

## Term Information

Effective Term Spring 2023

## General Information

Course Bulletin Listing/Subject Area Dance  
Fiscal Unit/Academic Org Dance - D0241  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5003  
Course Title African and Afro-diasporic Dance Forms Level 3  
Transcript Abbreviation African Level 3  
Course Description Intermediate-advanced course for Dance majors and graduate students. The course will offer an in-depth understanding and embodiment of Polyrhythm, polycentric techniques, and the multiple marker systems of Wango, Ndiass Pelobel and Rippo from the Pulaar people in the northern part of Senegal and Faass from the Wolof people in central Senegal.  
Semester Credit Hours/Units Fixed: 1

## 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? No  
Grading Basis Letter Grade  
Repeatable Yes  
Allow Multiple Enrollments in Term Yes  
Max Credit Hours/Units Allowed 10  
Max Completions Allowed 10  
Course Components Laboratory  
Grade Roster Component Laboratory  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites Enrollment in undergraduate Dance major or graduate Dance program. All others by permission.  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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<b>Subject/CIP Code</b>	50.0301
<b>Subsidy Level</b>	Doctoral Course
<b>Intended Rank</b>	Junior, Senior, Masters, Doctoral

## Requirement/Elective Designation

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

## Course Details

### **Course goals or learning objectives/outcomes**

- Proficiency with conceptual, technical, and artistic skills necessary to advance to African and Afro-diasporic Dance Forms Level 4.

Effective understanding and embodiment Polyrythm and polycentrism.

- Confirmed awareness of the cultural context, meanings, and purpose of Wango, Ndiass Pelobel, Rippo, and Faas.

Fluency with spatial orientation, dynamic range, and rhythm in movement and movement sequences.

- Strength, speed, efficiency, creativity, and stamina.

Effective ability to embody and be creative with African-based movement in a unique and personal way.

- Confirmed understanding of the cypher culture.

Effective ability to improvise in a framed movement vernacular.

- Confirmed ability to convey concepts about the history, context, and cultural meanings of each dance.

Openness, understanding, and intellectual/cultural sophistication when discussing social, and cultural issues relating to the dancing body

**Content Topic List**

• WEEKS ONE TO THREE

Introduction to course

Basic course material

• WEEK FOUR

Continue basic course material

Assignment #1 due

• WEEKS FIVE TO EIGHT

Increased length of exercises, heightened demands on strength, coordination, and articulation

Mid-semester progress check-in with instructor

• WEEK NINE

Continued longer exercises

Assignment #2 due

• WEEKS TEN TO THIRTEEN

Increased length and complexity of exercises, heightened demands on strength, coordination, articulation, and artistry

• WEEK FOURTEEN

Continued longer and more complex exercises

Assignment #3 due

No

**Sought Concurrence**

**Attachments**

- 5003\_African and Afro-diasporic Dance Forms 3 template.docx: Sample template syllabus

*(Syllabus. Owner: Schmidt, Amy Esther)*

- Curriculum Map BFA 2022.xlsx: curriculum map update

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

- 5190 Spec Top (22424) SP22 Ndiaye.docx: past offering of development course

*(Syllabus. Owner: Schmidt, Amy Esther)*

- African concurrence AAAS.pdf: concurrence

*(Concurrence. Owner: Schmidt, Amy Esther)*

**Comments**

- Please request concurrence from AAAS *(by Vankeerbergen, Bernadette Chantal on 07/20/2022 12:43 PM)*
- Since being hired as faculty in AU20, Prof. Momar Ndiaye and other instructors have been developing our African curriculum. This new course (along with forthcoming Dance 4003, 5003, 5004) is the request to make it a permanent part of our BFA and MFA programs, and not a special offering. We now have several tenured faculty with African movement practice expertise alongside local community professionals as regular lecturers. *(by Schmidt, Amy Esther on 07/04/2022 03:45 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Schmidt, Amy Esther	07/04/2022 03:45 PM	Submitted for Approval
Approved	Anderson, Charles Odell	07/04/2022 04:50 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	07/20/2022 12:43 PM	College Approval
Submitted	Schmidt, Amy Esther	09/01/2022 02:56 PM	Submitted for Approval
Approved	Anderson, Charles Odell	09/02/2022 06:19 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/20/2022 11:57 AM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/20/2022 11:57 AM	ASCCAO Approval

# SAMPLE SYLLABUS

The Ohio State University  
Department of Dance  
Semester / Year

Instructor's name  
Contact  
Office hours

## Dance 5003

### African and Afro-diasporic Dance Forms Level 3

Studio Laboratory, 1 credit hour

Undergraduate and Graduate

Mon/Wed or Tues/Thurs 10:20am-12:00pm (1hr 40min) or

Mon/Wed or Tues/Thurs 5:20-6:50pm (1hr 30min)

Sullivant Hall Studio 370 or 390

### Course Description

African and Afro-diasporic Dance Forms Level 3 is an intermediate-advanced course for Dance majors and graduate students. The course will **offer an in-depth understanding and embodiment of Polyrhythm, polycentric techniques, and the multiple marker systems** of Wango, Ndiass Pelobel and Rippo from the Pulaar people in the northern part of Senegal and Faass from the Wolof people in central Senegal. In this class, students will learn how to discern the specifics of these different complex rhythms, as well as the intricate movement vocabulary. Students will also learn about the complex history of the Wolof and the Pulaar and sociocultural meaning these dances carry with them.

### Course Goals and Objectives

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

- Proficiency with conceptual, technical, and artistic skills necessary to advance to African and Afro-diasporic Dance Forms Level 4.
- Effective understanding and embodiment Polyrhythm and polycentrism.
- Confirmed awareness of the cultural context, meanings, and purpose of Wango, Ndiass Pelobel, Rippo, and Faas.
- Fluency with spatial orientation, dynamic range, and rhythm in movement and movement sequences.
- Strength, speed, efficiency, creativity, and stamina.
- Effective ability to embody and be creative with African-based movement in a unique and personal way.
- Confirmed understanding of the cypher culture.
- Effective ability to improvise in a framed movement vernacular.
- Confirmed ability to convey concepts about the history, context, and cultural meanings of each dance.
- Openness, understanding, and intellectual/cultural sophistication when discussing social, and cultural issues relating to the dancing body

# SAMPLE SYLLABUS

## Course Content and Procedures

Content:

This course meets twice a week for studio practice. Our time will be spent dancing, researching, participating in short discussion, and completing assignments. Movement material will be presented through demonstration and description. Practice and repetition are the primary means of learning. Dance sessions will consist of a warm-up, across-the-floor exercises, original movement combinations of traditional dances, and improvisations.

- movement concepts and vocabulary from African dance forms.
- movement experiences that build upon a solid technical basis for further study in dance
- analysis, correction, demonstration, and exploration of course material
- discussion about African cultures, histories, and socio-political concepts
- creative studio-based material that develops presence and personal expression through the execution of movement.

Procedures: may include, but are not limited to the following: [*Select from the following list or insert other procedures here*]

- Warm-up exercises
- Across the floor exercises
- Combinations
- Reading
- Discussions
- Observations
- Reflection or Response Papers
- Presentations and/or showing
- Practical application of course concepts

## Requirements and Evaluation

Requirements: may include, but are not limited to the following: [*Select from the following list or insert other requirements here*]

- Participation/Effort
- Skills/Knowledge
- Improvement
- Completion of all assignments and exams.

Evaluation [*adjust as necessary*]

- |                                 |     |     |
|---------------------------------|-----|-----|
| 1. Participation/Effort         | 20% |     |
| 2. Skills/Knowledge/Improvement |     | 70% |
| 3. Assignments                  | 10% |     |

## **Attendance**

# SAMPLE SYLLABUS

Students may miss 10% of the classes (three total for classes meeting twice weekly). Absence from more than 10% of classes will affect the final grade by lowering it five points for each additional absence. These absences include excused (e.g. illness) and unexcused (e.g. not in the mood) absences. Make-up classes are not allowed. Communication with the instructor is very important.

## **Participation**

Students are expected to take the entire class. Students who must observe class due to illness or injury will complete a written observation or suitable alternative assignment, such as musical accompaniment. Three full observations equal one absence in the final grade.

If students stop participating in a class, they will not rejoin the class that day, and an explanation will be given to the instructor after class. Partial participation will be monitored and factor into the final grade. Communication with the instructor is very important.

## **Promptness**

Students arriving after the roll call are tardy and may be asked to sit out for the safety and injury prevention of themselves and others. Three tardies constitute an absence in the final grade. Communication with the instructor is very important.

## **Grading Scale**

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-66	D
Below 60	E

## **Required and Recommended Texts**

Mandiani Drum and Dance: Djimbe Performance and Black Aesthetics from Africa to the New World by [Mark Sunkett \(Links to an external site.\)](#).

*[Insert additional texts here as needed]*

## **Bibliography**

Diallo, Yaya, and Mitchell Hall. 1989. The Healing Drum: African Wisdom Teachings. Rochester, VT: Destiny Books. Chapter 9 pg. 105-118

~ available on Amazon.com or in the Ohio State Music and Dance Library in the 18th Avenue Library.

# SAMPLE SYLLABUS

Gottschild, Brenda Dixon. Digging the Africanist presence in American performance: dance and other contexts. Westport, CT, Praeger, 1998.

Sklar, Deirdre. "Five Premises for a Culturally Sensitive Approach to Dance," Dance Critics Association News (Summer 1991).

Asante, Molefi Kete, ed. African Culture: The Rhythms of Unity. Westport: Greenwood Press.

Chernoff, John Miller. African Rhythm and African Sensibility. Chicago: University of Chicago Press.

Dunham, Katherine. Dances of Haiti. Los Angeles: University of California Press.

Emery, Lynne Fauley. Black Dance From 1619 to Today. Princeton: Princeton Book Company.

Malone, Jaqui. Steppin on the Blues: The Visible Rhythms of African American dance. Chicago: University of Illinois Press.

Thompson, Robert Ferris ed.. African Art in Motion: Icon and Act. Los Angeles: University of Los California Press.

Welsh-Asante, Kariamu, ed. African Dance: An Artistic, Historical and Philosophical Inquiry. Trenton: African World Press.

*[Insert additional entries here]*

## Academic Misconduct

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

## Disability Services

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's [request process](#), managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately



# SAMPLE SYLLABUS

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](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

## **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](http://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](http://suicidepreventionlifeline.org).

## **Physical and Mental Health:**

As a student, your health and wellness can have an impact on your academic success. Common wellness concerns during your time at the university may include high levels of stress, sleep and diet behaviors, alcohol and other drug use, depression and anxiety, and interpersonal relationship issues. The Office of Student Life has numerous resources and services available to you at no charge to help you address those concerns.

You can learn more about health and wellness resources available on campus by visiting the websites for the [Student Wellness Center](#), [Wilce Student Health Center](#), [Recreational Sports](#) and [Counseling and Consultation Service](#). For students in recovery or seeking recovery from substance use disorders, learn more about support on campus by visiting the [Collegiate Recovery Community](#). For students facing food insecurity, learn more about the free on-campus food pantry by visiting the [Buckeye Food Alliance](#). For students interested in speaking with a peer to learn more about campus resources, call the [Buckeye Peer Access Line](#). For students interested in meeting with a peer and setting holistic wellness goals, learn more about [Wellness Coaching](#).

# SAMPLE SYLLABUS

## **Diversity, Inclusion, Bias Reporting**

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.

The [Bias Assessment and Response Team \(BART\)](#) receives, monitors, refers, and as necessary, coordinates university responses to hate and bias-related incidents that impact all or a significant portion of the university community. Incidents may involve bias or hate as a result of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, sexual orientation or veteran status. BART is not intended to replace or subordinate any existing processes for reporting and addressing acts of discrimination, harassment, or violence, including but not limited to, processes of the Office of Human Resources, OSU Police, and Office of Student Conduct.

## **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](mailto:titleix@osu.edu).

## **Topical Outline** [*adjust as necessary*]

### WEEKS ONE TO THREE

1. Introduction to course
2. Basic course material

### WEEK FOUR

1. Continue basic course material
2. Assignment #1 due

# SAMPLE SYLLABUS

## WEEKS FIVE TO EIGHT

1. Increased length of exercises, heightened demands on strength, coordination, and articulation
2. Mid-semester progress check-in with instructor

## WEEK NINE

1. Continued longer exercises
2. Assignment #2 due

## WEEKS TEN TO THIRTEEN

1. Increased length and complexity of exercises, heightened demands on strength, coordination, articulation, and artistry

## WEEK FOURTEEN

1. Continued longer and more complex exercises
2. Assignment #3 due

## EXAM WEEK

1. No class or exam



**DANCE 5190:**  
**Intermediate-Advance Patrimonial West African Dances**

1 credit hour

Tuesdays and Thursdays 10:15am-11:55am  
390-370 Sullivant Hall

**Rational:**

There are more than a thousand different ethnic groups in Africa and each group has at least one patrimonial dance passed down from one generation to the next. This is reflected in the immense amount of cultural knowledge that exists in terms of music, movement, rhythm, and history in African societies, as well as an emphasis on participating in traditional arts. African dances are drawn from powerful set of ancestral traditions that celebrate life and nature. These dance forms develop physical awareness and an integrated knowledge of body and mind. We must learn them with a deep respect for their meanings, their places of origins, and for those who pass them on in the oral traditions that surround them.

**Course Description**

This intermediate to advanced Patrimonial African dance course will offer an in-depth investigation of Wango, Ndiass Pelobel and Rippo from the Pulaar people in the Northern part of Senegal, and Faass from the Wolof people in Central Senegal. The Wolof represent about forty five percent of the Senegalese population, and the Pulaar about twenty percent. The Pulaar find their origins at the intersection of the Fulani and the Wolof. As the result, dances from the Wolof and the Pulaar share many physical and technical commonalities yet fulfilling different social functions. In this class students will learn how to discern the specifics of these different complex rhythms as well as the intricate movement vocabulary. Students will also learn about the complex history and sociocultural meaning these two dances carry with them.

**Course Goals and Objectives**

At the successful completion of the course the student will demonstrate effectiveness and accuracy in the execution of each technique in terms of movement and rhythm, as well as the ability to solo improvise in a cypher. Students will also be able to convey concepts about the history, context, and cultural meanings of each dance.

**Requirements and Evaluation**

**Requirement:**

- Facemasks are to be always worn in class,
- Absolutely NO GUM,
- Please keep your cell phones and smart watches off. No texting in class etc.
- Completion of all assignments
- Prompt arrival and regular attendance
- Come to class updated. If you miss a class, it is your responsibility to get an update from your classmates. I will not disturb the class-flow to go over material you missed.
- Active participation and full engagement with movement material
- Artistry, creativity, and ability to collaborate.
- Proper attire: Please wear comfortable and appropriate dance clothes.

**Evaluation:**

- **Student Agency (40%)**

**The quality and consistency of effort are crucial to increase physical skills. This portion of the grade will be based on self-discipline, work ethic (10%), consistency of work and attention (10%), openness and responsiveness to corrections and new material (10%), class participation and sense of community (10%).**

- **Artistry, creativity, and skills (50%)**

**Success in this area will be determined by the accomplishment and integration of the course objectives (Artistry, Technical accuracy, Coordination, Musicality, Concepts and Names).**

**At the end of each dance section in this course, Students will be required to conceptualize and accurately execute a solo. Each solo will be worth 25%.**

- **Reflection Paper 10%. You will be required by the end of the semester to write a 2 page reflection paper.**

### **Attendance**

Students may miss 10% of the classes (three total for this class). Absence from more than 10% of classes Each absence after that brings the grade down by a "mark" - for example from a B+ to a B. These absences include excused and unexcused absences. Make-up classes are not allowed. In case students need an accommodation due to Covid-19 or any other illness, they will be required to go through the SLDS (info are below).

### **Mode of delivery**

This course will be delivered in person. In case students are unable to attend class in person due to positive diagnose or need for quarantine there will be the option of taking class via Zoom after showing proof of a positive Covid test.

**Please note that the zoom window will only be open for students in quarantine due to Covid-19 and will not be available for other matters.**

### **Participation**

Students are expected to take the entire class. If they cannot dance due to illness or injury, they will be assigned to play drums with the musicians or complete a written observation if they are able to play music. Three full observations equal one absence in the final grade.

If students stop participating in a class, they will not rejoin the class that day, and an explanation will be given to the instructor after class. Partial participation will be monitored and factor into the final grade.

### **Promptness**

Students arriving after the roll call are tardy and may be asked to sit out. Three tardies constitute an absence in the final grade.

Student attendance is highly encouraged as well as inclusion in discussion and relative questions for clarity, appropriateness, and respect for this art form worldly influences.

### **Grading Scale**

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-66	D
Below 60	E

### **Recommended Texts:**

**Mandiani Drum and Dance: Djimbe Performance and Black Aesthetics from Africa to the New World by [Mark Sunkett](#).**

## **Important Statements:**

### **Health and safety**

All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance.

### **Academic Misconduct**

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

### **Disability Services (SLDS)**

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](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### **Touch statement**

The teaching of dance technique or movement regularly uses touch as a mode of instruction, and correction. As the instructor of this class, I believe in the use of judicious physical corrections in addition to demonstration and verbal instruction as effective teaching tools but more often, use of touch is more useful than verbal instructions. However, I also wish to be sensitive to the needs of my students. Therefore, I am alerting you to the fact that I may touch you as part of your instruction in this class. I may touch the back of your neck, head, shoulders, rib cage, hip joint, behind the knee, etc. If for any reason you find yourself uncomfortable with the use of touch, feel free to communicate with me.

### **Student Wellness: 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](http://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](http://suicidepreventionlifeline.org).**

### **Diversity, Inclusion, Bias Reporting**

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The [Bias Assessment and Response Team \(BART\)](#) receives, monitors, refers, and as necessary, coordinates university responses to hate and bias-related incidents that impact all or a significant portion of the university community. Incidents may involve bias or hate as a result of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, sexual orientation or veteran status. BART is not intended to replace or subordinate any existing processes for reporting and addressing acts of discrimination, harassment, or violence, including but not limited to, processes of the Office of Human Resources, OSU Police, and Office of Student Conduct.

### **Sexual Civility and Conduct**

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### **Value of Student Evaluation of Instruction (SEI)**

Please take the time to complete your SEIs for your dance courses. The feedback helps all of us know what our best practices are, where there might be gaps, and how you are engaging. The numerical and the discursive sections are necessary and useful, all the more so if MOST or ALL of you do them. We take your feedback seriously, and we use it as part of annual reviews of faculty, course development, and assessment of our programs.

You can find instructions for doing it on your smart phone through the OSU app here [https://registrar.osu.edu/faculty/sei/student\\_view\\_mobile\\_sei.pdf](https://registrar.osu.edu/faculty/sei/student_view_mobile_sei.pdf)

Other information is available here: <https://registrar.osu.edu/faculty/sei/studentinstructions.asp>

### **Disclaimer:**

- *Physical activities might imply some risk of injuries such as bruises, muscular sprains and strains, broken bones and concussions. You are responsible for your own safety and physical well-being. Your focused attention to the warm-up exercises and the classroom procedures and rules are critical to preventing injuries and creating a healthy physical practice. The instructor will offer tools to promote safety in the studio.*
- *This syllabus might be subject to some changes. You will be notified in class or by email in case the syllabus changes.*



## Schmidt, Amy

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**From:** Adeeko, Adeleke  
**Sent:** Thursday, September 1, 2022 2:18 PM  
**To:** Schmidt, Amy; Beckham, Jerrell; Skinner, Ryan  
**Cc:** Ndiaye, Momar; Anderson, Charles  
**Subject:** Re: Concurrence request

Hi Amy,  
AAAS will be happy to grant concurrence for this course.

Adélékè Adéèkó, PhD

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**From:** Schmidt, Amy <schmidt.442@osu.edu>  
**Date:** Thursday, September 1, 2022 at 8:25 AM  
**To:** Beckham, Jerrell <beckham.4@osu.edu>, Skinner, Ryan <skinner.176@osu.edu>, Adeeko, Adeleke <adeeko.1@osu.edu>  
**Cc:** Ndiaye, Momar <ndiaye.55@osu.edu>, Anderson, Charles <anderson.4357@osu.edu>  
**Subject:** RE: Concurrence request

Hello, all

I know it's been a busy start to the school year, but I wanted to check in and see if you had opportunity to review this concurrence request (see attachments in original email).

Many thanks,  
Amy

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**From:** Schmidt, Amy  
**Sent:** Tuesday, July 26, 2022 6:20 PM  
**To:** Beckham, Jerrell <beckham.4@osu.edu>; Skinner, Ryan <skinner.176@osu.edu>; Adeeko, Adeleke <adeeko.1@osu.edu>  
**Cc:** Ndiaye, Momar <ndiaye.55@osu.edu>; Anderson, Charles <anderson.4357@osu.edu>  
**Subject:** Concurrence request

Hello, dear Dr. Adeleke, Dr. Skinner, and Jerrell

On behalf of Chair Anderson and Prof. Ndiaye in Dance, we would like to request concurrence for the African and Afro-diasporic dance technique courses (undergraduate and graduate movement for majors). Attached are the sample syllabi for Dance 3003 level 1, Dance 4003 level 2, Dance 5003 level 3, and Dance 5004 level 4 developed by Prof. Ndiaye alongside other faculty and lecturers.

Thank you for your consideration and please let me know if you need anything else!

Cheers,

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