

## Term Information

Effective Term Autumn 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 5500  
Course Title Anti-Racism in the Performing Arts  
Transcript Abbreviation Anti-Rac PerfArts  
Course Description Build on foundation of anti-racist practices and reflection for artists, educators, and audiences. Interdisciplinary course materials address how racism operates systemically, institutionally, and interpersonally in live and digital performing arts. Consider personal biases and intersectional identities, examine the interdependent relationship between culture and society  
Semester Credit Hours/Units Fixed: 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  
Grading Basis Letter Grade  
Repeatable No  
Course Components Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites Undergraduate junior or senior rank or instructor permission. Open to any graduate or professional student.  
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

The course is an elective (for this or other units) or is a service course for other units

## Course Details

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

- Study how race, ethnicity, and gender have shaped the performing arts field historically and contemporaneously
- Consider the role the performing arts play in culture and society in the United States
- Assess the tenets of White Supremacy Culture and interrogate ways in which they persist in the performing arts field.
- Articulate an understanding of structural, institutional, interpersonal, and personal racism and their impacts on the performing arts field.
- Critically reflect on and/or generate artworks that engage with concepts of race, gender, ethnicity, and/or cultural identity.
- Evaluate how unconscious bias and positionality impact individual reception of artworks
- Explore how lived experiences of race, gender and ethnicity inform art making processes.

### **Content Topic List**

- **SOCIAL JUSTICE LANGUAGE AND CONCEPTS:** Introduction to Positionality and Bias, Race/Ethnicity/Gender: Social Constructs of Difference, Unpacking the Four Levels of Racism (Structural, Institutional, Interpersonal, and Personal),
- Interrogating Whiteness, White Supremacy Culture in the Arts, Mapping the Cycles of Socialization and Liberation, Understanding Intersectionality, Facilitating Conversations Around Race and Interrupting Racism, Art Observation and Analysis.
- **RACE AND RACISM IN THE PERFORMING ARTS:** Blackface Minstrelsy / Indigeneity/ Orientalism: Racist Stereotypes in American Performance, Cultural Appropriation: Whose Culture is Up for Grabs, Copyright and Histories of Stealing in the Arts
- **BUILDING AN ANTI-RACIST PRAXIS IN THE PERFORMING ARTS:** Racism and Racial Equity in Education, Disrupting the Canon: What Historically Counts as Competency in Performing Arts Education, Towards Anti-Racist Pedagogies,
- Undoing Racism in the Body and Somatic Abolitionism, Restorative Justice and the Arts, Counterstorytelling, Arts as Activism.

### **Sought Concurrence**

Yes

**Attachments**

- Dance 2500 5500 concurrence ArtEd.pdf: 1concurrence reply  
*(Concurrence. Owner: Schmidt,Amy Esther)*
- Dance 2500 5500 concurrence HistArt.pdf: 2concurrence reply  
*(Concurrence. Owner: Schmidt,Amy Esther)*
- Dance 2500 5500 concurrence Theatre.pdf: 3concurrence reply  
*(Concurrence. Owner: Schmidt,Amy Esther)*
- Dance 2500 5500 concurrence ACCAD.pdf: 4concurrence reply  
*(Concurrence. Owner: Schmidt,Amy Esther)*
- Department of Dance\_Course Concurrence Cover Letter.pdf: concurrence request  
*(List of Depts Concurrence Requested From. Owner: Schmidt,Amy Esther)*
- Dance 5194\_5500 asc-distance-approval-cover-sheet.pdf: ASC Tech Distance Learning review  
*(Other Supporting Documentation. Owner: Schmidt,Amy Esther)*
- 5500 Anti-Racism in the Performing Arts Online AU23.pdf: sample syllabus  
*(Syllabus. Owner: Schmidt,Amy Esther)*
- Race, Equity, & Social Justice in the Arts Certificate Map.pdf: certificate map  
*(Other Supporting Documentation. Owner: Schmidt,Amy Esther)*
- Curriculum Map BFA 2023.xlsx: BFA curriculum map  
*(Other Supporting Documentation. Owner: Schmidt,Amy Esther)*
- Curriculum Sheet TEMPLATE new GE\_Dance2022.docx: BFA curriculum advising sheet  
*(Other Supporting Documentation. Owner: Schmidt,Amy Esther)*

**Comments**

- Please upload an updated version of your Dance BFA curriculum map with this course included, showing which major goal(s) the course will fulfill and at what level. *(by Vankeerbergen,Bernadette Chantal on 03/02/2023 09:36 AM)*
- This course was previously taught as Dance 5194 in AU22, so many of the materials reference the group study as well as the permanent course number. When 5194 was submitted, we also submitted the undergraduate GE 2500 (approved AU22 and offered SP23), so concurrence materials mention both course numbers. This course will be part of a forthcoming Race, Equity, & Social Justice in the Arts certificate (projected info sheet attached) and elective options for Dance BFA, Dance Minor, and Dance MFA students. *(by Schmidt,Amy Esther on 01/23/2023 03:01 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Schmidt,Amy Esther	01/23/2023 03:01 PM	Submitted for Approval
Approved	Anderson,Charles Odell	02/20/2023 04:22 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	03/02/2023 09:36 AM	College Approval
Submitted	Schmidt,Amy Esther	03/16/2023 05:28 PM	Submitted for Approval
Approved	Schmidt,Amy Esther	04/14/2023 09:42 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/25/2023 03:24 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	04/25/2023 03:24 PM	ASCCAO Approval



**DANCE 5500****Anti-Racism in the Performing Arts**

Undergraduate &amp; Graduate

Autumn 2023

Tuesday &amp; Thursday, 11:10am-12:30pm

3 credit hours

Distance Learning (Online) - Synchronous

**COURSE OVERVIEW****Instructor:** Alesondra Christmas**Email address:** Christmas.15@osu.edu**Phone number:** 614-292-8933**Office hours for students:** [Insert meeting date + time]**ZOOM Link:** [Insert link]

“In what ways do our artistic endeavors implicate responsibilities to each other and to our collective human identities? What might it mean to be a conscientious artistic citizen? When we fail to take seriously artists’ and art educators’ social–civic responsibilities to others (on grounds, for instance, that such considerations involve values that are artistically peripheral, tangential, or extrinsic), what important issues are overlooked?” - *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis*

**Course Description**

What power do the performing arts have in perpetuating or interrupting systems of oppression? What are our roles and responsibilities as cultural participants? This course builds a foundation for anti-racist practices and reflection for artists, educators, and audiences. Interdisciplinary course materials address how racism operates systemically, institutionally, and interpersonally in live and digital performing arts. Students will consider their own biases and intersectional identities, and will examine the interdependent relationship between culture and society.

**Land Acknowledgement**

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. We 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>

**Course Goals**

The central aims of this course are for students to:

- Study how race, ethnicity, and gender have shaped the performing arts field historically and contemporaneously.
- Consider the role the performing arts play in culture and society in the United States.

**Course Learning Outcomes**

At the completion of this course, students should successfully be able to:

- Assess the tenets of White Supremacy Culture and interrogate ways in which they persist in the performing arts field.
- Articulate an understanding of structural, institutional, interpersonal, and personal racism and their impacts on the performing arts field.
- Critically reflect on and/or generate artworks that engage with concepts of race, gender, ethnicity, and/or cultural identity.
- Evaluate how unconscious bias and positionality impact individual reception of artworks.
- Explore how lived experiences of race, gender and ethnicity inform art making processes.

## HOW THIS ONLINE COURSE WORKS

**Mode of delivery:** This course is 100% online. You will find a sequence of materials and activities each week in Carmen, and we will meet for **two weekly Zoom sessions** during our scheduled class meeting times **on Tuesday and Thursday from 11:10-12:30pm EST.**

**Pace of online activities:** This course is divided into weekly modules that are released one week ahead of time. Apart from our twice-weekly Zoom meetings, you may schedule your efforts freely throughout the week as you keep pace with weekly due dates. In addition to synchronous class meetings, you may expect to engage with Carmen a minimum of twice per week in order to complete viewings, readings, assignments, or discussions as instructed.

**Credit hours and work expectations:** This is a 3-credit-hour course. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (class meetings and 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.

SUGGESTED WEEKLY BREAKDOWN	HOURS
In-Class Discussions & Activities	3 hours
Required Readings & Viewings	3 hours
Individual Assignments	3 hours
Total	9 hours

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. As noted above, this course is not a self-paced learning experience. If you have a situation that might cause you to miss an entire week of class, discuss it with me as soon as possible. The following is a summary of students' expected participation:

- **Weekly Zoom sessions: REQUIRED.** All live, scheduled class sessions for the course are required.

- **Zoom instructor office hours: OPTIONAL.** You are encouraged to note my office hours in your weekly schedule and attend as you have questions, but these sessions are optional.
- Participating in online activities for attendance: **AT LEAST TWICE PER WEEK.** You are expected to log in to the course in Carmen every week to engage with course readings, artworks, and assignments. You should expect to engage with Carmen a minimum of twice weekly in addition to regular class meetings. Requirements for online discussions and additional engagement will be outlined in detail on the Carmen page.

## **COURSE MATERIALS AND TECHNOLOGIES**

### **Textbooks**

There is no required textbook for this course. All texts will be available online via the OSU library system or will be provided for you as pdfs on Carmen (see links in the COURSE SCHEDULE below). Details for each reading will be outlined on the Carmen page.

### **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](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto: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](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))
- Recording a slide presentation with audio narration ([go.osu.edu/video-assignment-guide](https://go.osu.edu/video-assignment-guide))
- Recording, editing, and uploading video ([go.osu.edu/video-assignment-guide](https://go.osu.edu/video-assignment-guide))

#### **Required Equipment:**

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- 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](https://go.osu.edu/office365help).

#### **Carmen Access:**

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://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](https://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](http://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	POINTS
Participation	40 points
Reading Notes 1, 2, and 3 (5 points each)	15 points
Art Observation Notes 1, 2, and 3 (5 points each)	15 points
Analyzing Work 1	10 points
Analyzing Work 2	20 points

*\*See course schedule below for due dates.*

## Descriptions of major course assignments

### Participation (40 points)

Students will complete all readings and viewings as outlined on Carmen before each live class meeting. Participation grade is determined by the student taking consistent part in class discussions as informed by the readings, viewings, assignments, and Community Agreements as established in the first week of class. Students will be expected to regularly contribute to the class discussions and dialogue with the rest of the class in a way that evidences their synthesis of assigned readings and viewings. Participation may include, but is not limited to: participating in full-class or small group discussions, contributing to in-class small group activities, and engaging in group feedback sessions.

### Reading Notes 1, 2, and 3 (15 points @5 points each)

Reading Notes respond to specific prompts on the respective week's reading. Prompts will come from one of three places: specifically outlined questions from the instructor, student-generated in-class discussion, or questions detailed inside of the reading itself. Answers should be between 300-500 words and thoroughly answer each prompt. Notes will be submitted via a text box on Carmen.

### Art Observation Notes 1, 2, and 3 (15 points @5 points each)

Art Observation Notes respond to specific prompts on the respective week's artwork. Prompts for what to pay close attention to will be provided week-to-week and will vary based on the artwork. Observation notes should encompass details including, but not limited to: title, date, artist(s); detailed sound, image, and movement descriptions; audience/viewer/observer interaction with the work; positionality of performers and creators; stage, set, and/or location; and historical implications of the



particular art form, discipline, and/or media. Answers should be between 300-500 words and thoroughly answer each prompt. Notes will be submitted via a text box on Carmen.

### **Analyzing Work 1 (10 points)**

The foundational assignment for this course. Students will thoroughly analyze a work including the intersectional identities of the artist(s), the geographic, cultural, and political contexts of the work, the aesthetic influences, and impact. Students will include references to interviews with the artist(s), writings about the work, public critiques, audience response, social media, as well as an arts-based analysis of the language, movement, delivery, and design.

Analyzing Work 1 is a first attempt at this thorough investigative analysis. Students will receive feedback on this work from their peers and instructor(s) and will be expected to improve on the depth of their work in Analyzing Work 2. The presentation should be between 15-20 minutes and may include images, video clips, slides, and interactive elements. Presentations should be recorded and uploaded to Carmen.

### **Analyzing Work 2 (15 points)**

Students will thoroughly analyze a different work than they choose in “Analyzing Work 1” including the intersectional identities of the artist(s), the geographic, cultural, and political contexts of the work, the aesthetic influences, and impact. Students will include references to interviews with the artist(s), writings about the work, public critiques, audience response, social media, as well as an arts-based analysis of the language, movement, delivery, and design.

Students are expected to improve upon the depth of the work they did in “Analyzing Work 1” employing the feedback they received in “Analyzing Work 1”, and skills they have built around identifying the impacts of racism, identity, bias, and White Supremacy culture in the course. The presentation should be between 15-20 minutes and may include images, video clips, slides and interactive elements. Presentations should be recorded and uploaded to Carmen for reference.

### **Academic Integrity And Collaboration:**

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow Chicago style 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.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please ask ahead of time.

### **Late Assignments**

Late submissions will not be accepted. 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**.
- **Regular communication:** I will send regular messages regarding course announcements through the Announcements function on Carmen. Please ensure that your Carmen is set up to send these Announcements messages to your email so you do not miss them. You can also check them anytime in the Announcements section of Carmen, where they will remain for your reference.

## 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:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **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.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

If you have any concerns about participating in class over Zoom in this way, please let me know. My goal is to create a safe environment where we can benefit from seeing each other and connecting, but I want to prioritize your safety and well-being.

### 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](http://go.osu.edu/coam))
- *Ten Suggestions for Preserving Academic Integrity* ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

### **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](mailto: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.

### **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](http://ccs.osu.edu) or calling [614-292-5766](tel: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](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](https://go.osu.edu/wellnessapp).

## **ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

### **Requesting Accommodations**

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 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](https://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> 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](https://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](https://go.osu.edu/zoom-accessibility))
- Collaborative course tools

### **Course Lineage**

Kathryn Nusa Logan created this course in consultation with Alesondra (Alex) Christmas, Lyndsey Vader, and the research team for Ohio State's "Anti-Racism and Social Justice Education in the Arts" certificate program. This team included Alesondra (Alex) Christmas, Dr. Nadine George-Graves, Kathryn Nusa Logan, Dr. Nyama McCarthy-Brown, and Dr. Mindi Rhoades.

## COURSE SCHEDULE

\*Subject to Change. Refer to the Carmen course for up-to-date assignment due dates.

WEEK AND DATES	WEEK OVERVIEW	ASSIGNMENTS
<p>Week 1 Date – Date</p>	<p><b>UNIT 1: FOUNDATIONAL SOCIAL JUSTICE LANGUAGE AND CONCEPTS</b></p> <p><u>Day, 0/0</u> <b>Course Introduction + Orientation</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Review course syllabus</li> </ul> <p><u>Day, 0/0</u> <b>Introduction to Positionality and Bias</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Miri Song, <a href="#">“Why we still need to talk about race”</a></li> <li>• “Understanding Privilege and Oppression” Handout</li> <li>• Browse <a href="#">Racial Equity Tools Glossary</a> and <a href="#">Smithsonian Reckoning with our Racial Past Key Terms &amp; Phrases</a></li> </ul> <p><i>In-Class Activity:</i></p> <ul style="list-style-type: none"> <li>• Introduction to Positionality Statements</li> </ul>	<p>Complete the Course Introductory Survey by [Day, 0/0]</p>
<p>Week 2 Date – Date</p>	<p><u>Day, 0/0</u> <b>Race: Social Constructs of Difference</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Kwame Anthony Appiah, <a href="#">“The Illusions of Race”</a></li> <li>• Michael Omi and Howard Wynant, <a href="#">“Racial Formation”</a></li> <li>• Paul Gilroy, “The Crisis of ‘Race’ and Raciology”</li> </ul> <p><i>In-Class Activity:</i></p> <ul style="list-style-type: none"> <li>• Foundational Social Justice Language Quiz</li> </ul> <p><u>Day, 0/0</u> <b>Ethnicity: Social Constructs of Difference</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Tiffany Jewell, <a href="#">“What is Race? What is Ethnicity?”</a></li> <li>• Joann Keali‘inohomoku, “An Anthropologist Looks at Ballet as a Form of Ethnic Dance”</li> <li>• Werner Sollors, <a href="#">“Who is Ethnic?”</a></li> <li>• S.P. Udayakumar, <a href="#">“Race, ethnicity, and globalization”</a></li> </ul>	<p><a href="#">Take the Implicit Association Test (IAT)</a> by [Day, 0/0].</p> <p>After you click the link, find the US flag and click “GO!” to continue as a guest or choose one of the two options on the right (if you choose to login, you will not have the option to choose which test you take). Then read the Preliminary Information and click “I wish to proceed.” (Instructions provided by The Women’s Place OSU)</p>

<p>Week 3 Date – Date</p>	<p><u>Day, 0/0</u> <b>Unpacking the Four Levels of Racism (Structural, Institutional, Interpersonal, and Personal)</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Alicia Mulikin, <a href="#">“Recognizing Systemic Racism in Dance”</a></li> <li>• Brandi Wilkens Catanese, <a href="#">“Bad Manners: Talking about Race”</a></li> <li>• The Asian American Performers Action Coalition, “Questions and Answers: What the Numbers Are Telling Us” in <a href="#">The Visibility Report</a></li> </ul> <p><i>Viewing(s) due:</i> Race Forward, <a href="#">What is Systemic Racism?</a></p> <p><u>Day, 0/0</u> <b>Interrogating Whiteness</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Sara Ahmed, “Declarations of Whiteness: The Non-Performativity of Anti-Racism”</li> <li>• Richard Dyer, “The Matter of Whiteness”</li> <li>• Tema Okun, <a href="#">“Characteristics of White Supremacy Culture”</a></li> <li>• Julia Eklund Koza, <a href="#">“Listening for Whiteness: Hearing Racial Politics in Undergraduate School Music”</a></li> </ul>	
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<p>Week 4 Date – Date</p>	<p><u>Day, 0/0</u> <b>White Supremacy Culture in the Arts</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Rubén Gaztambide-Fernández, Amelia M. Kraehe, B. Stephen Carpenter II, <a href="#">“The Arts as White Property: An Introduction to Race, Racism, and the Arts in Education”</a></li> <li>• Sarah Travis and Rubén Gaztambide-Fernández, “Histories of Race and Racism in the Arts in Education: Colonialism, Subjectivities, and Cultural Resistances”</li> <li>• Philip Ewell, <a href="#">“Music Theory and the White Racial Frame”</a></li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• Educational Theatre Association, <a href="#">Panel Discussion: Racism &amp; Racial Equity in the Entertainment Industry</a> (00:20:07)</li> </ul> <p><u>Day, 0/0</u> <b>Gender: Social Constructs of Difference</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Miliann Kang, Donovan Lessard, and Laura Heston “Challenging Binary Systems and Constructions of Difference”</li> <li>• Patricia Hill Collins, <a href="#">“Toward an Afrocentric Feminist Epistemology”</a></li> <li>• Sojourner Truth, <a href="#">“Ain’t I a Woman”</a></li> <li>• Mamta Motwani Accapadi, <a href="#">“When White Women Cry: How White Women’s Tears Oppress Women of Color”</a></li> <li>• Mikki Kendall, “Solidarity is Still for White Women”</li> </ul>	<p>Reading Notes 1 due by [Day, 0/0]</p>
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<p>Week 5 Date – Date</p>	<p><u>Day, 0/0</u> <b>Mapping the Cycles of Socialization and Liberation</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Bobbie Harro, "<a href="#">The Cycle of Socialization,</a>"</li> <li>• Bobbie Harro, "<a href="#">The Cycle of Liberation</a>"</li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• <i>Race: The Power of an Illusion</i>, "Part I: The Difference Between Us," (00:56:00)</li> </ul> <p><u>Day, 0/0</u> <b>Understanding Intersectionality</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics"</li> <li>• Audre Lorde, "<a href="#">The Master's Tools Will Never Dismantle The Master's House</a>"</li> </ul> <p><i>Viewing(s) due:</i></p> <p>Bill T. Jones, <a href="#">Still/Here</a> (1997) (00:56:11)</p>	
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<p>Week 6 Date – Date</p>	<p><u>Day, 0/0</u> <b>Understanding Intersectionality (continued)</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• bell hooks, <a href="#">“Is Paris Burning?”</a></li> <li>• José Muñoz, “Introduction” in <a href="#">Disidentifications: Queers of Color and the Performance of Politics</a></li> <li>• Ramón H. Rivera-Severa, “Dancing Reggaetón with Cowboy Boots”</li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• Viewing Jennie Livingston, <a href="#">Paris Is Burning</a> (01:11:00)</li> </ul> <p><u>Day, 0/0</u> <b>Facilitating Conversations Around Race and Interrupting Racism</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Maggie Herzog and Laura Chasin, <a href="#">“Fostering Dialogue Across Divides”</a></li> <li>• The Kirwan Institute, <a href="#">“Talking and Thinking About Race”</a></li> <li>• <a href="#">Guide to Allyship</a> (optional)</li> <li>• Dwight Smith, <a href="#">“The 10 R’s of Talking About Race: How to Have Meaningful Conversations”</a> (optional)</li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• Barnard Center for Research on Women, <a href="#">“Don’t be a Bystander”</a> (00:03:52)</li> <li>• <i>Race: The Power of an Illusion</i>, “Part II: The Stories We Tell,” (00:56:00)</li> </ul> <p><i>In-Class Activity:</i></p> <ul style="list-style-type: none"> <li>• Discussion of Dialogue Scenarios and Building Inclusive Language Practices</li> </ul>	<p>Dialogue Scenarios due [Day, 0/0]</p>
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<p>Week 7 Date – Date</p>	<p><u>Day, 0/0</u> <b>Art Observation and Analysis</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Sherlene Khan and Fouad Asfour, "<a href="#">Whitespeak: How Race Works in South African Art Criticism Texts to Maintain the Arts as the Property of Whiteness</a>"</li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• <i>Race: The Power of an Illusion</i>, "<a href="#">Part III: The House We Live In</a>," (00:56:00)</li> </ul> <p><i>In-Class Activity:</i></p> <ul style="list-style-type: none"> <li>• Introduction to Art Observation and Analysis</li> </ul> <p><b>UNIT 2: RACE AND RACISM IN THE PERFORMING ARTS</b></p> <p><u>Day, 0/0</u> <b>Blackface Minstrelsy: Racist Stereotypes in American Performance</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Tavia Nyong'o, "Minstrel Trouble"</li> <li>• Harvey Young, "Blackface"</li> <li>• Brenda Dixon Gottschild, "<a href="#">Past Imperfect: Performance, Power, and Politics of the Minstrel Stage</a>"</li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• Young Jean Lee, <a href="#">The Shipment</a> (2009) (01:30:00)</li> </ul>	
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<p>Week 8 Date – Date</p>	<p><u>Day, 0/0</u> <b>Indigeneity: Racist Stereotypes in American Performance</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Diana Taylor, “A Savage Performance: Guillermo Gómez-Peña and Coco Fusco’s “Couple in the Cage”</li> <li>• Jacqueline Shea Murphy, “<a href="#">Dancing in the Here and Now: Indigenous Presence and the Choreography of Emily Johnson/Catalyst and DANCING EARTH</a>”</li> <li>• Layla F. Saad, “<a href="#">You and Racist Stereotypes</a>”</li> </ul> <p><i>Podcast due:</i></p> <ul style="list-style-type: none"> <li>• PillowVoices, “<a href="#">Native Contemporary Dance: No Longer in Sepia Tones</a>,” 00:31:09</li> </ul> <p><u>Day, 0/0</u> <b>Orientalism: Racist Stereotypes in American Performance</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Katrin Sieg, “Introduction” in <i>Ethnic Drag</i></li> <li>• Harvey Young, “<a href="#">Other Faces</a>”</li> <li>• Priya Srinivasan, “<a href="#">Archival Her-Stories: St. Denis and the Nachwalis of Coney Island</a>”</li> </ul>	<p>Observation Notes 1 due by [Day, 0/0]</p>
<p>Week 9 Date – Date</p>	<p><u>Day, 0/0</u> <b>Cultural Appropriation: Whose Culture is Up for Grabs?</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Brenda Dixon Gottschild, “<a href="#">Stripping the Emperor: George Balanchine and the Americanization of Ballet</a>”</li> <li>• E. Patrick Johnson, “‘Blackness’ and Authenticity: What’s Performance Got to Do with It?”</li> <li>• Olufunmilayo B. Arewa, “<a href="#">Cultural Appropriation: When ‘Borrowing’ Becomes Exploitation</a>”</li> <li>• Layla F. Saad, “<a href="#">You and Cultural Appropriation</a>”</li> <li>• Simone C. Drake and Dwan K. Henderson, “Intro: More than Entertainment / Black Culture and Subject Making”</li> </ul> <p><u>Day, 0/0</u> <b>Cultural Appropriation: Whose Culture is Up for Grabs? (continued)</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Aisha Durham, “<a href="#">Check On It: Beyoncé, Southern Booty, and Black Femininities in Music Video</a>”</li> <li>• Wesley Morris, “<a href="#">Why Is Everyone Always Stealing Black Music?</a>”</li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• Beyoncé, <i>Lemonade</i> (2016) or <i>Homecoming</i> (2019)</li> </ul>	<p>Reading Notes 2 due by [Day, 0/0]</p>

<p>Week 11 Date – Date</p>	<p><u>Day, 0/0</u> <b>Copyright and Histories of Stealing in the Arts</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Kembrew McLeod, "<a href="#">How Copyright Law Changed Hip Hop: An Interview with Public Enemy’s Chuck D and Hank Shocklee</a>"</li> <li>• Ann Powers, "<a href="#">Turing the Tables: 8 women who invented American Popular Music</a>"</li> <li>• Anthea Kraut, "<a href="#">Beyoncé, Anne Teresa De Keersmaeker, and choreographic property</a>"</li> </ul> <p><i>In-Class Viewing:</i></p> <ul style="list-style-type: none"> <li>• Khadifa Wong, "<a href="#">Uprooted: The Journey of Jazz Dance</a>"</li> </ul> <p style="text-align: center;"><b>UNIT 3: BUILDING AN ANTI-RACIST PRAXIS IN THE PERFORMING ARTS</b></p> <p><u>Day, 0/0</u> <b>Racism and Racial Equity in Education</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Loren Kajikawa, "<a href="#">The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music</a>"</li> <li>• Takiyah Nur Amin, "<a href="#">Beyond Hierarchy: Reimagining African Diasporic Dance in Higher Education Curricula</a>"</li> </ul> <p><i>Viewing(s) due:</i></p> <ul style="list-style-type: none"> <li>• Educational Theatre Association, "<a href="#">Panel Discussion: Racism &amp; Racial Equity in Education</a> (01:05:27)"</li> </ul>	<p>Observation Notes 2 due by [Day, 0/0]</p>
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<p>Week 12 Date – Date</p>	<p><u>Day, 0/0</u> <b>Disrupting the Canon: What Historically Counts as Competency in Performing Arts Education</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Deborah Bradley, "<a href="#">Hidden in Plain Sight: Race and Racism in Music Education</a>"</li> <li>• Sruti Bala, "<a href="#">Decolonising Theatre and Performance Studies: Tales from the classroom</a>"</li> </ul> <p><u>Day, 0/0</u> <b>Disrupting the Canon: What Historically Counts as Competency in Performing Arts Education (continued)</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Juliet Hess, "Musicking Marginalization: Periphractic Practices in Music Education"</li> <li>• Brenda Dixon Gottschild, "<a href="#">‘Racing’ in ‘Place’: Dance Studies and the Academy</a>"</li> <li>• David Valdes, "<a href="#">Beyond ‘Decolonizing’ the Syllabus: Finding a Path to Anti-Racist, Actively Inclusive Theatre Education</a>"</li> <li>• The Ground We Stand On coalition, <a href="#">Principles for Building Anti-Racist Theatre Systems</a></li> </ul>	<p>Reading Notes 3 due [Day, 0/0]</p>
<p>Week 13 Date – Date</p>	<p><u>Day, 0/0</u> <b>Towards Anti-Racist Pedagogies</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Juliet Hess, "<a href="#">Becoming an Anti-Racist Music Educator: Resisting Whiteness in Music Education</a>"</li> <li>• Bryan M. Vandevender, "<a href="#">Ethics training for theatre artists: A manifesto</a>"</li> <li>• Waeli Wang, "<a href="#">Dancing Decolonization: Embodying Communal Pedagogical Practices</a>"</li> </ul> <p><u>Day, 0/0</u> <b>Undoing Racism in the Body and Somatic Abolitionism</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Resmaa Menakem, "<a href="#">Healing Racialized Trauma Begins with Your Body</a>"</li> <li>• Nyama Mc-Carthy Brown and Selene Carter, "<a href="#">Radical Response Dance Making Dismantling Racism Through Embodied Conversations</a>"</li> <li>• S.A. Wray "Embodiology ® - A Hybrid Neo-African Improviation-as-Performance Practice distinguished by Dynamic Rhythm"</li> </ul>	<p>Observation Notes 3 due [Day, 0/0]</p>

<p>Week 14 Date – Date</p>	<p><u>Day, 0/0</u> <b>Restorative Justice and the Arts</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Madhulika Murali, "<a href="#">Art and Restorative Justice: Transformative Healing Through Expression</a>"</li> <li>• Lynn Froggett, "Arts Based Learning in Restorative Youth Justice: Embodied, Moral and Aesthetic"</li> </ul> <p><u>Day, 0/0</u> <b>Counterstorytelling</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Julie Kerr-Berry, "Counterstorytelling in Dance History Pedagogy: Challenging the White Dancing Body"</li> <li>• Judy M. Iseke, "Indigenous Digital Storytelling in Video: Witnessing with Alma Desjarlais"</li> </ul>	<p>Analyzing Work Feedback due by [Day, 0/0]</p>
<p>Week 15 Date – Date</p>	<p><u>Day, 0/0</u> <b>Arts as Activism</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Rodney Diverlus, "Re/imagining Artivism"</li> <li>• Takiyah Nur Amin, "The Booty Don't Lie: Pleasure, Agency, and Resistance in Black Popular Dance"</li> </ul> <p><i>In-Class Activity:</i></p> <ul style="list-style-type: none"> <li>• Analyzing Work 2 Discussion</li> </ul> <p><u>Day, 0/0</u> <b>Art as Activism (continued)</b></p> <p><i>Reading(s) due:</i></p> <ul style="list-style-type: none"> <li>• Ramón H. Rivera-Severa, "Movements of Hope: Performance and Activism"</li> <li>• Lee Anne Bell and Dipti Desai, "Imagining Otherwise: Connecting the Arts and Social Justice to Envision and Act for Change"</li> </ul> <p><i>In-Class Activity:</i> Positionality Statements</p>	<p>Analyzing Work 2 due [Day, 0/0]</p>
<p>Week 16 Date – Date</p>	<p>Final Exams Week</p>	<p>Positionality Statement due [Day, 0/0]</p>

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May 10, 2022

RE: Concurrences for Department of Dance Courses

316 Sullivant Hall  
1813 North High Street  
Columbus, OH 43210

614-292-7977 Phone  
614-292-0939 Fax

dance.osu.edu

On **April 25, 2022**, Ohio State Department of Dance affiliates sought concurrence for three new courses:

- Introduction to Anti-Racism in the Performing Arts (2500)
- Anti-Racism in the Performing Arts (5500; please note: this course is anticipated to pilot as 5194 Group Study in AU 22)
- Citizen Artists: Cultivating Community-Engaged Arts Partnerships (5505)

Concurrences were sought from the:

- Department of Theatre, Film and Media Arts (received)
- School of Music
- Department of Art (forthcoming)
- Department of Art History (received)
- Department of Arts Administration, Education and Policy (received)
- Advanced Computing Center for the Arts and Design (received)
- Department of Comparative Studies
- Department of Design (received)

Returned concurrences can be found in the Appendix. Per OAA guidelines, our request to department chairs and center directors specified that concurrence would be assumed within two weeks if no response was issued.

If you have any questions regarding the concurrence processes undertaken, please reach out to Dr. Lyndsey Vader ([vader.6@osu.edu](mailto:vader.6@osu.edu)) and Professor Crystal Michelle Perkins ([perkins.642@osu.edu](mailto:perkins.642@osu.edu)) or Interim Chair Susan Van Pelt Petry ([petry.37@osu.edu](mailto:petry.37@osu.edu)).

PI: Crystal Michelle Perkins  
Assistant Professor of Dance, The Ohio State University

Interim Chair: Susan Van Pelt Petry  
Professor of Dance, The Ohio State University

CI: Dr. Nyama McCarthy-Brown  
Assistant Professor of Community Engagement through Dance Pedagogy, The Ohio State University

Alesondra (Alex) Christmas  
Ph.D. candidate in Dance Studies, GAA, The Ohio State University

Kathryn Nusa Logan  
Administrative Consultant and Dance Lecturer, The Ohio State University

Dr. Lyndsey Vader  
Postdoctoral Scholar, The Ohio State University

**Re: Concurrence request: Department of Dance**APPENDIX A  
CONCURRENCES

Whittington, Karl &lt;whittington.78@osu.edu&gt;

Mon 4/25/2022 9:26 AM

To: Vader, Lyndsey &lt;vader.6@osu.edu&gt;

Cc: Perkins, Crystal &lt;perkins.642@osu.edu&gt;; Petry, Susan &lt;petry.37@osu.edu&gt;; Logan, Kathryn &lt;logan.413@osu.edu&gt;; Christmas, Alex &lt;christmas.15@buckeyemail.osu.edu&gt;; Schmidt, Amy &lt;schmidt.442@osu.edu&gt;

Dear Lyndsey,

Thanks very much for your email. **The History of Art Department** is happy to provide concurrence on these courses. Because they are performing-arts focused rather than visual-art focused, there is no concern about overlaps on our end. It is possible that we might be interested in collaborating at some point in the future on 5505, but probably only after we make some additional faculty hires and make more progress on community partnerships ourselves.

Best of luck with the launch of the certificate – these courses look fantastic.

Best,  
Karl

**Dr. Karl Whittington** (he/him/his)

Associate Professor and Department Chair

Department of History of Art

The Ohio State University

201B Pomerene Hall

whittington.78@osu.edu

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**From:** "Vader, Lyndsey" <vader.6@osu.edu>**Date:** Monday, April 25, 2022 at 9:17 AM**To:** "Whittington, Karl" <whittington.78@osu.edu>**Cc:** "Perkins, Crystal" <perkins.642@osu.edu>, "Petry, Susan" <petry.37@osu.edu>, "Logan, Kathryn" <logan.413@osu.edu>, "Christmas, Alex" <christmas.15@buckeyemail.osu.edu>, "Schmidt, Amy" <schmidt.442@osu.edu>**Subject:** Concurrence request: Department of Dance

Dear Dr. Karl Whittington,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that perpetuate cultural inequalities impacting artistic fields and practices. The certificate program will provide learning experiences beyond the traditional classroom, offering ethical strategies for building sustainable community-engaged partnerships that support public programming at the intersection of social justice education, artmaking, and activism.

**We would like to ask for your assistance in securing concurrence for three courses within the certificate program:**

- Introduction to Anti-Racism in the Performing Arts (2500)
- Anti-Racism in the Performing Arts (5500; please note: this course is anticipated to pilot as 5194 Group Study in AU 22)
- Citizen Artists: Cultivating Community-Engaged Arts Partnerships (5505)

Please provide us with concurrence by responding to this email no later than **Monday, May 9th**. According to the OAA, concurrence will be assumed if there is no response within two weeks of the request.

After reviewing the attached syllabi, if your department is interested in collaborating on these course offerings, kindly let us know.

Additional information about the proposed Race, Equity, and Social Justice in the Arts Certificate Program is forthcoming. However, if you have any immediate questions, please reach out to me and Professor Crystal Michelle Perkins ([perkins.642@osu.edu](mailto:perkins.642@osu.edu)) or Interim Chair Susan Van Pelt Petry ([petry.37@osu.edu](mailto:petry.37@osu.edu)).

Sincerely,  
Crystal Michelle Perkins  
Assistant Professor of Dance

Susan Van Pelt Petry  
Professor and Interim Chair of Dance

Lyndsey Vader  
Postdoctoral Scholar

Lyndsey Vader (she/her)  
Ph.D. in Dance Studies, The Ohio State University  
M.F.A. in Dance, The College at Brockport SUNY

**Re: Concurrence request: Department of Dance**

Palazzi, Maria &lt;palazzi.1@osu.edu&gt;

Sat 5/7/2022 11:44 AM

To: Vader, Lyndsey &lt;vader.6@osu.edu&gt;

Cc: Perkins, Crystal &lt;perkins.642@osu.edu&gt;; Petry, Susan &lt;petry.37@osu.edu&gt;; Logan, Kathryn &lt;logan.413@osu.edu&gt;; Christmas, Alex &lt;christmas.15@buckeyemail.osu.edu&gt;; Schmidt, Amy &lt;schmidt.442@osu.edu&gt;; Smith, Elaine &lt;smith.3560@osu.edu&gt;

Dear Professor Perkins, Professor Petry and Dr. Vader,

This email signifies that the **Advanced Computing Center for the Arts and Design (ACCAD)** provides concurrence for three courses within the Race, Equity, and Social Justice in the Arts Certificate Program. Thank you for your work on this important course content for the program.

Best,

**Maria Palazzi**

Director | ACCAD

The *Department of Design* values human health and happiness... including the need for personal time for its faculty and students. Replies to email received on weekends or after 5 pm and before 8 am on weekdays are not required or encouraged.

**Maria Palazzi**

Professor | Department of Design

Director | Advanced Computing Center for the Arts and Design

331 Sullivant Hall, 1813 N. High Street, Columbus, OH 43210

614-292-2406 Office

[palazzi.1@osu.edu](mailto:palazzi.1@osu.edu) [osu.edu](http://osu.edu)**Pronouns:** She/Her/Hers[Learn About Pronouns](#)*Buckeyes consider the environment before printing.***From:** Vader, Lyndsey <vader.6@osu.edu>**Sent:** Monday, April 25, 2022 9:23 AM**To:** Palazzi, Maria <palazzi.1@osu.edu>**Cc:** Perkins, Crystal <perkins.642@osu.edu>; Petry, Susan <petry.37@osu.edu>; Logan, Kathryn <logan.413@osu.edu>; Christmas, Alex <christmas.15@buckeyemail.osu.edu>; Schmidt, Amy <schmidt.442@osu.edu>**Subject:** Concurrence request: Department of Dance

**Re: Concurrence request: Department of Dance**

Savage, Shari <savage.12@osu.edu>

Mon 4/25/2022 10:08 AM

To: Vader, Lyndsey <vader.6@osu.edu>

Cc: Perkins, Crystal <perkins.642@osu.edu>; Petry, Susan <petry.37@osu.edu>; Logan, Kathryn <logan.413@osu.edu>; Christmas, Alex <christmas.15@buckeyemail.osu.edu>; Schmidt, Amy <schmidt.442@osu.edu>

We concur. Please be sure to advertise in our department as I can see that our dance-related **Arts Management** undergrads or graduate students (5000-level course) may have an interest.

Best,  
Shari

**Shari L. Savage**

Associate Professor | Interim Department Chair

**Arts Administration, Education & Policy**

231 E Sullivant Hall  
1813 North High Street  
Columbus, OH 43210  
[Savage.12@osu.edu](mailto:Savage.12@osu.edu)

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**From:** Vader, Lyndsey <vader.6@osu.edu>

**Date:** Monday, April 25, 2022 at 9:20 AM

**To:** Savage, Shari <savage.12@osu.edu>

**Cc:** Perkins, Crystal <perkins.642@osu.edu>, Petry, Susan <petry.37@osu.edu>, Logan, Kathryn <logan.413@osu.edu>, Christmas, Alex <christmas.15@buckeyemail.osu.edu>, Schmidt, Amy <schmidt.442@osu.edu>

**Subject:** Concurrence request: Department of Dance

Dear Dr. Shari Savage,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that perpetuate cultural inequalities impacting artistic fields and practices. The certificate program will provide learning experiences beyond the traditional classroom, offering ethical strategies for building sustainable community-engaged partnerships that support public programming at the intersection of social justice education, artmaking, and activism.

**RE: Concurrence request: Department of Dance**

Beecher, Mary A. <beecher.17@osu.edu>

Mon 4/25/2022 9:40 AM

To: Vader, Lyndsey <vader.6@osu.edu>

Hi Lyndsey,

This email serves as the **Department of Design**'s provision of concurrence for Introduction to Anti-Racism in the Performing Arts (2500),

Anti-Racism in the Performing Arts (5500; please note: this course is anticipated to pilot as 5194 Group Study in AU 22), and Citizen Artists: Cultivating Community-Engaged Arts Partnerships (5505). None is a duplicate for courses offered in our department. We do, however, have a multidisciplinary studio course entitled "Design Matters" (Design 5600S) that might be a good fit with this certificate program. Perhaps we could talk about that before the certificate is finalized?

Thanks,

**Mary Anne Beecher**

**Mary Anne Beecher, PhD**

Professor and Department Chairperson

**The Ohio State University**

College of Arts and Sciences Department of Design

100 Hayes Hall, 108 North Oval Mall, Columbus, OH 43210

6146883242 Office

[beecher.17@osu.edu](mailto:beecher.17@osu.edu) / [osu.edu](http://osu.edu)

Pronouns: she/her/hers

The *Department of Design* values human health and happiness... including the need for personal time for its faculty, staff, and students. Replies to email received on weekends or after 5 pm and before 8 am on weekdays are not required or encouraged. Buckeyes also consider the environment before printing.

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**From:** Vader, Lyndsey <vader.6@osu.edu>

**Sent:** Monday, April 25, 2022 9:28 AM

**To:** Beecher, Mary A. <beecher.17@osu.edu>

**Cc:** Perkins, Crystal <perkins.642@osu.edu>; Petry, Susan <petry.37@osu.edu>; Logan, Kathryn <logan.413@osu.edu>; Christmas, Alex <christmas.15@buckeyemail.osu.edu>; Schmidt, Amy <schmidt.442@osu.edu>

**Subject:** Concurrence request: Department of Dance

Dear Dr. Mary Anne Beecher,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that



**Re: Concurrence request: Department of Dance**

Westlake, E.J. &lt;westlake.35@osu.edu&gt;

Tue 4/26/2022 7:14 PM

To: Vader, Lyndsey &lt;vader.6@osu.edu&gt;

Cc: Perkins, Crystal &lt;perkins.642@osu.edu&gt;; Petry, Susan &lt;petry.37@osu.edu&gt;; Logan, Kathryn &lt;logan.413@osu.edu&gt;; Christmas, Alex &lt;christmas.15@buckeyemail.osu.edu&gt;; Schmidt, Amy &lt;schmidt.442@osu.edu&gt;

This looks great and we would love to collaborate!

**E.J. Westlake**

(she/her or they/them)

Professor and Chair

**Department of Theatre, Film, and Media Arts**

614-247-8776



---

**From:** Vader, Lyndsey <vader.6@osu.edu>**Sent:** Monday, April 25, 2022 9:08 AM**To:** Westlake, E.J. <westlake.35@osu.edu>**Cc:** Perkins, Crystal <perkins.642@osu.edu>; Petry, Susan <petry.37@osu.edu>; Logan, Kathryn <logan.413@osu.edu>; Christmas, Alex <christmas.15@buckeyemail.osu.edu>; Schmidt, Amy <schmidt.442@osu.edu>**Subject:** Concurrence request: Department of Dance

Dear Dr. E.J. Westlake,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that perpetuate cultural inequalities impacting artistic fields and practices. The certificate program will provide learning experiences beyond the traditional classroom, offering ethical strategies for building sustainable community-engaged partnerships that support public programming at the intersection of social justice education, artmaking, and activism.

**We would like to ask for your assistance in securing concurrence for three courses within the certificate program:**

- Introduction to Anti-Racism in the Performing Arts (2500)

**Re: Concurrence request: Department of Dance**

Lisbon, Laura <lisbon.1@osu.edu>

Fri 4/29/2022 4:11 PM

To: Vader, Lyndsey <vader.6@osu.edu>

All,

I will prepare the concurrences for these exciting courses.

I also wanted to reach out to ask in what ways the **Department of Art** might contribute to the certificate program if it is not too late? I would like to engage my curriculum committee to suggest a course or two that might serve as part of the program.

Many thanks,  
Laura

**Laura Lisbon**

*Pronouns: she/her/hers*

Professor and Chair

**Department of Art**

College of Arts and Sciences

254C Hopkins Hall 128 N Oval Mall

Columbus, OH 43210-1319

614.247.5551 Office/ [614.292.5072](tel:614.292.5072) Art Office

[lisbon.1@osu.edu](mailto:lisbon.1@osu.edu), [art.osu.edu](http://art.osu.edu)

---

**From:** "Vader, Lyndsey" <vader.6@osu.edu>

**Date:** Monday, April 25, 2022 at 9:14 AM

**To:** "Lisbon, Laura" <lisbon.1@osu.edu>

**Cc:** "Perkins, Crystal" <perkins.642@osu.edu>, "Petry, Susan" <petry.37@osu.edu>, "Logan, Kathryn" <logan.413@osu.edu>, "Christmas, Alex" <christmas.15@buckeyemail.osu.edu>, "Schmidt, Amy" <schmidt.442@osu.edu>

**Subject:** Concurrence request: Department of Dance

Dear Professor Laura Lisbon,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that

## Schmidt, Amy

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**From:** Savage, Shari  
**Sent:** Monday, April 25, 2022 10:08 AM  
**To:** Vader, Lyndsey  
**Cc:** Perkins, Crystal; Petry, Susan; Logan, Kathryn; Christmas, Alex; Schmidt, Amy  
**Subject:** Re: Concurrence request: Department of Dance

We concur. Please be sure to advertise in our department as I can see that our dance-related Arts Management undergrads or graduate students (5000-level course) may have an interest.

Best,  
Shari



### Shari L. Savage

Associate Professor | Interim Department Chair  
**Arts Administration, Education & Policy**  
231 E Sullivant Hall  
1813 North High Street  
Columbus, OH 43210  
[Savage.12@osu.edu](mailto:Savage.12@osu.edu)

---

**From:** Vader, Lyndsey <[vader.6@osu.edu](mailto:vader.6@osu.edu)>  
**Date:** Monday, April 25, 2022 at 9:20 AM  
**To:** Savage, Shari <[savage.12@osu.edu](mailto:savage.12@osu.edu)>  
**Cc:** Perkins, Crystal <[perkins.642@osu.edu](mailto:perkins.642@osu.edu)>, Petry, Susan <[petry.37@osu.edu](mailto:petry.37@osu.edu)>, Logan, Kathryn <[logan.413@osu.edu](mailto:logan.413@osu.edu)>, Christmas, Alex <[christmas.15@buckeyemail.osu.edu](mailto:christmas.15@buckeyemail.osu.edu)>, Schmidt, Amy <[schmidt.442@osu.edu](mailto:schmidt.442@osu.edu)>  
**Subject:** Concurrence request: Department of Dance

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I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that perpetuate cultural inequalities impacting artistic fields and practices. The certificate program will provide learning experiences beyond the traditional classroom, offering ethical strategies for building sustainable community-engaged partnerships that support public programming at the intersection of social justice education, artmaking, and activism.

**We would like to ask for your assistance in securing concurrence for three courses within the certificate program:**

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- Anti-Racism in the Performing Arts (5500; please note: this course is anticipated to pilot as 5194 Group Study in AU 22)
- Citizen Artists: Cultivating Community-Engaged Arts Partnerships (5505)

Please provide us with concurrence by responding to this email no later than **Monday, May 9th**. According to the OAA, concurrence will be assumed if there is no response within two weeks of the request.

After reviewing the attached syllabi, if your department is interested in collaborating on these course offerings, kindly let us know.

Additional information about the proposed Race, Equity, and Social Justice in the Arts Certificate Program is forthcoming. However, if you have any immediate questions, please reach out to me and Professor Crystal Michelle Perkins ([perkins.642@osu.edu](mailto:perkins.642@osu.edu)) or Interim Chair Susan Van Pelt Petry ([petry.37@osu.edu](mailto:petry.37@osu.edu)).

Sincerely,  
Crystal Michelle Perkins  
Assistant Professor of Dance

Susan Van Pelt Petry  
Professor and Interim Chair of Dance

Lyndsey Vader  
Postdoctoral Scholar

Lyndsey Vader (she/her)  
Ph.D. in Dance Studies, The Ohio State University  
M.F.A. in Dance, The College at Brockport SUNY  
Postdoctoral Scholar, The Ohio State University, "Race, Equity, and Social Justice in the Arts" Certificate Program Development  
[vader.6@osu.edu](mailto:vader.6@osu.edu)

## Schmidt, Amy

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**From:** Whittington, Karl  
**Sent:** Monday, April 25, 2022 9:27 AM  
**To:** Vader, Lyndsey  
**Cc:** Perkins, Crystal; Petry, Susan; Logan, Kathryn; Christmas, Alex; Schmidt, Amy  
**Subject:** Re: Concurrence request: Department of Dance

Dear Lyndsey,

Thanks very much for your email. The History of Art Department is happy to provide concurrence on these courses. Because they are performing-arts focused rather than visual-art focused, there is no concern about overlaps on our end. It is possible that we might be interested in collaborating at some point in the future on 5505, but probably only after we make some additional faculty hires and make more progress on community partnerships ourselves. Best of luck with the launch of the certificate – these courses look fantastic.

Best,  
Karl

Dr. Karl Whittington (he/him/his)  
Associate Professor and Department Chair  
Department of History of Art  
The Ohio State University  
201B Pomerene Hall  
whittington.78@osu.edu

---

**From:** "Vader, Lyndsey" <vader.6@osu.edu>  
**Date:** Monday, April 25, 2022 at 9:17 AM  
**To:** "Whittington, Karl" <whittington.78@osu.edu>  
**Cc:** "Perkins, Crystal" <perkins.642@osu.edu>, "Petry, Susan" <petry.37@osu.edu>, "Logan, Kathryn" <logan.413@osu.edu>, "Christmas, Alex" <christmas.15@buckeyemail.osu.edu>, "Schmidt, Amy" <schmidt.442@osu.edu>  
**Subject:** Concurrence request: Department of Dance

Dear Dr. Karl Whittington,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that perpetuate cultural inequalities impacting artistic fields and practices. The certificate program will provide learning experiences beyond the traditional classroom, offering ethical strategies for building sustainable community-engaged partnerships that support public programming at the intersection of social justice education, artmaking, and activism.

**We would like to ask for your assistance in securing concurrence for three courses within the certificate program:**

- Introduction to Anti-Racism in the Performing Arts (2500)
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Please provide us with concurrence by responding to this email no later than **Monday, May 9th**. According to the OAA, concurrence will be assumed if there is no response within two weeks of the request.

After reviewing the attached syllabi, if your department is interested in collaborating on these course offerings, kindly let us know.

Additional information about the proposed Race, Equity, and Social Justice in the Arts Certificate Program is forthcoming. However, if you have any immediate questions, please reach out to me and Professor Crystal Michelle Perkins ([perkins.642@osu.edu](mailto:perkins.642@osu.edu)) or Interim Chair Susan Van Pelt Petry ([petry.37@osu.edu](mailto:petry.37@osu.edu)).

Sincerely,  
Crystal Michelle Perkins  
Assistant Professor of Dance

Susan Van Pelt Petry  
Professor and Interim Chair of Dance

Lyndsey Vader  
Postdoctoral Scholar

Lyndsey Vader (she/her)  
Ph.D. in Dance Studies, The Ohio State University  
M.F.A. in Dance, The College at Brockport SUNY  
Postdoctoral Scholar, The Ohio State University, "Race, Equity, and Social Justice in the Arts" Certificate Program Development  
[vader.6@osu.edu](mailto:vader.6@osu.edu)

## Schmidt, Amy

---

**From:** Westlake, E.J.  
**Sent:** Tuesday, April 26, 2022 7:15 PM  
**To:** Vader, Lyndsey  
**Cc:** Perkins, Crystal; Petry, Susan; Logan, Kathryn; Christmas, Alex; Schmidt, Amy  
**Subject:** Re: Concurrence request: Department of Dance

This looks great and we would love to collaborate!

**E.J. Westlake**

(she/her or they/them)  
Professor and Chair  
Department of Theatre, Film, and Media Arts  
614-247-8776



---

**From:** Vader, Lyndsey <vader.6@osu.edu>  
**Sent:** Monday, April 25, 2022 9:08 AM  
**To:** Westlake, E.J. <westlake.35@osu.edu>  
**Cc:** Perkins, Crystal <perkins.642@osu.edu>; Petry, Susan <petry.37@osu.edu>; Logan, Kathryn <logan.413@osu.edu>; Christmas, Alex <christmas.15@buckeyemail.osu.edu>; Schmidt, Amy <schmidt.442@osu.edu>  
**Subject:** Concurrence request: Department of Dance

Dear Dr. E.J. Westlake,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that perpetuate cultural inequalities impacting artistic fields and practices. The certificate program will provide learning experiences beyond the traditional classroom, offering ethical strategies for building sustainable community-engaged partnerships that support public programming at the intersection of social justice education, artmaking, and activism.

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- Anti-Racism in the Performing Arts (5500; please note: this course is anticipated to pilot as 5194 Group Study in AU 22)
- Citizen Artists: Cultivating Community-Engaged Arts Partnerships (5505)

Please provide us with concurrence by responding to this email no later than **Monday, May 9th**. According to the OAA, concurrence will be assumed if there is no response within two weeks of the request.

After reviewing the attached syllabi, if your department is interested in collaborating on these course offerings, kindly let us know.

Additional information about the proposed Race, Equity, and Social Justice in the Arts Certificate Program is forthcoming. However, if you have any immediate questions, please reach out to me and Professor Crystal Michelle Perkins ([perkins.642@osu.edu](mailto:perkins.642@osu.edu)) or Interim Chair Susan Van Pelt Petry ([petry.37@osu.edu](mailto:petry.37@osu.edu)).

Sincerely,

Crystal Michelle Perkins  
Assistant Professor of Dance

Susan Van Pelt Petry  
Professor and Interim Chair of Dance

Lyndsey Vader  
Postdoctoral Scholar

Lyndsey Vader (she/her)  
Ph.D. in Dance Studies, The Ohio State University  
M.F.A. in Dance, The College at Brockport SUNY  
Postdoctoral Scholar, The Ohio State University, "Race, Equity, and Social Justice in the Arts" Certificate  
Program Development  
[vader.6@osu.edu](mailto:vader.6@osu.edu)



## Schmidt, Amy

---

**From:** Palazzi, Maria  
**Sent:** Saturday, May 7, 2022 11:44 AM  
**To:** Vader, Lyndsey  
**Cc:** Perkins, Crystal; Petry, Susan; Logan, Kathryn; Christmas, Alex; Schmidt, Amy; Smith, Elaine  
**Subject:** Re: Concurrence request: Department of Dance

Dear Professor Perkins, Professor Petry and Dr. Vader,  
This email signifies that the Advanced Computing Center for the Arts and Design (ACCAD) provides concurrence for three courses within the Race, Equity, and Social Justice in the Arts Certificate Program. Thank you for your work on this important course content for the program.

Best,  
Maria Palazzi  
Director | ACCAD

The *Department of Design* values human health and happiness... including the need for personal time for its faculty and students. Replies to email received on weekends or after 5 pm and before 8 am on weekdays are not required or encouraged.



**Maria Palazzi**  
Professor | Department of Design  
Director | Advanced Computing Center for the Arts and Design  
331 Sullivant Hall, 1813 N. High Street, Columbus, OH 43210  
614-292-2406 Office  
[palazzi.1@osu.edu](mailto:palazzi.1@osu.edu) [osu.edu](http://osu.edu)

**Pronouns:** She/Her/Hers  
[Learn About Pronouns](#)

*Buckeyes consider the environment before printing.*

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**From:** Vader, Lyndsey <[vader.6@osu.edu](mailto:vader.6@osu.edu)>  
**Sent:** Monday, April 25, 2022 9:23 AM  
**To:** Palazzi, Maria <[palazzi.1@osu.edu](mailto:palazzi.1@osu.edu)>  
**Cc:** Perkins, Crystal <[perkins.642@osu.edu](mailto:perkins.642@osu.edu)>; Petry, Susan <[petry.37@osu.edu](mailto:petry.37@osu.edu)>; Logan, Kathryn <[logan.413@osu.edu](mailto:logan.413@osu.edu)>; Christmas, Alex <[christmas.15@buckeyemail.osu.edu](mailto:christmas.15@buckeyemail.osu.edu)>; Schmidt, Amy <[schmidt.442@osu.edu](mailto:schmidt.442@osu.edu)>  
**Subject:** Concurrence request: Department of Dance

Dear Professor Maria Palazzi,

I am writing on behalf of a collaborative research team developing the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program. As you may know, the certificate program will build cultural competence through coursework that teaches arts-integrated approaches to social justice education. Course studies focus on interdisciplinary perspectives to understand historical and contemporary contexts that perpetuate cultural inequalities impacting artistic fields and practices. The certificate program will provide learning experiences beyond the traditional classroom, offering ethical strategies for building sustainable community-engaged partnerships that support public programming at the intersection of social justice education, artmaking, and activism.

**We would like to ask for your assistance in securing concurrence for three courses within the certificate program:**

- Introduction to Anti-Racism in the Performing Arts (2500)
- Anti-Racism in the Performing Arts (5500; please note: this course is anticipated to pilot as 5194 Group Study in AU 22)
- Citizen Artists: Cultivating Community-Engaged Arts Partnerships (5505)

Please provide us with concurrence by responding to this email no later than **Monday, May 9th**. According to the OAA, concurrence will be assumed if there is no response within two weeks of the request.

After reviewing the attached syllabi, if your department is interested in collaborating on these course offerings, kindly let us know.

Additional information about the proposed Race, Equity, and Social Justice in the Arts Certificate Program is forthcoming. However, if you have any immediate questions, please reach out to me and Professor Crystal Michelle Perkins ([perkins.642@osu.edu](mailto:perkins.642@osu.edu)) or Interim Chair Susan Van Pelt Petry ([petry.37@osu.edu](mailto:petry.37@osu.edu)).

Sincerely,  
Crystal Michelle Perkins  
Assistant Professor of Dance

Susan Van Pelt Petry  
Professor and Interim Chair of Dance

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Postdoctoral Scholar, The Ohio State University, "Race, Equity, and Social Justice in the Arts" Certificate Program Development  
[vader.6@osu.edu](mailto:vader.6@osu.edu)

# Distance Approval Cover Sheet

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

Course Number and Title:

### Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. 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 and 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.



- 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):

## 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.

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.

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.

- 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):

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Syllabus and cover sheet reviewed by *Jeremie Smith* on

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.