

Term Information

Effective Term Spring 2026
[Previous Value](#) Summer 2012

Course Change Information

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

Adding more options for course delivery (online, hybrid, or in-person).

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

Flexibility for faculty instructors and doctoral students.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Dance
Fiscal Unit/Academic Org Dance - D0241
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 7406
Course Title Theories of the Body
Transcript Abbreviation Theories of Body
Course Description Cross-disciplinary seminar provides theoretical support for an engagement with the body as a subjective site of knowledge. View the material body as flesh and bone and sensation, but also as a social construction with changing meanings.
[Previous Value](#) *Cross-disciplinary seminar in critical theory considering the body as flesh and bone and as a discursive entity.*
Semester Credit Hours/Units Fixed: 4

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
[Previous Value](#) 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered 100% at a distance
Greater or equal to 50% at a distance
Less than 50% at a distance
[Previous Value](#) No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
[Previous Value](#) Lecture

Grade Roster Component	Seminar
Previous Value	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Previous Value	Yes
Previous Admission Condition	Visual or Performing Arts
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Grad standing.
Previous Value	Prereq: Grad standing or permission of instructor.
Exclusions	
Previous Value	Not open to students with credit for 860.
Electronically Enforced	Yes
Previous Value	No

Cross-Listings

Cross-Listings

Subject/CIP Code

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

Requirement/Elective Designation

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

[Previous Value](#)

[Required for this unit's degrees, majors, and/or minors](#)

Course Details

Course goals or learning objectives/outcomes

- Recognize, analyze, and articulate nuanced understanding of social constructions that influence contemporary notions of the material body and its actions;
- Synthesize concepts from a range of foundational texts in 20th century critical theory for application in future teaching, writing, making, and research;
- Apply theories of the body to the design, creation, and presentation of individual artistic and/or scholarly projects that interrogate, interpret, revise, extend, or otherwise mobilize concepts learned.

[Previous Value](#)

COURSE CHANGE REQUEST
7406 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/24/2025

Content Topic List

- History, theory, and literature about INTERSECTIONAL BODIES; SOCIALLY CONSTRUCTED BODIES; GENDERED BODIES
- History, theory, and literature about PERFORMING BODIES; OTHERED BODIES; DISABLED BODIES
- History, theory, and literature about ECOLOGICAL BODIES; POSTHUMAN BODIES

Previous Value

- *Critical theory of the body*
- *History of the body*
- *Literature of the body as a discursive entity*

Sought Concurrence

No

Attachments

- 7406 Theories of the Body SP16 ZunigaShaw.pdf: in-person syllabus
(Syllabus. Owner: Schmidt, Amy Esther)
- 7406 Theories of the Body SP25 ONLINE Template ZunigaShaw.docx: online syllabus
(Syllabus. Owner: Schmidt, Amy Esther)
- 7406 Theories of the Body SP25 ONLINE ASCtech review.pdf: ASC tech review
(Other Supporting Documentation. Owner: Schmidt, Amy Esther)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schmidt, Amy Esther	03/07/2025 06:20 PM	Submitted for Approval
Approved	Shelton, Andrew C	03/08/2025 08:29 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/24/2025 11:41 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/24/2025 11:41 AM	ASCCAO Approval



Syllabus

Title: **Theories of The Body (online)**

Course #: **7406 fully online**

The Ohio State University, Department of Dance

Credit Hours: **4 hours**

Class meeting: **13 / hrs. cl. online**

Course overview

Instructor

- Professor Norah Zuniga Shaw
- Email: zuniga-shaw.1@osu.edu
- 614.292.5996
- Course Zoom Link
<https://osu.zoom.us/j/6962725356?pwd=aGx1cUhwYTVTR2lEUzJZbHVjN1o5QT09>
- Office Hours: Fridays 9am-11am or by appointment, same link as above
- **Note:** My preferred method of contact is Carmen Inbox.

Course description

This graduate seminar provides theoretical support for an engagement with the body as a subjective site of knowledge. We will view the material body as flesh and bone and sensation, but also as a social construction with changing meanings.

By considering a collection of foundational 20th century writings on the body alongside examples of contemporary 21st century embodied practices, we will build a platform for new scholarly and creative activity.

This course is applicable to all artists and scholars seeking to think critically about received notions of the body in society and engage deeply with these concepts through close reading, writing, somatic, and creative practices.

Students are supported in creating impactful final projects that respond to their particular research interests and meaningfully integrate theory and practice.



Course expected learning outcomes

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

- Recognize, analyze, and articulate nuanced understanding of social constructions that influence contemporary notions of the material body and its actions;
- Synthesize concepts from a range of foundational texts in 20th century critical theory for application in future teaching, writing, making, and research;
- Apply theories of the body to the design, creation, and presentation of individual artistic and/or scholarly projects that interrogate, interpret, revise, extend, or otherwise mobilize concepts learned.

How this online course works

Mode of delivery

We will read and analyze key historical and contemporary writing on the body and explore performative writing and scholarship in this context. We will also view and discuss the work of artists. Students will be expected to carefully analyze all assigned readings and come to class prepared for in-depth discussion of the author's project and the content of the piece. A different student each week will be responsible for responding to the reading and offering context for the class. Final presentations will integrate written and creative practice and will consist of a presentation given in class and final document be turned in.

Pace of online activities

In this online version of the course, we will meet synchronously online once per week and in weekly small working groups at times determined by the students. Several modes of facilitation will be used to enhance the online learning environment including embodied activities, breaks for individual reflections and movement, effective use of breakout rooms and multimodal resources including images and shared viewings. Community building and developing robust online discussion will be supported and prioritized.

Credit hours and work expectations

This is a **4-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 12 hours of engagement with the class each week to receive a grade of (C) average. Actual hours spent will vary by student learning habits and the assignments each week.

1) synchronous class sessions, 3 hours per week,

2) synchronous student reading groups, 1 hour per week



- 3) reading and preparing reading responses, 8 hours per week**
- 3) class facilitation assignments, intensive time input for one week**
- 5) attending three live events, online discussions and responses to peers, and preparing to present on these during classes, occasional additional work hours on certain weeks**
- 6) final project / paper and presentation, weeks where the project proposals are due will require less reading and the final weeks of the course will be focused on these papers including no extra readings and the peer reading groups conducting peer to peer writing feedback, 8 hours per week**

Participation requirements

Because this is an online course, your attendance is based on your online activity and participation. Attending synchronous zoom sessions and reading groups is essential. Leadership of your assigned week for class facilitation involves preparing discussion questions and a summary post as well as an active reflection element and developing sufficient familiarity with the text to address areas/questions brought up in discussion with faculty support. We will have some focused online discussion of shared events which involve a 250+ word post thoughtfully reflecting on the event and its relationship to themes of the course and responding to at least three of your peers with substantive comments on the content.

Course communication guidelines

This course is for graduate students. Therefore, the assumption is that the quality of work will be high and that students will take responsibility for their learning. That said, I am trained in inclusive pedagogy and Universal Design for Learning and am committed to making this a learning community where we can all thrive. I start from the awareness that all of us have different ways of learning, and that the organization of any course will accommodate each student differently. For example, you may prefer to process information by speaking and listening, so that some of the handouts I provide may be difficult to absorb. Please communicate with me as soon as you can about your individual learning needs and how this course can best accommodate them.

In the spirit of Universal Design for Learning (UDL), I will strive to provide an environment that is equitable and conducive to achievement and learning for all students. I ask that we all be respectful of diverse opinions and of all class members, regardless of personal attribute. I encourage persons with disabilities or particular needs that impact on performance to meet with me to co-design accommodations, if necessary, beyond those listed under UDL. I ask that we all use inclusive language in



written and oral work.

diContent Warning Language

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a confidential Sexual Violence Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

Grievances and Solving Problems

A student who encounters a problem related to his/her educational program has a variety of avenues available to seek resolution. (Note: the procedures for grade grievances are explicitly covered in the faculty rules) Typically, a student is advised to resolve any dispute, disagreement, or grievance as directly as possible, engaging with the person or persons most closely involved. The faculty and staff of the departments and colleges are available to work with students in this regard. If this step does not produce acceptable results, the student should follow a logical stepwise progression to address the academic concerns.

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific

procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Religious Accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

Academic Misconduct

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

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.

Course materials and technologies

Textbooks

We will read all or most of the following eight texts over the course of our time together. These are exciting and influential works by important authors of the 20th and 21st century and as you read through them you will find resonances with many ideas you often hear circulating in various scholarly and artistic discourses. All texts are available at the OSU library and online used or new.

Note: I will provide numerous optional supplementary viewings and articles from more recent scholarship/creative activity for each week to accompany these texts based on student interests established at the beginning of class and during our developing discussions. Notably we are not reading the work of Karen Barad or Deleuze and Guattari but if that is of interest, I'm happy to recommend where to get started with those equally important authors.

Please purchase or check out the following texts from the library:

Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.

Foucault, Michel. 1977. *Discipline and Punish: The Birth of the Prison*. Vintage, 1977.

Haraway, Donna. 2016. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press.

Hayles, Katherine. 1999. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press.

Kafer, Alison. 2013. *Feminist, Queer, Crip*. Indiana University Press.

Lorde, Audre. 1984. *Sister Outsider: Essays and Speeches*. NYC: Crossing Press.

Phelan, Peggy, Jill Lane Eds. 1998. *The Ends of Performance*. NYU Press.

Said, Edward. 1978. *Orientalism*. New York: Random House Vintage Books.



Recommended (optional)

- I will make several recommendations of more contemporary texts that draw on these foundational works via Carmen week by week in response to student interests and areas of expertise.

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

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

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)

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.

Carmen Access



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

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- 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 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 instructor response

Letter grades are based on a point system as follows:

A	93-100	B+	87-89 points	C+	77-79 points	D+	67-69 points
A-	90-92	B	83-86	C	73-76	D	63-66
		B-	80-82	C-	70-72	E	60-0

This course is for graduate students. Therefore, the assumption is that the quality of work will be high and that students will take responsibility for their learning. That said, I am trained in inclusive pedagogy and Universal Design for Learning and am committed to making this a learning community where we can all thrive. I start from the awareness that all of us have different ways of learning, and that the organization of any course will accommodate each student differently. For example, you may prefer to process information by speaking and listening, so that some of the handouts I provide may be difficult to absorb. Please communicate with me as soon as you can about your individual learning needs and how this course can best accommodate them.

- Attendance and Participation (synchronous and asynchronous) (30%)
- Reading Responses (20%)
- Class Facilitation Assignments (20%)
- Final Project and Presentation (30%)



Description of major course assignments

- Attendance and Participation (30%)
 - This is a graduate level seminar with an extensive reading list. Students are expected to attend all synchronous online class sessions and contribute fully to asynchronous discussions.
 - Students are also expected to attend three live events determined according to their location and in negotiation with the instructor; and be prepared to discuss them in class and on carmen.
- Reading Responses (20%)
 - Each student must complete a 1-5 page Reading Response which can be visual as well as textual, every week and turn it in at the end of class. Responses will be compiled at the end of the quarter as an annotated bibliography and visual journal for your future reference in your own teaching, research and creativity.
 - Format: responses should be typed and spell-checked and should briefly summarize the author's project in each reading (see Critical Reading Response template) and include an active reflection / creative engagement with the material. Students should also include their opinions, questions, and key points for discussion. These responses will be used as a guide for discussion during class and an outline for note taking. Students will turn in responses at the end of each class.
- Class Facilitation Assignments (20%)
 - Each student will take responsibility for helping to lead discussion and providing expertise on the assigned readings for one session completing a **500-750-word** summary and contextual frame for the discussion. Summaries must be posted on the CARMEN site for the course for all the members of the class by **5 pm on the Sunday** prior to that week's seminar.
 - As the co-facilitator for the week, students will assist in guiding the class through the readings, this may include bringing in visual references, samples of artists' work that illustrates similar ideas, an active reflection exercise or performative of bodily practice workshop idea...and so on.
- Final Project and Presentation (30%)
 - The final paper/creative project will be on the subject of the student's choice applying the theories learned in class. Papers should be 15-25 type-written, double spaced pages in 12 point font. Projects should be no longer than 8-10 minutes. And hybrid projects can adjust accordingly. Due finals week.
 - Additionally, all students will have the opportunity to share a 10 minute presentation of highlights from their work with the class during Finals Week using visual aids and/or performance to support your ideas.



- Grades will be based on quality of the presentation and written work and on timely completion of each including the following milestones:
 - 1-page Project Proposal with 5 bibliographic references
 - 2-page Project Revised Project Proposal or work in progress with extended bibliography
 - This should include a thesis, supporting arguments/illustrative materials, key ideas and conclusions. The outline can be up to 5 pages if needed and should include all necessary bibliographic references to make your argument.

Instructor feedback and response time

Instructor will respond within one week with substantive feedback on weekly assignments.

Academic policies

Academic integrity policy

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

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

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

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

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



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

Copyright for instructional materials

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

Statement on title IX

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

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbsc.osu.edu>)

Land acknowledgement

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



More information on OSU's land acknowledgement can be found here:
<https://mcc.osu.edu/about-us/land-acknowledgement>

Accessibility accommodations for students with disabilities

Disability Statement

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Content Warning Language

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a confidential Sexual Violence Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Counseling and Consultation

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.

If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu

or calling 614-292-5766. CCS is located on the 4th floor of the Younkin Success Center and 10th floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Lyft Ride Smart (Previously Safe Ride Program)

Lyft Ride at Ohio State offers eligible students discounted rides, inside the university-designated service area (opens in new window) and has expanded service to the Short North area along High Street. Service runs from 7 p.m. to 7 a.m. Prices may be impacted by distance, traffic, time of day, special events and prime time surcharges. More information about the service and the Lyft App, and a link to get started using the Lyft Ride Smart services can be found at: <https://ttm.osu.edu/ride-smart>.

Religious Accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is



made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Office of Institutional Equity**. (Policy: **Religious Holidays, Holy Days and Observances**)

Weather / Short-Term Closing

Although Ohio State strives to remain open to ensure continuity of services to students and the public, extreme conditions can warrant the usage of the university's Weather or Other Short-Term Closing Policy. Please visit this webpage to learn more about preparing for potential closings and planning ahead for winter weather.



Course Schedule

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

WEEK 1 INTRO

Introductory posts due on Carmen Discussion plus short reading response to this article available as PDF of: Foster, Susan Leigh, et al. 1996. "Introduction." *Corporealities: Dancing Knowledge, Culture and Power*. Ed. Susan Leigh Foster. London and New York: Routledge. xi-xvii.

In the first week I will introduce and guide you in summarizing, visual journaling, using the Critical Reading Response format, CMOS style for your written submissions, and techniques for active reflection. Together we will establish Community Agreements and the schedule for student co-facilitation of sessions.

WEEK 2 INTERSECTIONAL BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.

Student leader:

Lorde, Audre. 1984. Sister Outsider: Essays and Speeches. NYC: Crossing Press.

WEEK 3 SOCIALLY CONSTRUCTED BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.

Student leader:

Foucault, Michel. 1977. Discipline and Punish: The Birth of the Prison.

WEEK 4 GENDERED BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.



Student leader:

Butler, Judith. 1990. Gender Trouble: Feminism and the Subversion of Identity.

WEEK 5 PERFORMING BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.

Student leader:

Phelan, Peggy. 1998. The Ends of Performance.

WEEK 6 OTHERED BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.

Student leader:

Said, Edward. 1978. Orientalism. New York: Random House Vintage Books.

WEEK 7 DISABLED BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.

Student leader:

Kafer, Alison. 2013. Feminist, Queer, Crip. Indiana University Press.

WEEK 8 REFLECTIONS AND PAPER PROPOSALS

WEEK 9 ECOLOGICAL BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.

Student leader:



Haraway, Donna. 2016. Staying with the Trouble: Making Kin in the Chthulucene.

WEEK 10 POSTHUMAN BODIES

Read full text and complete the Critical Reading Response (CRR) to prepare for discussion.

Student leader:

Hayles, Katherine. 1999. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics.*

WEEK 11-FINALS WRITING CREATING SYNTHESIZING SHARING BODIES

We will use the final weeks of the course to develop and share progress on papers and projects and make time for peer review.

We will read Donna Pollack's work on performative writing and delve into the wonderful resources created by dance improvisors and scholars Jane Bacon and Vida Midgelow calls the Critical Articulations Process (CAP). PDFs and links to videos available on Carmen.



SUPPLEMENTAL BIBLIOGRAPHY:

Abram, David. 1996. "The Spell of the Sensuous." New York: Vintage Books. 1-93.

Ahmed, Hammad. "Gaze and the Gaze." *Beyond Masculinity*. 2008.
<http://www.beyondmasculinity.com/articles/ahmed.php>.

Bainbridge Cohen, Bonnie. 1994. "Sensing, Feeling, and Action: The Experiential Anatomy of Body-Mind Centering. Contact Editions. 1-12.

Bharucha, Rustom. 1993. "Theatre and the World: Performance and the Politics of Culture." London and New York: Routledge. 1-87.

Butler, Judith. 1990. "Gender Trouble: Feminism and the Subversion of Identity." New York: Routledge. Full Text.

Chun, Wendy Hui Kyong. 1998. "Othering Space." *Visual Culture Reader*. Ed. Nicholas Mirzoeff. New York: Routledge. 243-254.

Foster, Susan Leigh, et al. 1996. "Introduction." *Corporealities: Dancing Knowledge, Culture and Power*. Ed. Susan Leigh Foster. London and New York: Routledge. xi-xvii.

Foster, Susan. 2004. "Taken By Surprise: Improvisation in Dance and Mind." *Taken by Surprise*. Eds. Ann Cooper Albright and David Gere. Middletown, Conn.: Wesleyan University Press. 3-10.

Foucault, Michel. 1998. [1967]. "Of Other Spaces." *Visual Culture Reader*. Ed. Nicholas Mirzoeff. New York: Routledge. 229-236.

Haraway, Donna. 1985. "A Manifesto for Cyborgs." *Socialist Review* No. 80 (v. 15, no. 2) (March-April). 64-107.



Kealiinohomoku, Joann. 1970. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." *Impulse*. 20-33.

Lehrer, Jonah. 2007. "Proust was a Neuroscientist." Boston and New York: Houghton Mifflin Company. Chapter 1.

Mauss, Marcel. 1992 [1934]. "Techniques of the Body." *Incorporations*. Jonathan Crary and Sanford Kwinter, eds. New York: Zone. 455-77.

Mulvey, Laura. 1984. "Visual Pleasure and Narrative Cinema." *Art After Modernism: Rethinking Representation*. Ed. Brian Wallis. New York: The New Museum of Contemporary Art. 361-74. Reprinted from *Screen* 16 (3) (Autumn 1975). 6-18.

Noe, Alva. 2009. "Out of Our Heads: Why You Are Not Your Brain, and Other Lessons from the Biology of Consciousness." New York: Hill and Wang. Chapter 1.

Pollack, Della. 1998. "Performing Writing." *The Ends of Performance*. Eds. Peggy Phelan & Jill Lane. New York: University Press. 73-103.

Said, Edward. 1978. "Orientalism." New York: Random House Vintage Books. Full Text.

Salter, Chris. New Ed. 2010. "Entangled: Technology and the Transformation of Performance." The MIT Press. Full Text.

Savigliano, Marta. 1995. "Tango and the Political Economy of Passion." Westview Press. Full Text.

Schechner, Richard. 1998. "What Is Performance Studies Anyway?" *The Ends of Performance*. Eds. Peggy Phelan & Jill Lane. New York: University Press. 357-62.



Sobchack, Vivian. 1999. "Is Any Body Home?: Embodied Imagination and Visible Evictions." *Home, Exile, Homeland: Film, Media, and the Politics of Place*. Ed. Hamid Naficy. New York and London: Routledge. 45-61.

Stoller, Paul. 1997. "Sensuous Scholarship." Philadelphia: U of P Press. 88-118.

Tuan, Yi-Fu. 1974. "Topophilia: A study of Environmental Perception, Attitudes, and Values." New York: Columbia University Press. Chapter 2.

Theories of the Body 2016

The Ohio State University

Department of Dance

Class meeting: 1 2 hrs 50 min / hrs. cl.

Professor Norah Zuniga Shaw

Email: zuniga-shaw.1

Office: ACCAD 331b

Office Hours: Mondays 10:00-12:00 and by appointment

Theories of the Body

I. Course Description:

This course provides theoretical support for an engagement with the body as a subjective site of knowledge. We will view the material body as flesh and bone, but also as a construction with changing meanings. By considering a collection of foundational 20th century writings on the body along side examples of contemporary 21st century arts practices we will build a platform for new scholarly and creative activity. This course is applicable to artists and scholars seeking to think critically about received notions of the body in society and engage deeply with these concepts through close reading, writing and arts practices.

II. Course Objectives:

At the successful completion of this course students will be able to...

- Recognize, analyze, and articulate nuanced understanding of social constructions that influence contemporary notions of the material body and its actions;
- Synthesize concepts from a range of foundational texts in 20th century critical theory for application in future teaching, writing, making, and research;
- Apply theories of the body to the design and creation of individual artistic and/or scholarly projects that interrogate, interpret, revise, extend, or otherwise mobilize concepts learned.

III. Course Content and Procedures:

We will read a handful of important texts and engage in a range of activities designed to unpack the gems within the texts and the influential ways of thinking and experiencing the world that each has produced. We will also view and discuss the work of artists and engage in artistic practices that help in learning the material.

Students will be expected to carefully analyze all assigned readings and come to class prepared for in-depth discussion of the author's project and the content of the piece including reference to specific passages in the text. Students will complete Critical Reading Responses for every reading to be turned in and a different student or group of students will be responsible for responding to the reading and offering context for the class each week..

Each student in consultation with the instructor will propose final projects relevant to their individual research and creative activity.

IV. Requirements and Evaluation:

- Discussion and Participation (40%)
 - This is a graduate level seminar with an extensive reading list and discussion is one of the most important learning modalities. Students are expected to attend all class sessions and contribute fully to every discussion. After 1 absence the grade will be lowered by one letter grade. Absences can be made up for partial credit with a 8-10 page paper demonstrating comprehension of the assigned reading and awareness of applications in the field.
 - We will attend an event together each month of the semester. Students are also expected to attend all required events and be prepared to discuss them in class. If a student is unable to attend an event, an alternate can be proposed prior to the date of the event.
 - Required Events:
 - **Mark Coniglio Artist Talk**, Artist Talk. Advanced Computing Center for the Arts and Design (ACCAD), January 26 7pm
 - **Toshiki Okada: God Bless Baseball**. Wexner Center for the Arts. Thu, Feb 4-Sat, Feb.6 8pm, Sun, Feb 7, 2 PM
 - **Company Wang Ramirez: Monchichi**. Wexner Center for the Arts. Tue, Mar 1, 2016 8 PM
 - **Faye Driscoll: Thank You for Coming**. Wexner Center for the Arts. Thu, Apr 14, - Sat, Apr 16, 8 PM, Sun, Apr 17, 2 PM
- Mid-Semester Assessments 1 and 2 (10%)
 - Details of these assignments/assessments vary according to the class progress and learning needs each semester and will be posted Week 4 and Week 9 for completion the following class meeting. But typically they involve finding applications of the theoretical constructs we are working with, finding other references that are relevant to your work, and writing a short paper.
- Reading Responses (20%)
 - For each reading, complete a Critical Reading Response paper including documentation of Active Reflection activities (details below) and turn it in to Carmen Drop Box prior to class. Your CRRs will serve as your resource for compiling an annotated bibliography as part of your final project and for your future reference in your own teaching and research.
 - Format: responses should be typed and spell-checked and should follow the Critical Reading Response format outlined below. Each CRR should briefly summarize the author's project; indicate questions; note associations and relevance to student interests; articulate disagreements or problems with the text; outline key points with page numbers; track selected quotations for discussion; and document active reflection. Please use the format provided on the final page of this syllabus and under Resources in Carmen.
- Class Facilitation Assignments (10%)
 - Each student will take responsibility for helping to lead discussion and providing expertise on the assigned readings for one week during the semester by completing a 500-750-word summary and contextual frame for the discussion to be posted on CARMEN site for the course for all the members of the class by 5 pm on the Sunday prior to that week's seminar.
 - As the co-facilitator for the week, students will assist in guiding the class through the readings, this may include bringing in visual references, an embodied exploration of the subject, samples of artists' work that illustrates similar ideas, a performance and creative practice workshop or other strategies.
- Final Projects or Papers including Presentation, Participation in Symposium, and Annotated Bibliography of Readings (20%)

V. Grading Scale:

This course is for graduate students. Therefore the assumption is that the quality of work will be high and that students will take responsibility for their learning. Letter grades are based on a point system as follows:

A	93-100	B+	87-89 points	C+	77-79 points	D+	67-69 points
A-	90-92	B	83-86	C	73-76	D	63-66
		B-	80-82	C-	70-72	E	60-0

Statement of Academic Misconduct – Academic Misconduct (rule 3335-31-02) is defined as “any activity, which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

Personal Safety

The University Escort Service operates until 3am when classes are in session (i.e. not during quarter breaks and University holidays), and will assist OSU students who live off campus as well as on campus. The University Escort Service can be contacted at 614-292-3322, and scheduled pick-ups are taken in advance.

Accommodations for Students with Disabilities

It is the intent of the University and its instructors to provide access to support services and programs that enable students with disabilities to succeed in this course. Students with disabilities are responsible for making their needs known to the instructor and seeking available assistance in a timely manner. Students will be referred to the Office for Disability Services (ODS), located in Pomerene Hall, for further assistance (call 614-292-3307 or visit 150 Pomerene Hall).

VI. Required Texts:

Buy Texts (available online):

- Butler, J. 1990. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge.
- Deleuze, Gils and Felix Guattari. 1980. A Thousand Plateaus: Capitalism and Schizophrenia. London: Continuum.
- Foucault, Michel. 1977. Discipline and Punish: The Birth of the Prison. New York: Vintage.
- Hayles, Katherine. 1999. How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics. Chicago: University of Chicago Press.
- Said, Edward. 1978. Orientalism. New York: Random House Vintage Books.

VII. Topical Outline

WEEK 1: INTRODUCTIONS

Read for the first day of class:

Abram, David. 1996. The Spell of the Sensuous. New York: Vintage Books. **31-93**.

Grosz, Elizabeth. 1994. Volatile Bodies: Toward a Corporeal Feminism. Indianapolis: Indiana University Press. **vii-24**.

WEEK 2: DISCURSIVE BODIES

Foucault, Michel. 1977. Discipline and Punish: The Birth of the Prison. **Parts I and II, 3-134**.

Optional:

Franko, Mark. 2011. "Archaeological Choreographic Practices: Foucault and Forsythe." *History of the Human Sciences*.

WEEK 3: DISCIPLINED BODIES

Foucault, Michel. 1977. Discipline and Punish: The Birth of the Prison. **Part III, 135-309**.

Optional:

Mauss, Marcel. 1934. "Techniques of the Body." **455-77**.

Foster, Susan Leigh. 1992. "Dancing Bodies." Incorporations. Eds Jonathan Crary and Sanford Kwinter. New York: Zone. **480-95**.

WEEK 4: OTHER BODIES

Said, Edward. 1978. Orientalism. **Full Text**.

Optional:

Desmond, Jane. "Dancing Out the Difference: Cultural Imperialism and Ruth St. Denis's *Radha* of 1906." *Signs*.

WEEK 5:

No Reading: Assessment 1 Due.

WEEK 6: GENDERED BODIES

Butler, Judith. 1990. Gender Trouble: Feminism and the Subversion of Identity. **Prefaces and Chapter 1, vii-44**.

Optional:

Ahmed, Sara. 2006. Queer Phenomenology: Orientations, Objects, Others.

WEEK 7: DESIRED BODIES

Butler, Judith. 1990. Gender Trouble: Feminism and the Subversion of Identity. **Chapter 2 and Conclusion, 45-100 and 181-191, and skim through Chapter 3**.

Optional:

Savigliano, Marta. 1995. Tango and the Political Economy of Passion.

WEEK 8: CYBERNETIC BODIES

Hayles, Katherine. 1999. How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics. **Chapters 1-4, 1-113**.

Optional:

Sobchack, Vivian. 2004. Carnal Thoughts: Embodiment and Moving Image Culture.

WEEK 9: POSTHUMAN BODIES

Hayles, Katherine. 1999. How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics. **Chapter 6, 7, 9 and Conclusion, 131-16- and 192-246 and 283-291.**

Optional:

Haraway, Donna. 1985. "A Manifesto for Cyborgs." *Socialist Review*.

SPRING BREAK

WEEK 10:

No Reading: Assessment 2 Due.

WEEK 11:

Deleuze, Gils and Felix Guattari. 1980. A Thousand Plateaus: Capitalism and Schizophrenia. **Chapter 1, 2 and 3.**

Optional:

Grosz, Elizabeth. 1994. Volatile Bodies.

WEEK 12:

Deleuze, Gils and Felix Guattari. 1980. A Thousand Plateaus: Capitalism and Schizophrenia. **Chapter 6, 7, 10, and 14.**

Optional:

Salter, Chris. 2010. Entangled: Technology and the Transformation of Performance.

WEEK 13:

No Reading: In Progress Assignments

WEEK 14:

No Reading: In Progress Assignments

WEEK 15:

Presentations

FINALS WEEK :

Symposium during the registrar appointed final:
Tuesday May 3 4:00pm-5:45pm or alternative time TBD.

VIII. BIBLIOGRAPHY OF SUGGESTED READINGS (REQUIRED ARE IN BOLD):

Abram, David. 1996. The Spell of the Sensuous. New York: Vintage Books.

Ahmed, Sara. 2006. Queer Phenomenology: Orientations, Objects, Others. Durham and London: Duke University Press.

Bennet, Jane. 2010. Vibrant Matter: A Political Ecology of Things. Durham and London: Duke University Press.

Bharucha, Rustom. 1993. Theatre and the World: Performance and the Politics of Culture. London and New York: Routledge. 1-87.

Butler, Judith. 1990. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge.

Desmond, Jane. "Dancing Out the Difference: Cultural Imperialism and Ruth St. Denis's *Radha* of 1906." Signs. Vol. 17, No. 1 (Autumn, 1991), University of Chicago Press. 28-49

Deleuze, Gils and Felix Guattari. 1980. A Thousand Plateaus: Capitalism and Schizophrenia. London: Continuum.

Foster, Susan Leigh, et al. 1996. "Introduction." Corporealities: Dancing Knowledge, Culture and Power. Ed. Susan Leigh Foster. London and New York: Routledge. xi-xvii.

Foster, Susan Leigh. 1992. "Dancing Bodies." Incorporations. Eds Jonathan Crary and Sanford Kwinter. New York: Zone. 480-95.

Foucault, Michel. 1995. [1977]. Discipline and Punish: The Birth of the Prison. New York: Vintage.

Franko, Mark. 2011. "Archaeological Choreographic Practices: Foucault and Forsythe." History of the Human Sciences. V 24 (4). London: Sage. 98-112.

Grosz, Elizabeth. 1994. Volatile Bodies. Bloomington: Indiana University Press. Full text.

Haraway, Donna. 1985. "A Manifesto for Cyborgs." Socialist Review No. 80 (v. 15, no. 2) (March-April). 64-107.

Hayles, Katherine. 1999. How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics. Chicago: University of Chicago Press. Full Text.

Kealiinohomoku, Joann. 1970. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." Impulse. 24-33.

Mauss, Marcel. 1992 [1934]. "Techniques of the Body." Incorporations. Jonathan Crary and Sanford Kwinter, eds. New York: Zone. 455-77.

Mulvey, Laura. 1984. "Visual Pleasure and Narrative Cinema." Screen 16 (3) (Autumn 1975). 6-18.

Said, Edward. 1978. Orientalism. New York: Random House Vintage Books.

Salter, Chris. 2010. Entangled: Technology and the Transformation of Performance. Cambridge, MA: The MIT Press.

Savigliano, Marta. 1995. Tango and the Political Economy of Passion. Oxford: Westview Press.

Sobchack, Vivian. 2004. Carnal Thoughts: Embodiment and Moving Image Culture. Berkeley: University of California Press.

Date:

Reader:

Author:

Title of Reading:

Remaining Bibliographic Information:

1. Briefly describe the *author's perspective* and/or theoretical approach and the *apparent purpose* for this text. Another way to think of this is, summarize the author's project.

2. What are my questions for other readers of this text? Where do I need help?

3. This text brought to mind the following *associations* (other texts or practices) or *piqued* the following *interests*:

4. What I find *useful, relevant* to my own work in this text is...

5. What I find most *problematic*...agree or disagree with...

6. Selected quotations from this text that I would like to keep as a personal reference or bring up for discussion.

7. Outline of key points, milestones (with page numbers) in the reading that I want to remember.

8. Active Reflection. In order to engage fully with the reading this week and learn through my own areas of strength I engaged in the following active reflection with this reading this week (include a scan or pic or other document with this document in the Drop Box).

- Creating a drawing, cartoon, collage, dance, free write, poem, song or...using this content...
- Generating note cards, mind maps, graphs, spreadsheets, flow charts, or other analytical or organizational document about this content...
- Engaging in a 'reading' walk, a dance improvisation, sounding, or quiet reflection / 'harvesting' time after reading and including some form of artifact...
- Teaching a friend or family member about the ideas in the text, preparing your 'ideal' class for your peers, a community group, undergraduates, children, or reading portions of the text aloud to an audience (a partner, a pet, a friend, a tree)...
- Other_____

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences
(Updated 2-1-24)

Course Number and Title: Dance 7406: Theories of the Body

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](#).

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

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

- Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (required).

- 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 have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

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:

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 regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

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

- 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 (required)

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):

Syllabus and cover sheet reviewed by Bob Mick on 12/9/24

Reviewer Comments:

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