski "Bending the Rules of Gender" https://www.jpost.com/arts-and-culture/entertainment/bending-the-rules-of-gender-335921
Listening due:
[Dance In Israel] Interview with Niv Sheinfeld and Oren Laor: An Interview with Dramatic Dancemakers – podcast (37 minutes, transcript available on Carmen) – https://www.danceinisrael.com/2008/12/niv-sheinfeld-and-oren-laor-an-interview-with-dramatic-dancemakers-podcast/ *(required for graduate students; optional for undergraduate students)*
Viewing due:
[Vimeo] *Retrospective* (2016) by Niv Sheinfeld and Oren Laor (4 minutes)
https://vimeo.com/175734754
[Vimeo] *Cowboy* (2015) promo by Niv Sheinfeld and Oren Laor (2 minutes)
https://vimeo.com/140895015
[YouTube] *Gender Bender* (2013) excerpt by Idan Cohen (4 minutes)
https://www.youtube.com/watch?v=ohnI7Fxl47U
[Carmen] Idan Cohen show reel (20 minutes)

March 3: Disability and Environmental Integrations: Vertigo Dance Company and Tamar Borer
Reading due:
Szobel "Choreographing the Disabled Body," pp. 55–74
Steinberg "Integrated Dance Gives Those with Disabilities an Equal Opportunity" by Jessica
        Steinberg (read short article and watch embedded videos)
https://www.timesofisrael.com/integrated-dance-gives-those-with-disabilities-an-equal-opportunity/
Viewing due:
[tamarborer.com] *Makom – A Place* (2013) by Tamar Borer Trailer (2 minutes)
https://tamarborer.com/Makom
[YouTube] *Birth of the Phoenix* (2004) by Noa Wertheim (45 minutes) *(required for graduate students; optional for undergraduate students)*
Assignment due:
Movement description practice option on *Makom* or *Birth of the Phoenix*

WEEK 9
March 8: Eskesta Dancing
Reading due:
Lille "Ethiopians in Israel: Their History and their Dance from Ethnic to Contemporary," pp. 183–
        197 *(required for graduate students; optional for undergraduate students)*
Baum "Eskesta in Israel," pp. 292–301
Ben-Porat Ch 4 "The Skin Color Effect: Police and the Jews of Ethiopian Descent," pp. 107–142
Webster-Kogan Ch 4 "Embodying Blackness through Eskesta Citizenship," pp. 104–132
        (required for graduate students; optional for undergraduate students)
Viewing due:
[YouTube] Enya and Abebe Belew (3 minutes)
https://www.youtube.com/watch?v=d9pbDSDBX-8

[YouTube] Ethiopian shoulder dancing (2 minutes)
https://www.youtube.com/watch?v=KLhRxspdMi8

March 10: Beta Dance Company and Dege Feder – Master Class and Discussion with Dege Feder
Reading due:
Eshel "A Creative Process in Ethiopian-Israeli Dance," pp. 352–387
[Carmen] Dege Feder on the Ethiopian National Project (short history):
https://www.enp.org.il/en/enpeople/Dege_Feder/
Lenkinski "Beta Dance Troupe Gets Bugged," *Jerusalem Post* (short review)
https://www.jpost.com/israel-news/beta-dance-troupe-gets-bugged-574819
Lenkinski "*Jalo* from the Other Side," *Jerusalem Post* (short review):
https://www.jpost.com/Israel-News/Culture/Jalo-from-the-other-side-517387
Viewing due:
[YouTube] Beta Dance Troupe tour (16 minutes)
https://www.youtube.com/watch?v=xniqbmcYyLg
[YouTube] *Opus for Heads* (2008) excerpt by Ruth Eshel (1 minute)
[YouTube] *HAhoo* (2014) by Dege Feder (15 minutes)
https://www.youtube.com/watch?v=X2N_566URdM
[YouTube] *Bug* (2019) excerpt by Dege Feder (3 minutes)
https://www.youtube.com/watch?v=qLRcxzQ21hg

WEEK 10
March 15: Israel-Palestine Relations
Reading due:
Tadmor "'There's No Peace, Let's Start to Create,'" pp. 73–94
Ophir "Performing Nationalism Between the Local and the Global," pp. 53–72
Rowe "Dance Education in the Occupied Palestinian Territories: Hegemony, Counter-
        Hegemony, and Anti-Hegemony," pp. 3–20 *(required for graduate students; optional for
        undergraduate students)*
Viewing due:
[Vimeo] "Meeting Point" with Rebeah Morkus and Ilanit Tadmor (6 minutes)
https://vimeo.com/82104816
[YouTube] Bridges performance on TEDx Jerusalem (8 minutes)
https://www.youtube.com/watch?v=iaLf-FDCsag

March 17: Jewish Bollywood
Reading due:
Greenberg "Breaking Taboos," pp. 29–31
Shenar "Bollywood in Israel," pp. 226–254 *(required for graduate students; optional for
        undergraduate students)*
Viewing due:
[Kanopy] *Shalom Bollywood: The Untold Story of Indian Cinema* (80 minutes)
https://osu.kanopy.com/video/shalom-bollywood
[YouTube] Yaarit Ovadia at Hoduyada 2016, Eilat, Israel (4 minutes)

https://www.youtube.com/watch?v=az3q0UGNMpE&list=UUaGJr0N9Tkwy29lE7RAffgg&index=
99
[YouTube] Vaibhav Vashishtha at Bollywood show in Ashkelon, Israel, 2017 (6 minutes)
https://www.youtube.com/watch?v=NzpKgVGEhQQ&list=UUaGJr0N9Tkwy29lE7RAffgg&index=
63

WEEK 11
March 22: Research Workshop
Assignment due:
Graduate students: Annotated Bibliography plus Statement of Argument, Revised Research
        Questions, Paraphrase (2 sources), Movement Description
Undergraduate students: Annotated Bibliography, Revised Research Questions, Paraphrase (1
        source), Movement Description

March 24: Argentine Contexts
Reading due:
Szperling "Jewish Argentine Princess (The Sequel)," pp. 69–74
Fortuna Ch 1 pp. 31–53 and Ch 3 pp. 79–107 *(Ch 3 is required for graduate students and
        optional for undergraduate students)*
Viewing due:
View all videos referenced in the Fortuna chapters on the OUP companion website
Assignment due:
Writing Response: Dege Feder master class

March 25: Attend master class with Danielle Agami, 3:30–5:00 p.m. Separate Zoom link.

WEEK 12
March 29: Dancing Jewish in the United States I
Reading due:
Rossen Introduction, Prelude, and Act I, pp. 1–138 *(all chapters required for graduate students;
        undergraduate students are required to read Introduction, Ch 1, and Ch 2 with the rest
        optional)*
Viewing due:
View all videos referenced in the chapters on the OUP companion website

March 31: Instructional Break. Class will not meet.

April 2: Dancing Jewish in the United States II (N.B.: This is a Friday.)
Reading due:
Rossen Act II and Curtain Call, pp. 141–249 *(all chapters required for graduate students;
        undergraduate students are required to read Ch 4 and Conclusion with the rest optional)*
Viewing due:
View all videos referenced in the chapters on the OUP companion website
Assignment due:

Writing Response: Danielle Agami master class

WEEK 13
April 5: Tikkun Olam I: Workers Dance Movement
Reading due:
Graff Ch 3 "Dancing Red," pp. 51–75
Foulkes "Angels 'Rewolt!'" pp. 233–252
Optional Assignment due:
If you would like me to give you feedback on a working draft of your final paper, please turn it in today.

April 7: The Holocaust in Context
Reading due:
Karina and Kant Part II, pp. 70–163 *(all pages required for graduate students; undergraduate students are required to read pp. 70–84, 97–108, 124–135 with the rest optional)*
Ingber "Vilified or Glorified?" pp. 251–277
Viewing due:
[YouTube] *Olympia – Festival of Beauty* (1936) excerpt by Leni Riefenstahl (N.B.: This is a Nazi propaganda film.) View 0:00–25:00 and 32:00–34:00
https://www.youtube.com/watch?v=zHN8Jwku1Nc&vl=en

WEEK 14
April 12: Dances about the Holocaust
Reading due:
Kosstrin *Honest Bodies* Ch 5, pp. 213–227 (N.B.: start at "Diverging Discourses" section)
        (required for graduate students; optional for undergraduate students)
Banes "Meredith Monk: Homemade Metaphors" pp. 148–167
Viewing due:
[Dance in Video] *Dreams* (1961) by Anna Sokolow (30 minutes)
https://proxy.lib.ohio-state.edu/login?url=https://video.alexanderstreet.com/watch/dreams
        (required for graduate students; optional for undergraduate students)
[Carmen] *Quarry* (1976) by Meredith Monk (90 minutes)

April 14: Dances that Use the Holocaust to Address the AIDS Pandemic
Reading due:
Samuel "Between Time and Timelessness in *Book of Days*," pp. 9–29
Albright Ch 4 "Dancing Bodies and the Stories They Tell," pp. 119–149 (focus on Dorfman)
        (required for graduate students; optional for undergraduate students)
Viewing due:
[Carmen] *Book of Days* (1988) by Meredith Monk (75 minutes)
[Carmen] *Sleep Story* (1987) by David Dorfman (7 minutes) *(required for graduate students; optional for undergraduate students)*

WEEK 15
April 19: Tikkun Olam II: Anna Halprin and Liz Lerman
Reading due:
Ross "Anna Halprin and the 1960s," pp. 24–50 *(required for graduate students; optional for
        undergraduate students)*
Cohen-Cruz "Speaking Across Communities," pp. 213–225
Viewing due:
[Carmen] *Parades and Changes* (1965) by Anna Halprin (36 minutes) *(required for graduate
        students; optional for undergraduate students)*
[Dance in Video] *Liz Lerman: The Shipyard Dance* (60 minutes)
http://search.alexanderstreet.com.proxy.lib.ohio-state.edu/view/work/1665796

April 21: Dancing Jewish in the United States III: Ze'eva Cohen and Adam McKinney
Reading due:
Aloff "From a Woman's Recollections as an Israeli Outsider," p. AR37
[Carmen] "Drones Onstage? Choreographer Waltzes Across Genre, Media, and Technology" by
        Lisa Klug (read article and watch embedded videos)
https://www.timesofisrael.com/drones-onstage-choreographer-waltzes-across-genre-media-
and-technology/
Viewing due:
[Dance in Video] *Ze'eva Cohen: Creating A Life in Dance* (60 minutes)
https://proxy.lib.ohio-state.edu/login?url=https://video.alexanderstreet.com/watch/ze-eva-
cohen-creating-a-life-in-dance *(required for graduate students; optional for undergraduate
students)*
[Dance in Video] *Mothers of Israel* (1975) by Margalit Oved, performed by Ze'eva Cohen (30
        minutes)
https://proxy.lib.ohio-state.edu/login?url=https://video.alexanderstreet.com/watch/mothers-
of-israel-1975
[Dance in Video] *Negotiations* (2000) by Ze'eva Cohen (11 minutes)
https://proxy.lib.ohio-
state.edu/login?url=https://video.alexanderstreet.com/watch/negotiations-1996
[Carmen] *HaMapah/The Map* excerpt by Adam McKinney (2 minutes)
https://www.dnaworks.org/hamapah-the-map
In class:
A portion of class will be dedicated to filling out course evaluations. Please have your laptop,
tablet, or smart phone ready to complete the course evaluation, and your device on which you
use DUO to satisfy the two-layer authentication. Course evaluations are located under Student
Evaluation of Instruction in Carmen.

Finals week: The University-assigned exam period for this course is 8:00–9:45 a.m. on Tuesday,
April 27. Class will not meet. Final research paper due by 5:00 p.m. on Tuesday, April 27.

Research paper components

Formatting requirements for written components:
Text: 1" margins, Times New Roman 12-point font; last name and page numbers, upper right-hand corner
Spacing: alignment – left; text line spacing – double; paragraph "after" – 0
Style Manual and Citations: Chicago author-date
Heading with your name, professor's name, class, and date: upper left of first page only
Title: Centered after heading and before you begin your text. Pick a snazzy title that reflects the content of your paper. It may change over the course of the project. Do not use the title Working Draft or Final Paper.
Length: 10–15 pages *(graduate students)* or 8–10 pages *(undergraduate students)*
N.B. If your papers are less than 8 or 10 full pages respectively, or if you are missing a full Works Cited list, you will not receive full credit for the assignment.

Commitment to a Research Topic:
Write one 4–6 sentence paragraph explaining what you want to research in this paper and why.

Research Questions:
These are meant to show how your project might develop, and are informed by your preliminary reading on your topic. You may have three questions of equal weight, or one main question with two clarifying questions. Be prepared for these questions to change over the course of your research and writing.

Annotated Bibliography:
Your initial bibliography must have at least ten sources, of which two are video. At least six sources must be secondary scholarship, of which at least four must be drawn from the MFA core reading list (PhDs may use the MFA or PhD core reading list) or the course syllabus. *(For undergraduate students: the initial bibliography must have at least seven sources, of which two are video and of which at least three are secondary scholarship.)*
Each entry includes:
A. The correct Chicago author-date information for that source, with proper punctuation and spacing
B. An annotation of 2-3 sentences that includes:
	1. Identification of the source (book, article, video) and summary of its main points (book/article) or contents (video). *Please note that this summary must be in your own words based on your own reading/viewing of the source; this summary may not come from a book's dust jacket or the library record.*
	2. Why/how this source is relevant to your project.

Statement of Argument:
Your statement of argument is 1–3 sentences in length. You may flesh it out into a paragraph if that helps with your thinking process. You will eventually refine this once you have more fully

engaged with your source materials. Ask yourself: What is my paper about? And, What is it *really* about?
Resource: See Wendy Belcher on Argument, pp. 82–91 **[Carmen]**
Revised Research Questions:
These are meant to show how your statement of argument might develop, and are informed by the preliminary reading you completed to write your annotations.

Paraphrase:
For each of two big ideas that come from your two main secondary sources, include the following:
1. The direct quote from your source of this main idea.
2. Three different ways to paraphrase this idea.
Resource: See Wendy Belcher on Paraphrase, pp. 160–163 **[Carmen]**
Resource: See Joseph Williams and Gregory Colomb on Paraphrase, pp. 124–127 **[Carmen]**

Movement Description:
Write 1–2 pages of analytical movement description of one of the dances you will discuss in your final paper.

Working Draft and Final Paper Works Cited:
Your Works Cited list for your working draft and final paper do not need annotations. They must contain ten sources in the annotated bibliography at a minimum, and will likely expand to fifteen or so sources.

Your Final Paper will be evaluated based on the following:

1. A clearly stated argument that begins in your introduction and remains clear throughout your paper through topic sentences and supporting evidence.
2. Clarity of your main argument, methodology or theoretical framework, and source material.
3. Targeted evidence in the body of your paper to support your argument. This evidence includes primary and secondary sources, as well as movement description as a primary source. The movement description may come from film you view, from performances that you see during the semester, from field notes, or from embodied experiences.
4. A conclusion or manner of resolving your paper that shows how your argument has developed, points to future directions, and gives your paper a place to land.
5. Correct grammar, spelling, and punctuation. *N.B. If the first two pages of your paper have six or more typos, I will not read beyond the third page, and will grade your paper based on those three pages.*

When you upload your paper to Carmen, you will receive the Turnitin report. If you have more than a 15% match, rework some of your assertions around your quoted material to get more of your own words into your paper. You may submit as many drafts to Carmen as you like before the deadline to work on your "originality" percentage.

Your Final Paper will be graded on the **MFA Research Paper Rubric** in the Department of Dance Graduate Program Handbook. A copy is available on Carmen.

Please do not include images in your written documents.

Working Draft (optional)
Your **working draft** is just that: a draft on which you are working and will continue to work. It is a 7–9-page *(graduate students)* or 5–7-page *(undergraduate students)* version of what will become your final paper. It must include an introduction with thesis statement, complete paragraphs that compose the body of the paper, a working conclusion, and your Works Cited list (no annotations). It is *not* a rough draft, and should not read as one. If you would like feedback on your paper, you may turn in the working draft. It is optional.

Course bibliography

Albright, Ann Cooper. 1997. *Choreographing Difference: The Body and Identity in Contemporary Dance*. Middletown: Wesleyan University Press.

Aldor, Gaby. 2003. "The Borders of Israeli Contemporary Dance: 'Invisible Unless in Final Pain.'" *Dance Research Journal* 35(1): 81–97.

——. "Naming it Jewish: The Dichotomy Between Jewish and Israeli Dance." In *Seeing Israeli and Jewish Dance*, edited by Judith Brin Ingber, 377–389. Detroit: Wayne State University Press.

Aloff, Mindy. 2000. "From a Woman's Recollections as an Israeli Outsider." *New York Times*, April 9, AR37.

Banes, Sally. 1987. *Terpsichore in Sneakers: Post-Modern Dance*. Middletown: Wesleyan University Press.

Baum, Rob. "Eskesta in Israel." 2001. In *Performing Democracy: International Perspectives on Urban Community-Based Performance*, edited by Susan C. Haedicke and Tobin Nellhaus, 292–301. Ann Arbor: The University of Michigan Press.

Ben-Porat, Guy and Fany Yuval. 2019. *Policing Citizens: Minority Policy in Israel*. Cambridge: Cambridge University Press.

Cohen-Cruz, Jan. 2001. "Speaking Across Communities: The Liz Lerman Dance Exchange." In *Performing Democracy: International Perspectives on Urban Community-Based Performance*, edited by Susan C. Haedicke and Tobin Nellhaus, 213–225. Ann Arbor: University of Michigan Press.

Dahbany-Miraglia, Dina. 1987. "Yemenite Jewish Immigration and Adaptation to the United States, 1905–1941." In *Crossing the Waters: Arabic-Speaking Immigrants to the United States before 1940*, edited by Eric J. Hooglund, 119–131. Washington, DC: Smithsonian Institution Press.

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Eshel, Ruth. 2011. "A Creative Process in Ethiopian-Israeli Dance: Eskesta Dance Theater and Beta Dance Troupe." *Dance Chronicle* 34: 352–387.

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——. "Vilified or Glorified?: Nazi versus Zionist Views of the Jewish Body." In *Seeing Israeli and Jewish Dance*, edited by Judith Brin Ingber, 251-277. Detroit: Wayne State University Press.

Fortuna, Victoria. 2019. *Moving Otherwise: Dance, Violence, and Memory in Buenos Aires*. New York: Oxford University Press.

Foulkes, Julia L. 2000. "Angels 'Rewolt!'": Jewish Women in Modern Dance in the 1930s." *American Jewish History* 88 (2): 233–252.

Galili, Deborah Friedes. 2012. *Contemporary Dance in Israel*. Bilbao, Spain: Interdanza Kultur Elkartea.

——. 2015. "Gaga: Moving beyond Technique with Ohad Naharin in the Twenty-First Century." *Dance Chronicle* 38: 360–392.

Graff, Ellen. 1997. *Stepping Left: Dance and Politics in New York City, 1928-1942.* Durham: Duke University Press.

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Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title:

Carmen Use

Please use the required [ASC's distance learning course template](#). For more on use of Carmen: [Common Sense Best Practices](#).

☐ A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

☐ Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

☐ Syllabus is consistent and is easy to understand from the student perspective.

☐ Syllabus includes a schedule with dates and/or a description of what constitutes the beginning an end of a week or module.

☐ If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

☐ Regular instructor communications with the class via announcements or weekly check-ins.

☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.

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☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.

☐ Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the Quality Matters rubric. For information about Ohio State learning technologies: Toolsets.

☐ The tools used in the course support the learning outcomes and competencies.

☐ Course tools promote learner engagement and active learning.

☐ Technologies required in the course are current and readily obtainable.

☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments (optional):

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning (optional):

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Workload Estimation

For more information about calculating online instruction time: ODEE Credit Hour Estimation.

☐ Course credit hours align with estimated average weekly time to complete the course successfully.

☐ Course includes direct (equivalent of "in-class") and indirect (equivalent of "out-of-class") instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

☐ In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

For more information or a further conversation, contact the accessibility coordinator for the College of Arts and Sciences. For tools and training on accessibility: Digital Accessibility Services.

☐ Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.

☐ Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

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Additional comments (optional):

Academic Integrity

For more information: Academic Integrity.

☐ The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:

☐ Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

Frequent, Varied Assignments/Assessments

For more information: Designing Assessments for Students.

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

☐ Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.

☐ Variety of assignment formats to provide students with multiple means of demonstrating learning.

☐ Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

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Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

Community Building

For more information: Student Interaction Online.

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

☐ Opportunities for students to interact academically with classmates through regular class discussion or group assignments.

☐ Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.

☐ Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

Transparency and Metacognitive Explanations

For more information: *Supporting Student Learning.*

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

☐ Instructor explanations about the learning goals and overall design or organization of the course.

☐ Context or rationale to explain the purpose and relevance of major tasks and assignments.

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☐ Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.

☐ Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.

☐ Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.

☐ Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

Syllabus and cover sheet reviewed by   on

Reviewer Comments:

Additional resources and examples can be found on ASC's Office of Distance Education website.

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