

DEPARTMENT OF DANCE

Graduate Program Handbook for students entering

2017- 2018

**Master of Fine Arts in Dance
PhD in Dance Studies**



THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

Table Of Contents

INTRODUCTION	1
Section I - MISSION STATEMENTS	3
I.1 – Department Mission Statement	3
I.2 – Graduate Program Mission Statement.....	3
I.3 - Teaching.....	4
I.4 - Research	5
I.5 - Service.....	5
Section II - THE DEPARTMENT OF DANCE GRADUATE PROGRAM	6
II.1 - GSC Responsibilities	6
II.2 - Graduate Student Representation and Service Opportunities	7
Section III - STRUCTURE OF GRADUATE STUDIES IN THE DEPARTMENT OF DANCE.	10
III.1 - The MFA in Dance	10
III.2 - The PhD in Dance Studies	11
Section IV - ADDITIONAL PROGRAM RESPONSIBILITIES	12
IV.1 - Attendance Policy	12
IV.2 – Department Academic Probation Policy	12
IV.3 - Reading Lists.....	12
IV.4 – Academic Writing Manual of Style.....	13
IV.5 - Audition Assistance.....	13
IV.6 - Professional Goals.....	13
IV.7 – Academic Disability Services.....	13
Section V - THE MASTER OF FINE ARTS IN DANCE.....	15
V.1 - MFA Core Reading and Broad Viewing List for the Class Entering 2017	15
V.2 - Structure and Curriculum of the MFA in Dance	19
V.3 - MFA Program Guide for the Class Entering 2017	20
V.4 – Course Petitions.....	22
V.5 - Other MFA Program Requirements	22
V.6 – Coursework Descriptions.....	23
V.7 - MFA Comprehensive Examinations	24
V.8 - Comprehensive Examination Question	25
V.9 - MFA Comprehensive Examination Question Rubric	26
V.10- Comprehensive Abstracts.....	27
V.11 - Comprehensive Research Statement and Project Reflection	28
V.12 - MFA Project Committees and Project Proposals.....	30
V.13 - Trouble Shooting Project Proposals	31
V.14 - MFA Writing Guidelines.....	32
V.15 - Graduate Concert Guidelines.....	32
V.16 - Project Resources.....	33
V.17 - Lecture-Demonstration Guidelines	35
V.18 - MFA Project Documentation	36
V.19 - MFA Final Examination Guidelines	36
V.20 - Final Year Timeline For MFA Candidates.....	37
Section VI - THE DOCTORAL PROGRAM IN DANCE STUDIES	39
VI.1 - PhD Candidacy Area Reading List for the Class Entering 2017	39
VI.2 - Structure and Curriculum of the PhD in Dance Studies	42
VI.3 - PhD Program Guide for the Class Entering 2017	43
VI.4 - Competency	45

VI.5 – Course Petitions.....	45
VI.6 – Direct-Enroll Requirements.....	45
VI.7 - Qualifying Examination for All Doctoral Students.....	46
V.8 – Qualifying Examination Question Rubric.....	47
VI.9 - PhD Annual Review: Forms and Meetings.....	48
VI.10 - Candidacy Examination.....	50
VI.11 – Post-Candidacy Continuous Enrollment Policy.....	52
VI.12 - Considerations for Off-Campus Research.....	52
VI.13 - Dissertation Prospectus.....	52
Appendix A - Funding.....	57
A.1 - Graduate Funding Policies in Dance.....	57
A.2 - Other Funding Sources.....	57
A.3 - Graduate Teaching Associate Positions in the Department of Dance.....	58
A.4 - Funding for Projects/Research and Travel.....	58
Appendix B - Enrollment Information.....	59
B.1 - Summer Enrollment.....	59
B.2 - Elective Program for Undergraduates in the Department of Dance.....	59
Appendix C - Advising Procedures.....	60
C.1 - Advisors for Incoming MFA Students.....	60
C.2 - Advisors for Incoming PhD Students.....	60
C.3 - Initial Meeting.....	60
C.4 - Ongoing meetings.....	60
C.5 - Changes to Contact Advisor.....	60
C.6 - When to Meet with the Contact Advisor or Committee Chair.....	61
C.7 - When to Meet with the Academic Program Coordinator.....	61
C.8 - Transferring between Degree Programs within the Department of Dance.....	62
Appendix D - University Research Resources.....	63
D.1 - OSU Music & Dance Library.....	63
D.2 - Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI).....	63
D.3 - Advanced Computing Center for the Arts and Design (ACCAD).....	64
Appendix F - Department of Dance Facilities and Resources.....	65
Appendix G - Department Of Dance People.....	67

INTRODUCTION

The *Dance Graduate Program Handbook* provides graduate students in the Department of Dance with a basic understanding of the organization, administration, and requirements of the graduate programs in the Department of Dance: the Master of Fine Arts (MFA in Dance) and the Doctor of Philosophy (PhD in Dance Studies).

This Handbook provides a wealth of information specific to students entering the OSU Department of Dance in 2017 (previous cohorts may elect to follow if desired), and constitutes an understanding of responsibilities each student must fulfill in order to satisfactorily complete the degree program.

The Handbook also operates in close conjunction with the Department of Dance website www.dance.osu.edu and the Graduate School website www.gradsch.osu.edu. It is necessary to utilize the Department website throughout the graduate program in order to access a variety of resources, including the [Internal Calendar](#) (please subscribe – including Department Advising Calendar deadlines), the [OSU Dance Weekly](#), [GradCentral](#), Department online tool for GTA planning applications, and a wide variety of other information. While the degree requirements of the graduate program remain the same, the website contains the most current logistical details.

This Handbook contains information about procedures and services of the Graduate School. The requirements and regulations contained in this Handbook follow rules and guidelines found in the [Graduate School Handbook](#) and the [Rules of the University Faculty](#). The *Graduate School Handbook* is an indispensable guide containing policies and practices that govern all graduate programs, graduate faculty, and graduate students at Ohio State. During your years of study in the Department of Dance, both the *Dance Graduate Program Handbook* and the *Graduate School Handbook* will be needed for frequent consultation. It is the student's responsibility to monitor and meet all deadlines and be aware of procedures and guidelines contained in both of these handbooks.

All graduate students at Ohio State—approximately 10,000—are enrolled in the Graduate School in more than 100 different graduate programs administered by department graduate studies committees. The Graduate School is the college of record and degree-granting unit for all graduate students. The Graduate Council and the Dean of the Graduate School establish university-wide policies and requirements for graduate degrees but do not make specific program decisions for students in individual graduate programs, each governed by a Graduate Studies Committee (GSC) comprised of faculty tenured in a particular academic unit and often assisted by an Academic Program Coordinator within the academic unit.

Please note that all international graduate students are required to fulfill the federal English composition requirements as stated in the *Graduate School Handbook* section II.6 and on the ESL website www.esl.osu.edu.

As a graduate student in Dance, you have departmental resources available for questions and assistance at the program-level, such as the Academic Program Coordinator, Graduate Studies Committee (GSC) chair, and the Graduate Student Representatives (MFA and PhD) on the Dance GSC. The Graduate School is your college-level resource available for questions and assistance for university requirements. The [Council of Graduate Students](#) also provides

university-level opportunities for resources and leadership, including being a delegate from the Dance graduate program on the council. The student organization [Dancers in Graduate School \(DiGS\)](#) provides student-level opportunities for resources and leadership.

Please ask questions! Being proactive and inquiring is the mark of a successful student!

Specific Department of Dance contacts are listed in the appendices of this Handbook.

You are also welcome to contact the Graduate School at:

247 University Hall, 230 North Oval Mall

Telephone: 614-292-6031

Fax: 614-292-3656

Website: www.gradsch.osu.edu

The Dance GSC has prepared this Handbook in hopes that it assists in the transition to graduate life in our Department. We welcome you to our graduate program, and urge you to take advantage of opportunities to further your graduate education and dance experience through our wide range of courses, extensive performance program, and other resources of this Department and university. We hope that you will find your experience here at The Ohio State University both challenging and rewarding.

Sincerely,

Members of the Graduate Studies Committee

Department of Dance

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1813 North High Street

Columbus, Ohio 43210

614-292-7977 office

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dance@osu.edu email

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Section I - MISSION STATEMENTS

I.1 – Department Mission Statement

The mission of The Ohio State University Department of Dance is: to educate students through a breadth of study in contemporary dance, integrating areas of movement practice, creative process investigation, and theoretical inquiry; to make significant contributions to research through scholarship and artistic practice and production in the field of dance; and to provide leadership in service to the field of dance.

The department offers three degree programs: BFA, MFA, and PhD. All programs seek to provide the best possible preparation for dance professionals including challenging dance experiences in and out of the studio and classroom that influence and reflect the changing contemporary dance scene. Diverse course offerings occur in the following areas: contemporary and traditional dance techniques, somatic practices, performance, choreography, interdisciplinary collaboration, creative technologies for dance, dance film, dance lighting and production, dance history, theory and literature, movement analysis, dance education, Laban Studies. Faculty and graduates of The Ohio State University Department of Dance demonstrate excellence in the field of dance through national and international recognition as leaders in many professional arenas.

Furthermore, the Department of Dance recognizes a responsibility to build public understanding and appreciation of dance as a diverse creative, cultural, and educational expression. In pursuit of this goal, the department provides non-major dance classes and public performances, emphasizing contemporary work, for both the university community and the central Ohio region. A commitment to cultural, racial, and ethnic diversity is reflected throughout the curriculum and in recruitment of faculty, students, and staff.

I.2 – Graduate Program Mission Statement

The OSU Department of Dance not only reflects current national trends in dance research but also spearheads new areas of investigation in dance. The graduate programs in dance afford students opportunities to study and conduct research through the synthesis of three major spheres: creative activity, theoretical inquiry and movement practice. Each degree program emerges from the practice of dance, but is shaped through variation in emphasis over the three spheres. Graduate students focus on their individual areas of research, including perspectives drawn from inside and outside the dance discipline. The program locates itself at the active forefront of contemporary dance through choreographic and performative exploration, creative use of technologies, re-imagining the documentation of dance traditions, and emerging critical theory.

The MFA degree serves those students interested in completing practice-based projects, including a required MFA project in such areas as choreography, performance, dance film, and creative technologies in dance. The successful PhD candidate will focus on scholarly inquiry into historical and new areas of dance research, and will complete a written dissertation that matches the standards of excellence established by existing high-quality PhD programs at OSU.

Master of Fine Arts. The MFA in Dance at The Ohio State University is designed for developing dance professionals who wish to further investigate their current area of specialization and/or to acquire skills in another dance area. MFA students understand and demonstrate what it means to be a working artist deeply engaged in artistic practice and production.

Doctor of Philosophy. The aim of the doctoral program is to apply a scholarly lens to the study of dance, producing artist/writer/teachers who can demonstrate literacy, intellectual acumen and a profound awareness of developments in their field. The focus of the doctoral program keeps the practice of dance at its core with theoretical and analytical inquiry grounded in and emanating from this rich nucleus of human activity. While not excluding the use of methodologies developed in other disciplines (such as literary criticism, cultural theory, anthropology and other social sciences), research emerging from the Department of Dance is centered in a profound investigation of movement practices, including the history and theory of composition and performance, cultural studies, and the analysis of movement.

I.3 - Teaching

The Department of Dance offers two graduate degrees: the Master of Fine Arts (MFA) in Dance and the Doctor of Philosophy (PhD) in Dance Studies, each governed by its own curricular logic. Dance is regarded as a humanistic arts discipline that can be approached from various points of entry. While degree work at each level values movement experience, creative activity and scholarly inquiry as modes of learning, the two degrees represent shifts in emphases. The MFA foregrounds movement practices that culminate in a substantial creative MFA Project, while the PhD foregrounds coursework and experiences that lead to a substantial written document, the dissertation.

Master of Fine Arts. At the core of the MFA experience are courses in contemporary, ballet and other dance and somatic practices, composition, and repertory. Supporting and enriching these offerings are courses in improvisation, notation and analysis, history, theory and literature, dance pedagogy, music for dance, performance technique, dance lighting/production, dance film, and interactive multimedia design technologies. Performance opportunities include student concerts, graduate project concerts, informal showings and site-specific dance events and installations, and faculty/visiting artist dance concerts. Opportunities frequently arise for students to perform in original works created by faculty and guest or visiting artists, as well as in reconstructed works from the past.

Doctor of Philosophy. At the core of the PhD experience are courses in the history, theory and literature of the discipline. Doctoral students focus efforts on identifying, clarifying and pursuing a research agenda that acknowledges dance as an embodied and under-theorized set of practices. Coursework and research opportunities abound within the Department and the university, one of the largest academic and research institutions in the country. The scholarly reach of the faculty and student cohort is further enriched by an active program of guest or visiting scholars and artists.

These educational opportunities provide students with substantial knowledge about the field and a vision of their relationship to the profession. The nature of this broad curricular commitment requires a faculty with diverse academic, professional, and research credentials,

as well as frequent visiting faculty appointments to provide for a regular infusion of ideas and influences from the current dance scene and the broader world of the performing arts.

I.4 - Research

Through research and creative activity, faculty members contribute to the knowledge base of the discipline and to the field of dance at large. Creative activity and scholarly research, such as performance, choreography, lighting design, education, history and theory, documentation and directing, and multimedia technologies, comprise the research modes of the faculty.

I.5 - Service

The Department of Dance serves the field of dance, The Ohio State University community, and the general community. Faculty and staff members participate in the governance and conferences of international and national professional organizations. These organizations include the following:

- [Society of Dance History Scholars](#) (SDHS – now merged with CORD to be the Dance Studies Association or DSA),
- [Congress on Research in Dance](#) (CORD – now merged with SDHS to be the Dance Studies Association or DSA),
- [International Council of Kinetography Laban](#) (ICKL),
- [National Association of Schools of Dance](#) (NASD),
- [American College Dance Association](#) (ACDA),
- [Dance Notation Bureau](#) (DNB),
- [National Dance Education Organization](#) (NDEO),
- [American Dance Guild](#) (ADG),
- [International Association of Blacks in Dance](#) (IADB),
- [Society for Dance Research](#) (SDR),
- [Performance Studies International](#) (PSI),
- [International Guild of Musicians in Dance](#),
- [Popular Culture Association/American Culture Association](#) (PCACA),
- [Laban/Bartenieff Institute of Movement Studies](#) (LIMS),
- [Language of Dance Center USA](#) (LODC), and
- [Motus Humanus](#).

Department faculty members provide expertise and leadership to support the work of various governmental agencies and cultural institutions, including the

- [Ohio Arts Council](#),
- [Greater Columbus Arts Council](#),
- [King Arts Complex](#),
- [Ohio Alliance for Arts in Education](#), and
- [OhioDance](#).

The Department enhances the quality of life for the citizens of central Ohio through its ongoing public performances, educational, and outreach offerings. It enriches the cultural life of the university by providing instruction and exposure to the art of dance through performances and statewide educational activities.

Section II - THE DEPARTMENT OF DANCE GRADUATE PROGRAM

Our academic unit, the Department of Dance, is part of the Division of Arts and Humanities within the College of Arts and Sciences. However, all graduate programs are under the “college” of the Graduate School and must comply within the general guidelines established by the Graduate School. Each academic unit with a graduate program has a Graduate Studies Committee (GSC). This Committee is responsible for carrying out the policies adopted by the graduate faculty of the particular academic unit.

II.1 - GSC Responsibilities

1. Sets policies and procedures for:
 - Graduate programs, MFA and PhD, in the Department of Dance
 - Cognate programs on MFA and PhD levels
2. Evaluates and determines curricula:
 - Course offerings in Department and related programs
 - MFA and PhD requirements within the Department
3. Provides guidance on:
 - Final MFA Project documentation and dissertations
 - Individual projects on graduate level
 - Evaluations of Comprehensive Examination, Qualifying Examination, and MFA Project proposals
4. Other responsibilities:
 - Administers, sets dates, policies and content for the Advising Calendar and Comprehensive and Qualifying Examinations
 - Acts on petitions
 - Acts as a grievance board for graduate students in Dance
 - Revises the *Dance Graduate Program Handbook*
 - Updates program requirements in [GradCentral](#)
5. Organizes and conducts Graduate Auditions and Interviews for the MFA and PhD programs:
 - Oversees and plans auditions and interviews
 - Evaluates Graduate Teaching Associate (GTA) applicants by audition and/or interview
 - Makes final selection of graduate students
 - Recommends GTAs to the Department Chair and Fellows to the Graduate School

The Committee meets regularly during the academic year at times determined by the Department Chair and Academic Program Coordinator based on faculty availability outside of teaching and research duties. Any faculty member is welcome to be a guest at the committee

meetings upon request to the GSC chair. All minutes are available to the Department faculty and staff in BuckeyeBox.

II.2 - Graduate Student Representation and Service Opportunities

Graduate students have representation on selected standing and *ad hoc* committees of the Department. Both MFA and PhD students are welcome and encouraged to serve as graduate student representatives.

MFA and PhD Representatives on the Graduate Studies Committee serve as academic liaisons, conveying student concerns to the GSC and relaying important information from the Committee to the graduate cohort. The GSC is open to discussing the questions and concerns of the Representatives on behalf of the graduate cohort, though the final decisions rest with the faculty. While the MFA and PhD Representatives are present at GSC meetings, any graduate student is welcome to attend GSC meetings. Please consult with the GSC chair when you wish to attend a GSC meeting to ensure adequate time and preparation, especially if it is a student-specific concern.

Graduate Facilitator to the Department Chair meets alongside BFA Class Reps typically 2-3 times per semester. The Grad Facilitator is the student voice for any Department concerns (academic, cultural, production, etc.).

Details about the above positions plus other opportunities for engagement, professional development, and service include the following.

A. Year-Long Positions

1. Department Representation

- MFA Representative on GSC
 - Attend bi-weekly GSC meetings to share student concerns, questions, issues, and general pulse of MFA program with committee members, though not present for student-specific discussions at meetings.
 - Speak with MFAs who have concerns to bring to GSC; attend Advising Day cohort meetings with GSC chair in Autumn
 - Check in with MFAs at all levels over email and in person
 - Coordinate 1st & 2nd year MFA Showings, MFA Grad Day, and MFA audition events
 - The GSC chair sends a call for nominations to all graduate students each Autumn for the following academic year. The GSC faculty makes the selection. The future MFA and PhD Representatives shadow the current MFA and PhD Representatives for the Spring events.
- PhD Representative on GSC
 - Attend bi-weekly GSC meetings to share student concerns, questions, issues, and general pulse of PhD program with committee members
 - Speak with PhDs who have concerns to bring to GSC; attend Advising Day cohort meetings with GSC chair in Autumn
 - Check in with PhDs at all levels over email and in person
 - Coordinate Graduate Research Presentations, PhD Grad Day, and PhD interview events
 - The GSC chair sends a call for nominations to all graduate students each Autumn for the following academic year. The GSC faculty makes the

selection. The future MFA and PhD Representatives shadow the current MFA and PhD Representatives for the Spring events.

- Graduate Facilitator to the Department Chair
 - Attend 2-3 meetings per semester with the Department Chair and BFA Class Reps
 - Give Department Resource Tour to incoming 1st year grads at Advising Day in Autumn
 - Coordinate Autumn Informance, Spring Informance, Graduation Celebration events in conjunction with the BFA Class Reps in collaboration with the Administrative and Production staff.
 - Student Ambassador for prospective student visits throughout the year
 - The Grad Facilitator is elected by a peer-governed voting process each Spring for the following academic year. This process is entirely determined by the graduate cohort to select one student (MFA or PhD) to serve as the Grad Facilitator. The current Grad Facilitator informs the Academic Program Coordinator of the new Grad Facilitator by May 1 each year. The future Grad Facilitator shadows the current Grad Facilitator for the Spring Informance and Graduate Celebration.
 - Grad Rep on Undergraduate Studies Committee (USC)
 - Attend USC meetings to give student point-of-view, share student concerns, questions, issues, and general pulse of BFA program
 - Assist with BFA Auditions: work with Academic Program Coordinator and BFA Representative to coordinate BFA student participation; share at Academic Q & A session with families on graduate student contributions to BFA program; lead the Saturday audition warm-up; verbally contribute to evaluative conversation of auditionees
 - Selected by USC faculty from volunteers in the Spring for the upcoming year
 - Council of Graduate Student (GSC) Department Representative
 - Elected by fellow graduate students
 - [Council of Graduate Students](#) is “the official branch of student government that represents every graduate student at the main and branch campuses,” working towards “continual improvement of the graduate student experience at the Ohio State University.”
- 2. Lead GTA (see more in the *Dance Graduate Teaching Associate Handbook*)**
- Department Chair and Academic Program Coordinator send a call for nominations in each Spring for the following academic year; Department Chair makes selection from the nominees in consultation with the GE and Studio Faculty Mentors
 - Assists Academic Program Coordinator and Department Chair in planning annual Dance GTA Workshop in August the week prior to start of classes.
 - Serves as peer resource for all Dance GTAs throughout the year for student issues, pedagogy and grading suggestions, recommendations for university trainings and workshops through UCAT and other offices
 - Refers GTAs to Faculty Mentors and Academic Program Coordinator for consultation
 - Consults with GTAs and potentially DiGS leadership regarding elective class end-of-semester showings.
- 3. Mentorship of Undergraduates**

- Director of Mentorship Initiative: program workshops for graduate mentorship of undergraduates
- Assistant or Co-Director of Mentorship Initiative: assist with program workshops for graduate mentorship of undergraduates

4. **Music Database**

- Lead music database solicitation / communication with Elijah Palnik

5. **DiGS: Dancers in Graduate School**

DiGS is the graduate student organization in the Department of Dance that serves to get funds from the university and distribute for our graduate shows for food, costumes, etc. See the constitution for the election process.

- DiGS President
- DiGS Treasurer
- DiGS Secretary

B. Twice a year opportunities

1. Moderator Graduate Research Forum in Autumn and/or Spring
 - PhD GSC Rep will email all graduates for volunteers and liaison to the GSC and Academic Program Coordinator
 - Communicates with presenters about time/format & tech needs
 - Keeps track of time during forum and keeps presenters on track
 - Moderates discussion
2. Moderator First- and/or Second-Year Showings (if requested)
 - MFA GSC Rep will email all 1st and 2nd year students and liaison the cohort to the GSC and Academic Program Coordinator
 - Choreographers will invite someone they choose and indicate nature of moderation

C. Ongoing Throughout the Year

1. Lead mentorship workshop(s) for undergraduates: the Director of Mentorship Initiative will solicit volunteers
2. Guest lecturer (sub teacher) in peer and faculty classes
 - Everyone will ask everyone but also make it clear if you want to teach by telling the instructors of classes for which you particularly desire. Also list on the GTA Planning Application for the Academic Program Coordinator to share with other GTA and faculty/lecturer instructors.
 - To shadow or assist faculty with one class for the whole semester, talk to the faculty instructor about an independent study for 7500 Directed Teaching
 - Peer reviewer of a dance journal: consult with HTL faculty about this possibility
 - Guest lecturer in Introduction and/or Senior Seminar (Fridays 3-5pm): offer a topic to the faculty instructor for Autumn or Spring
3. Student Concerts (Winter, Senior, Spring)
 - Choreographers selected for the concert have the opportunity to volunteer in these marketing positions
 - Write program, write press release, design poster (working with External Relations Coordinator)

D. Once a year for Everyone

- Graduate auditions in January: lots and lots of positions available; MFA and PhD Reps and Academic Program Coordinator will put out a call for volunteer helpers

- Graduation Celebration in May: Grad Facilitator and BFA Class Rep will ask for volunteers
- Large Department events if requested by Department Chair or Administrative staff.

Section III - STRUCTURE OF GRADUATE STUDIES IN THE DEPARTMENT OF DANCE

The graduate program in Dance affords students opportunities to study and to conduct research through the synthesis of three major areas: creative activity, theoretical inquiry and movement practice. The Department of Dance locates itself within the active forefront of contemporary dance through choreographic and performative exploration, critical inquiry and analysis, creative use of technologies, and re-imagining the analysis and documentation of our discipline. All graduate students focus on individual areas of research, including perspectives drawn from inside and outside the dance discipline. As a member of the university community, students have the opportunity to combine academic and aesthetic concerns. While dance is the focal point of university experience for the Department, students may choose from a wide variety of course offerings to enrich and extend interests.

III.1 - The MFA in Dance

The MFA in Dance foregrounds creative activity and movement practice, with supporting course work in theoretical inquiry. At the MFA level, the program emphasizes contemporary modern dance and offers strong training in ballet as well as a variety of other offerings at the elective level. Students may pursue areas of study inclusive of choreography, performance, production, movement analysis, dance documentation, notation, pedagogy, dance technology, and related areas. Classes in dance technique or the equivalent are required throughout the period of study.

The MFA is a three-year program that requires a minimum of 60 credits of graduate-level courses (at least 80% of credits must be completed at OSU; see Graduate School Handbook Section IV). The MFA remains the recognized terminal degree in studio practice in dance. The curriculum consists of prerequisites, core courses, a substantial MFA Project, and theoretical and studio courses chosen to support and enrich the student's goals. The hallmark of our program is the depth and breadth of our offerings, including studies in performance, choreography, dance history, theory and literature, movement analysis, dance notation and documentation, lighting and production, dance film, dance and technology, and pedagogy.

The Department of Dance welcomes applicants who locate themselves within a spectrum of strengths, from developing dance professionals who wish to further current specialization and/or to investigate skills in another dance area, to those who exhibit exceptional promise in a chosen emphasis without an extensive professional background. The ideal MFA candidate is one who understands and demonstrates what it means to be a working artist and reflective practitioner, and who arrives in the program eager to expand knowledge and artistry. The Department welcomes applicants whose credentials reflect a broad repertory of performance experience, self-motivation, and the ability to clearly formulate and communicate objectives

and artistic intent. Career trajectories can include jobs in academia, non-profit sector, or entrepreneurial profiles in business.

III.2 - The PhD in Dance Studies

The PhD in Dance Studies engages with the same three areas, but presumes an emphasis in theoretical inquiry with supporting course work in creative activity that leads to the development of a written dissertation. At the PhD level, the program of study emphasizes courses in the history, theory and literature of dance, with abundant opportunities to enrich these departmental offerings with other courses from within and outside of the Department. The focus of the PhD keeps dance at its core, with studies in the history, theory, and literature of dance grounded in and emanating from this rich nucleus of human activity. The doctoral candidate is encouraged to bring familiarity with physical and creative practice to studies in dance history, theory, literature, and movement analysis. Candidates pursue independent lines of research under the close advisement of faculty and supplement studies with coursework outside of the Department, benefiting from study across a wide range of disciplines in one of the largest research institutions in the country. New areas of research that emerge from the core strengths of the program are encouraged and supported. All candidates complete a written dissertation that matches the standards of excellence established by other high-quality PhD programs at OSU. Career trajectories can include jobs in academia, non-profit sector, or entrepreneurial profiles in business.

The PhD program requires a total of 80 graduate credits, at least 50 of which must be earned beyond the master's degree (at least 80% of credits must be completed at OSU; see Graduate School Handbook Section IV). It is a full-time degree; no part-time students may be enrolled in the doctoral program until the Candidacy Examination is successfully passed.

Provisional Status. All incoming doctoral students are considered to be on provisional status until they have satisfactorily completed the Qualifying Examination at the end of the first year of course work. Regular doctoral students, or those who enter with a master's degree (whether in Dance or another field), are administered the Qualifying Examination designed by the GSC.

Direct-Enroll Doctoral Students. Direct-Enroll doctoral students, or those who enter with only a bachelor's degree, are additionally required to successfully complete the MFA Comprehensive Examination Question and the Qualifying Examination Question. See more in Section VI.7.

Section IV - ADDITIONAL PROGRAM RESPONSIBILITIES

IV.1 - Attendance Policy

While the faculty encourages participation in conferences, festivals, field work and other opportunities for professional development, the importance of being physically present for courses within the discipline of dance cannot be overstated, a necessity which applies to dance studies that cultivate thinking and analysis as well as those that train the body. Rigorous attendance policies are required of all Department students, and are explicitly stated in individual course syllabi.

In instances where a student wishes to request a reasoned exception to stated course attendance policies, the request should be made to the course instructor as early as possible. Such requests are considered on a case-by-case basis, and permission granted or denied at the instructor's discretion. It is understood that students remain responsible for completing all course work requested by the instructor, and that such absences may have implications for the student's final evaluation for the course.

Additional policies and procedures apply to GTAs, who are employees; see the *Dance GTA Handbook* on the Department of Dance website in the Toolkit section.

IV.2 – Department Academic Probation Policy

In any one semester, a graduate student receiving one grade of C- in any Department course will be placed on departmental academic probation for one semester. A student receiving a grade of C+ or below in any Department course will be required to retake the course or select a new course in order for it to count towards graduation requirements.

A student who receives grades of B or higher in the following semester will be removed from departmental academic probation. A second semester of poor performance may be a cause for dismissal from the program. Any student who does not maintain reasonable progress toward a degree, or who does not fulfill other graduate program requirements, including those regarding professional standards and misconduct, may be denied further registration in that program by the Graduate School on the recommendation of the GSC chair.

The Department of Dance also adheres to the [Graduate School Handbook](#) for overall academic progress as described in Section 5.

IV.3 - Reading Lists

In addition to graduate coursework, all graduate students are accountable to the core literature of the respective degrees: MFA students are required to read the MFA Core List (Section V) and PhD students are required to read both the MFA list and the PhD Candidacy Area Reading List (Section VI).

IV.4 – Academic Writing Manual of Style

Beginning in 2017-2018, the Department will utilize the Chicago “Author Date Style” for the Comprehensive and Qualifying Examinations, assignments in many courses, and all formal written materials in order to better follow publication industry standards. It is very important for student to familiarize themselves with this important resource. See <http://www.chicagomanualofstyle.org> for additional resources.

IV.5 - Audition Assistance

All graduate students are required to reserve the dates of the graduate program auditions/interviews every January to assist Department staff and faculty in requested capacities. See the Department website in the [Toolkit section](#) > Internal Calendar for specific dates. The PhD and MFA Grad Reps serve as liaison to assign duties with the Academic Program Coordinator and GSC chair.

IV.6 - Professional Goals

These criteria prepare students for professional work in academia, public, private, or non-profit sectors and boost a student’s application for various funding opportunities. Students can track their progress on these goals in [GradCentral](#).

Please note that, in addition to the Department of Dance Semester Funding Initiative (SFI), there are a number of College and University funding sources for graduate students seeking to attend or present at conferences. Several funding sources are geared toward project or research completion; the MFA is considered a terminal degree thus these students are eligible to apply for such funding. Doctoral students need to be aware of pre- or post-candidacy eligibility for some awards. See the [Graduate School](#) website > Current Students for a listing of several funding resources and seek additional suggestions from faculty and staff.

Professional Goals for the MFA Students

- Submit application to the Graduate School’s Alumni Grants for Graduate Research and Scholarship ([AGGRS](#))
- Attend conferences such as CORD, SDHS and NDEO
- Apply to the [Hayes Graduate Research Forum](#)

Professional Goals for the PhD Students

- Attend at least three (3) conferences and present at a minimum of two (2) of these conferences. These conferences must include the major dance organizations CORD and SDHS as well as conferences dedicated to the student’s specific research area
- It is recommended that the student apply annually to the [Hayes Graduate Research Forum](#) at OSU and be aware that there are many graduate student conferences that will be useful venues for vetting work and getting feedback
- At least one article should have been submitted to a peer-reviewed journal by the time the student is post-candidacy.

IV.7 – Academic Disability Services

The Office of Student Life Disability Services <http://slds.osu.edu/> is the university hub to collaborate and empower students with disabilities “in order to coordinate support services and programs that enable equal access to an education and university life.” These services are available to students who meet with a Disability Services Access Specialist. In cases where coursework accommodations are necessary in order to empower the student in academic success, the student is responsible to give each course instructor an accommodation letter each semester from the SLDS Office and make appropriate arrangements in each course within the first few weeks of classes. While all specific disability information is confidential, faculty have the right to request verification of student eligibility for accommodation from the SLDS Office, just as students have the right to request accommodations in a timely manner from faculty.

Please review the services available on the SLDS website, and information for registered students in the SLDS Student Handbook at <http://slds.osu.edu/registered-students/student-handbook/>.

Note that these resources are for students. For disability services as a university employee (if applicable), including as Graduate Teaching Associate, please see the *Dance GTA Handbook* and the ADA Coordinator’s website <https://ada.osu.edu/>.

Section V - THE MASTER OF FINE ARTS IN DANCE

V.1 - MFA Core Reading and Broad Viewing List for the Class Entering 2017

The MFA Core Reading List consists of texts that are foundational to the discipline, providing essential context for dance as a creative and scholarly endeavor. This list also serves as a required resource for the Comprehensive Question. Students writing the Comprehensive Question should refer to a minimum of five texts from this list in formulating the response.

Committee chairs and other faculty members may recommend additional books, articles or audio-visual materials in preparation for the Comprehensive Abstracts, and students are further expected to develop individualized lists pertaining to individual research interests. Many of the selections on this list appear on bibliographies for a variety of Department courses.

Familiarity with the vast visual resources of the discipline is an ongoing necessity for maintaining literacy in the field. The [Music and Dance Library](#) at 18th Avenue Library houses an extensive collection of classic and contemporary works, and other important resources are listed on the Library homepage as well as on the Department website in the [Toolkit section](#). Among other considerations, students writing for the Comprehensive Question will explicitly draw upon these archived and linked materials. Students will encounter a varied spectrum of filmed dance through coursework, but are urged to develop a regular viewing practice to become familiar with the ever-expanding visual archive.

Please note that items with an asterisk are recommended readings for the PhD Candidacy Area Reading List.

MFA CORE READING

Authored Books

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

Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*. London; New York: Routledge, 2001. Print.

---. *And Then You Act: Making Art in an Unpredictable World*. New York: Routledge,, 2007. Print.

Burrows, Jonathan. *A Choreographer's Handbook*. New York, Routledge, 2010.

*Croft, Clare. *Dancers as Diplomats: American Choreography in Cultural Exchange*. New York: Oxford University Press, 2015. Print.

- *Foster, Susan. *Choreographing Empathy: Kinesthesia in Performance*. New York: Routledge, 2011. Print.
- *---. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: University of California Press, 1986. Print.
- Garafola, Lynn. *Legacies of Twentieth-Century Dance*. Middletown: Wesleyan University Press, 2005. Print.
- Gottschild, Brenda Dixon. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave, 2003.
- *Kowal, Rebekah. *How To Do Things With Dance: Performing Change in Postwar America*. Middletown: Wesleyan University Press, 2010. Print.
- *Manning, Susan. *Modern Dance, Negro Dance Race in Motion*. Minneapolis: University of Minnesota P, 2004. Print.
- *Morris, Gay. *A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960*. Middletown: Wesleyan University Press, 2006. Print.
- *Novack, Cynthia. *Sharing the Dance: Contact Improvisation and American Culture*. Madison: University of Wisconsin Press, 1990. Print.
- *Profeta, Katherine. *Dramaturgy in Motion: At Work on Dance and Movement Performance*. University of Wisconsin Press, 2015. Print.
- Rainer, Yvonne. *Feelings are Fact: A Life*. MIT Press, 2013. Print.
- Rethorst, Susan. *A Choreographic Mind: Autobodygraphical Writings*. Theatre Academy Helsinki.

Edited Volumes

- *Albright, Ann and David Gere, eds. *Taken by Surprise: A Dance Improvisation Reader*. Middletown: Wesleyan University Press, 2003. Print.
- *Bales, Melanie and Karen Eliot, eds. *Dance on Its Own Terms: Histories and Methodologies*. New York: Oxford University Press, 2013. Print.
- *Berhaus, Günter and Max Niemeyer Verlag, eds. *New Approaches to Theatre and Performance Analysis*. Niemeyer, 2001. Print.
Includes "Using Lexicons for Performance Research: Three Duets" by Marcia Siegel, pp. 205-216.
- *Buckland, Theresa, ed. *Dancing from Past to Present: Nation, Culture, Identities*. Madison: University of Wisconsin Press, 2006. Print.

- *Carter, Alexandra and Janet O'Shea, eds. *Routledge Dance Studies Reader*, 2nd ed. London and New York: Routledge, 2010. Print.
Includes "Bridging the Critical Distance" by Marcia Siegel, pp. 188-196.
- Copeland, Roger and Marshall Cohen, eds. *What is Dance?: Readings in Theory and Criticism*. Oxford: Oxford University Press, 1983. Print.
- *Desmond, Jane, ed. *Dancing Desires: Choreographing Sexualities On and Off the Stage*. Madison: University of Wisconsin Press, 2001. Print.
- *Franco, Susanne and Marina Nordera, eds. *Dance Discourses: Keywords in Dance Research*. London: Routledge, 2007. Print.
- Garafola, Lynn, ed. *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Middletown: Wesleyan University Press, 1997.
- Jordan, Stephanie, ed. *Preservation Politics: Dance Revived, Reconstructed, Remade*. London: Dance Books, 2000. Print.
- *Lepecki, André, ed. *Dance*. Cambridge: MIT Press, 2012. Print.
- Mitoma, Judy, ed. *Envisioning Dance on Film and Video*. New York: Routledge, 2002. CD-ROM and Print.
- *Morris, Gay, ed. *Moving Words, Re-Writing Dance*. Routledge, 1996. Print.
Includes "Visible Secrets: Style Analysis and Dance Literacy" by Marcia Siegel, pp. 26-37.

BROAD VIEWING LIST – see Toolkit > Technology Resources for access

- Agnes DeMille, *Rodeo* (1942) – OSU Library
- Alvin Ailey, *Cry* (1971) – OSU Library
- Alvin Ailey, *Revelations* (1960) – Arts server
- Anna Halprin, *Parades and Changes* (1965) – OSU Library, VHS
- Anna Sokolow, *Dreams* (1961) – Dance in Video, Alexander Street Press (OSU Library Streaming)
- Antony Tudor, *Lilac Garden* (1936)
- Arthur Aviles, *Algo en la cocina* (2013) – Hemispheric Institute online
- Bebe Miller, *A History* (2012) – Vimeo in her eBook
- Beth Gill, *Electric Midwife* (2013) – OntheBoards.tv (OSU Library Streaming)
- Bill T. Jones, *D-Man in the Waters* (1989) – OSU Library, "Dancing in the Light" DVD
- Bill T. Jones, *Untitled March Dance* (1982) – Arts server
- Crystal Pite, *Dark Matters* (2011) – OntheBoards.tv (OSU Library Streaming)
- Donald McKayle, *Rainbow 'Round My Shoulder* (1959) – OSU Library, VHS
- Doris Humphrey, *Day on Earth* (1947) – OSU Library "Two Dances : Ritmo Jondo ; Day On Earth / By Doris Humphrey With The Limon Dance Company" DVD
- Doris Humphrey, *New Dance* (1935) – OSU Library

- Eiko and Koma, *River* (1995) - eikoandkoma.org (excerpt & full documentary)
- Elizabeth Streb, *Little Ease* (1985) – Kanopy (OSU Library Streaming)
- Elizabeth Streb, *Wild Blue Yonder* (2003) – acceleratedmotion.wesleyan.edu
- Faye Driscoll, *Thank You for Coming: Attendance* (2015) – OntheBoards.tv (OSU Library Streaming)
- Frederick Ashton, *Cinderella* (1948) – OSU Library (DVD, not online)
- Frederick Ashton, *Symphonic Variations* (1946) – You Tube (18-20min is complete work)
- George Balanchine, *Jewels* (1967) – OSU Library
- Hwai-Min Lin, *Cursive II* (2006) – OSU Library
- Jawole Willa Jo Zollar, *Batty Moves* (1995) – private link only, do not share: <https://vimeo.com/95428111/d20cf0b06b>
- Jennifer Monson, *La Mer* (1995) – Dance in Video, Alexander Street Press (OSU Library Streaming)
- Jérôme Bel, *The Show Must Go On* (2001) – OSU Library, Arts server
- Joe Goode, *29 Effeminate Gestures* (1987) – Arts server, YouTube
- Kurt Jooss, *The Green Table* (1932) – Arts server
- Kyle Abraham, *When the Wolves Came In* (2015) – OntheBoards.tv (OSU Library Streaming)
- Mark Morris, *Dido and Aeneas* (1989) – DocuSeek2 (OSU Library Streaming)
- Martha Graham, *Night Journey* (1947) – Arts server
- Merce Cunningham, *Antic Meet* (1958) – Dance in Video, Alexander Street Press (OSU Library Streaming)
- Merce Cunningham, *Biped* (1999, 2005 performance) – dancecapsules.mercecunningham.org
- Merce Cunningham, *Septet* (1964 performance) – dancecapsules.mercecunningham.org
- Merce Cunningham, *Split Sides* (2003) – OSU Library, dancecapsules.mercecunningham.org
- Meredith Monk, *Book of Days* (1988) – OSU Library, DVD
- Ohad Naharin, *Deca Dance* (2002) – OSU Library (language Chinese), YouTube (complete 1:13:54)
- Pearl Primus, *Strange Fruit* (1943) – OSU Library, “Dancing in the Light” DVD
- Pearl Primus, *The Negro Speaks of Rivers* (1944) – Dance in Video, Alexander Street Press (OSU Library Streaming)
- Pina Bausch, *Café Müller* (1978) – Arts server
- Ralph Lemon, *Come home Charley Patton* (1997) – Vimeo
- Tere O’Connor, *Bleed* (2014) – OntheBoards.tv (OSU Library Streaming)
- Trisha Brown, *Watermotor* (1978) – OSU Library, YouTube (complete film is 7:52 by Mangolte)
- Twyla Tharp, *Push Comes to Shove* (1976) – OSU Library “Baryshnikov By Tharp : American Ballet Theatre” DVD, YouTube in two parts: https://www.youtube.com/watch?v=w_aEbEqpLdc
https://www.youtube.com/watch?v=-WGXxit1_0M
- Twyla Tharp, *Sue’s Leg* (1975) – Arts server
- Victoria Marks, *Outside In* (1991) – acceleratedmotion.wesleyan.edu
- William Forsythe, *One Flat Thing Reproduced* (2006) – OSU Library

- Yanira Castro, *Court/Garden* (2014) - <https://vimeo.com/145859179>
- Yvonne Rainer, *Trio A* (1966) – Arts server

V.2 - Structure and Curriculum of the MFA in Dance

The MFA Program in Dance is designed as a three-year in-residence program to encourage breadth of study, and endeavors to attract students who are interested in thorough investigations into familiar and unfamiliar areas. The program reflects the synergy between studio-based practices and scholarly endeavors within the field. Our historically established studio-based areas have evolved to allow students to customize individual curricula. The MFA student should go into depth in some area of expertise within the Department, but is expected to supplement individual focused study with knowledge appropriate to individual goals. Selection of course work in various areas is also related to the final MFA Project as reflected in the Project Proposal, and in consultation with the committee chair.

The centerpiece of the MFA is the successful completion and showing of a MFA Project that demonstrates a synthesis of craft, artistic vision and conceptual rigor. Stepping stones in the process are first and second year MFA Portfolio Reviews and the Comprehensive Examination Question.

The Comprehensive Abstracts and Comprehensive Research Statement and Project Reflection accompanying the Project include a thorough analysis and evaluation of the investigation through which the Project was realized and an Final Examination completes the final step in the faculty review process. Visual and written documentation of the Project must be submitted at the conclusion of MFA studies to the Academic Program Coordinator to be housed in the Music/Dance Library.

The MFA student may chart a path within and outside of the Dance curriculum, forming hybrid courses of study that match individual interests and goals.

Pre-requisites to the Program.

- Successful completion of the audition process
- Equivalent of undergraduate dance history coursework (students lacking this must complete an independent study in DANCE 3411 or 3412: History/Theory/Literature I or II). This will be assessed by the HTL area faculty lead prior to the start of Autumn classes and noted in [GradCentral](#) on the student's record.

V.3 - MFA Program Guide for the Class Entering 2017

Overall Program Requirements. A total of a minimum of 60 credits must include at least 17 credits of Core Courses and at least 30 credits of Area Courses. Students may take additional Area Courses or Elective Courses (within Dance or additional external courses) to reach the required number of credits. Faculty and students will utilize in [GradCentral](#) for tracking course progress. GradCentral is audited by the Academic Program Coordinator and updated by the student.

Core Courses.

1. Foundations in Dance Research (6801) * 3 credits
2. Foundations in Dance Pedagogy (6802) * 3 credits
3. Choreography Workshop (6200) * 1 credit
4. Production: MFA Project (7600) ** 1 credit
5. MFA Comprehensive Examination Question & Abstracts (7998)..... 2 credits
6. MFA Project (7999) includes Comprehensive Research Statement and Project Reflection ** 5 credits minimum
7. External course 3 credits minimum

Students may elect to declare a [Graduate Minor or Interdisciplinary Specializations](#) to support individual research, and use this coursework as the External course and elective coursework.

* required in the first year of enrollment.

** required in the third year of enrollment.

Area Courses.

1. Movement Practice: minimum of 12 credit hours. Movement practice classes may be taken for 1-3 credits per semester. Typical credits include two-credit classes that meet three days per week, and one-credit classes that meet two days per week.

5100	Alternate Movement Practice	1-3*
5101	Contemporary - Autumn	2
5102	Contemporary - Spring	2
5111	Ballet - Autumn	1
5112	Ballet - Spring	1
5105	Contemporary Practice – Autumn	1
5106	Contemporary Practice – Spring	1
5115	Ballet Practice – Autumn	1
5116	Ballet Practice – Spring	1
5171 / 2	Pilates Mat I / II	2
5173 / 4	Pilates Reformer I / II	2
5175	Yoga	2-3
5176	Bartenieff Fundamentals	2
5177	Alexander Technique	2
5178	Floor Work	2
5190	Movement Practice: Special Topics	1-3*

* Please complete the Alternative Movement Practice Permission form.

2. Creative Process: minimum of 12 credit hours. Please note that this area does not include MFA Project credits. It is recommended that students complete these courses expediently in order to prepare for the MFA Project.

5121	Improvisation	1-3
5191	Eurhythmics	1
5200	Concert Workshop	1
5211	Dance Film I	3
5212	Dance Film II	3
5213	Intermedia	3
5214	Interdisciplinary Connections	2-3
5601	Production: Practicum	1-3**
5602	Lighting: Practicum, Autumn	1-3
5603	Costume: Practicum	1-3**
5611	Technology: Practicum	1-3**
5614	Sound Design for Dance, Autumn	1-3
5615	Costume Design for Dance, Spring	1-3
6201	Phrase Development	2-3
6202	Music and Choreography	2-3
6203	Group Forms	2-3
6204	Choreographic Process	2-3
6205	Dance Theatre	2-3
6290	Composition: Special Topics	1-3
6301	Analysis	2-3
6702	Performance Techniques	2-3
6803	Interdisciplinary Seminar	1-3
6804	Interdisciplinary Workshop	1-3
7304	Dance Dynamics	3
7893	ACCAD Interdisciplinary Creative Research Seminar	1-3

** Instructor permission required; please email the Academic Program Coordinator to be enrolled.

3. History/Theory/Literature: minimum of 6 credit hours. Prerequisite: If graduate students have not completed a bachelor's degree in dance, it is required to complete an undergraduate independent study (4193) in the undergraduate dance history courses (Dance 3411 or 3412) in addition to fulfilling the MFA HTL requirement.

7401	Dance Aesthetics and Criticism	4
7402	Dance in a Time of Turbulence	4
7403	Modernism in Dance	4
7404	Postmodernism in Dance	4
7405	Black Continuum in American Dance	2-3
7406	Theories of the Body	4
7407	Current Issues	2
7408	Bodies on the Line	4
7409	Ethnographies Dance & Performance	4
7490	HTL: Special Topics	1-4
7901	HTL: Choreography	4
7902	HTL Analysis of Movement	4
7903	HTL: Criticism	4

4. Electives: minimum of 13 credit hours. Courses may be taken from any discipline on campus or from any of the Dance area courses or from the classes listed below. Students interested in creative work with technology or design and directing or text-based work are encouraged to enroll in courses offered in ACCAD and Theatre. Students may elect to declare [Graduate Minor or Interdisciplinary Specialization](#) to support individual research and use these courses as Electives.

6189	Field Experience	1-3*
6193	Independent Study MFA	1-5*
6700	Repertory (Faculty/Visiting works)	1-3**
6701	Performance (Graduate works).....	1-3**
6790	Special Topics in Rep/Performance.....	1-3**
6990	Research: Special Topics	1-4
7500	Directed Teaching MFA or PhD	1-3*
7590	Education: Special Topics	1-3
7690	Production/Technology: Special Topics..	1-3
7900	Theories & Methods.....	4
7999	MFA Project (beyond minimum in Core).	1-10

* Please use the Independent Study Plan and Permission form

** Instructor permission required via casting audition; the Academic Program Coordinator must enroll students.

V.4 – Course Petitions

Students who wish to make changes or substitutions within the program requirements must have demonstrated previous ability or course work in the proposed area. After discussing with and receiving the signature (via email or hard copy) of the contact advisor/committee chair and stating a rationale clearly on the Graduate Curriculum Petition form, please submit the form to the Academic Program Coordinator for consideration by the GSC. The Academic Program Coordinator will notify students of the results of the petition. The Graduate Curriculum Petition form is available in [GradCentral](#) and on the Department website in the [Toolkit section](#).

V.5 - Other MFA Program Requirements

Each program requirement can be tracked in [GradCentral](#).

1. Full-time enrollment in the MFA program (the program is designed as a three-year course of study).
2. The successful completion with a minimum cumulative grade point average of 3.0 of 60 graduate credits, consisting of core requirements and related courses.
3. Successful completion of the three-part written Comprehensive Examination Question, Comprehensive Abstracts, and Comprehensive Research Statement and Project Reflection (see Section V.8-13).
4. The completion and showing of a two MFA Portfolio Reviews and a substantial final MFA Project demonstrating a synthesis of craft, artistic vision and conceptual rigor, as well as professional competence in the student's defined research area. Some graduate

projects may require review from the Office of Responsible Research Practices; it is recommended that students speak to committee members early in the proposal process for any projects requiring human subject research (<http://orrp.osu.edu/irb/>).

5. Documentation of the MFA Project through an appropriate visual or written format presented to the Department of Dance Academic Program Coordinator for the Music/Dance Library archives.
6. A successful Final Examination including a discussion and defense of the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the MFA Project.

V.6 – Coursework Descriptions

The MFA program does not follow “tracks,” but rather, the areas of coursework support student projects and that broadens student’s scope as artists.

Choreography. Coursework in choreography is designed to support the creative expression of students on a continuum of practice and experience, from the emerging choreographer to the developing professional. Throughout coursework, the student is encouraged to develop choreographic voice through the generation of movement ideas and contextual relevance, with studies culminating in the research and production of substantial original choreographic work. Students also develop observational skills that help them understand, analyze, and critique the art and craft of choreography. Explorations of solo and group composition, dance for the camera and collaborative practice strategies for a variety of performance venues are major components of the composition area. Students are encouraged to extend artistic reach through coursework in Theatre, Design and other related departments.

Performance. Courses in Performance include repertory, collaborative workshops, performance theory, performance technique and other selected courses. Students have a variety of opportunities to dance under the direction of resident faculty, visiting artists, and student choreographers. Interested students are encouraged to perform in a variety of work, exposing them to a range of creative processes, dance styles, and performance approaches. Examples include dancing in new and existing repertory, in MFA choreographic projects, and in works directed from a Labanotation score. Other performance opportunities within the university may be found outside the Department. Performances range from fully produced concerts to lecture demonstrations and other informal events in a variety of venues.

Movement Analysis, Laban Studies, Notation and Dance Documentation. Coursework provides students with a framework for analyzing salient features of movement and various tools and strategies for documenting dance. Laban Movement Analysis provides analytic tools for qualitative description of dance, and is a resource for discussing and generating creative work. Graduate analysis coursework introduces Labanotation, a specific method for analyzing, reading/performing, and writing components of dance and movement sequences. Opportunities to assist in directing from score provide experience in the interdisciplinary act of directing and staging works by incorporating scholarly research in history, performance and analysis. Students interested in documentation may also choose among courses in dance film and various other applications of camera and computer technology.

Lighting and Production. Courses in lighting design and production management provide an opportunity to study the elements of dance presentation from a variety of interdisciplinary

perspectives. The courses constitute a general survey of design and management and are reinforced through rigorous in-depth field experiences and projects, working with fellow students, faculty and community based artists in a broad range of venues.

Dance and Technology. Coursework in Dance and Technology offers the student opportunities to explore dance creation, performance, research, documentation, and analysis through existing and emerging practices in film, animation, interactive computing, motion capture, interface design, and computer graphics visualization. Coursework encourages interdisciplinary collaboration grounded in historical and theoretical context and embodied practice. Course offerings are enhanced by a close working relationship with the Advanced Computing Center for the Arts and Design ([ACCAD](#)). This program of study is ideal for the developing professional with experience and/or interest in expanding awareness of the interplay between body and technology in artistic expression.

History, Theory and Literature (HTL). Courses in the history, theory and literature of dance provide a variety of experiences for students to deepen and expand dance literacy with an overall emphasis placed on learning to write clearly and persuasively. Students have ample opportunities to contribute to scholarly discourse through research, writing and theorization about historical and contemporary issues in dance. The faculty supports work in a variety of historical periods and theoretical orientations, offering classes in dance writing, and choreographic and movement analysis. Students are encouraged to further class assignments so as to culminate in conference papers and submissions to scholarly journals.

V.7 - MFA Comprehensive Examinations

A Comprehensive Examination is a University requirement for all non-thesis master's programs.

The MFA in Dance Comprehensive Examination consists of three parts: the Comprehensive Examination Question is composed by the GSC; the Comprehensive Abstracts by the student's Project committee; and the Comprehensive Research Statement and Project Reflection by the student. In responding to these written examinations, students demonstrate broad knowledge of history, theory and practices in dance, and discuss specific issues within the field as they are related to selected areas of investigation. Following the presentation of the MFA Project, candidates will summarize, analyze and critically evaluate the final Project as well as contextualize the Project with reference to appropriate work, artists and literature.

The MFA Core Reading List constitutes a selection of disciplinary readings with which all graduates of the program should be familiar. It provides the primary resources for the Comprehensive Examination Question, and will undoubtedly be of further use for the Comprehensive Abstracts. Students should begin reading the required books during the summer prior to entering the program or as soon as possible.

Students are expected to write the three parts of Comprehensive Examination by synthesizing the information gained from readings, viewings, discussions, and course work. Written responses should include substantiated statements in order to demonstrate an informed viewpoint utilizing the consulted resources. The student is expected to situate the individual voice within the points of view of sources. **Do not consult with other students or your**

faculty advisor on any Comprehensive Examination response. If students require writing assistance, please go to the Center for the Study of Teaching and Writing (<http://cstw.osu.edu/>).

Faculty readers of any part of the Comprehensive Examination will refer to the criteria listed below in making a Satisfactory/Unsatisfactory grade assessment. Successful completion includes:

- Ability to state, clearly define and develop a response, which pertains to a premise
- Ability to bring breadth of knowledge to the response
- Ability to integrate and apply information
- Ability to appropriately draw upon and cite sources and resources
- Ability to organize thoughts and communicate them clearly in writing

Please note: The Department of Dance has adopted the Chicago Author Date style guide as its official writing style. All responses must be in Chicago Author Date format. Any response that fails to adhere to Chicago Author Date format will not be reviewed; the response will be returned to the student for re-formatting.

Comprehensive Examination grades are generally returned to the student within two weeks of submission from the student, though this period can vary if additional readers must be sought for scoring purposes.

MFA students must successfully complete each Comprehensive Examination before going on to the next. Upon successful completion of the first part of the Comprehensive Examination, the MFA student may now be addressed as a MFA candidate.

An Unsatisfactory assessment will require the student to re-write the question. ANY EXAMINATION RECEIVED AFTER THE DEADLINE WILL BE CONSIDERED UNSATISFACTORY and no other re-writes will be afforded.

This is a chart that summarizes the timeline of the three parts of the Comprehensive Examination plus Project Committees and Project Proposals (see section V.12).

Year	Autumn	Spring	Summer
One	n/a	1 st Year MFA Portfolio Review with contact advisor and GSC-assigned faculty	Write Comprehensive Examination Question response
Two	1. Submit Comprehensive Examination Question response 2. Submit MFA Project proposal drafts online; committees assigned by GSC	1. 2 nd Year MFA Portfolio Review with committee 2. Submit final MFA Project proposal and AGGRS funding application	Write Comprehensive Abstracts
Three	Submit Comprehensive Abstracts	1. Write and submit Comprehensive Research Statement and Project Reflection 2. Final Examination	n/a

V.8 - Comprehensive Examination Question

Format: Written by the GSC and administered by the Academic Program Coordinator, who distributes the question on the last day of Spring classes and receives the responses before Autumn semester begins. See Advising Calendar on the [Internal Calendar](#) for specific dates.

Dates: Determined by the GSC and posted on the Advising Calendar on the [Internal Calendar](#). Students read and write over the summer between the first and second year of study. The Academic Program Coordinator will enroll the student in the Carmen section of 7998 MFA Comprehensive Examination for the Autumn semester unless the student requests Summer enrollment.

Components: The student will demonstrate broad knowledge of history, theory and practices in dance. Should be 10-15 pages in length, exclusive of the bibliographic section.

Evaluation: A blind review process with readers drawn from the faculty over a three-week period. The Academic Program Coordinator will download the response from the Carmen course site (or the student may email) and then assign readers and distribute the responses to the faculty for evaluation according to the rubric designed by the GSC.

Scoring: If the submission is submitted after the due date or not at all, it is an automatic unsatisfactory that results in a mandatory rewrite; an unsatisfactory rewrite may result in dismissal from the graduate program. If two readers find a student's response unsatisfactory, the student is allowed a single rewrite; in the case of a one reader finding the response satisfactory and the second reader finding it unsatisfactory, the Academic Program Coordinator will ask a third reader to read the response to determine the final grade. If a student must rewrite the response, the rewrite is due within two weeks from the date on which the response is returned to the student; students are encouraged to refer to the faculty rubrics and responses with faculty notes (if any) and meet with faculty readers, though the rewrite will be read by new readers. Should the rewrite not produce a satisfactory grade, the matter will be brought to the GSC, and the student may be dismissed from the program. The rubrics and faculty notes (if any) for all examination responses will not be uploaded to [GradCentral](#) by the Academic Program Coordinator until all rewrites are complete.

V.9 - MFA Comprehensive Examination Question Rubric

Revised May 2015. Satisfactory is 83+ points out of 100 points possible.

Writing

_____ out of 15	Thoughtful and well-researched responses address the question directly and meaningfully: <i>the body of the text manifests clear thinking and ample research that build a persuasive response to the question; paragraphs develop the argument further, building upon the preceding writing. The writer's ideas are original. They show curiosity and thoughtful engagement with the topic at hand. The writer's opinion is not the focus of the essay.</i>
_____ out of 15	Quality of writing is acceptable: <i>each paragraph has a topic sentence that focuses the paragraph and threads the thesis/main argument through the paper. Each sentence is complete with one subject and one verb. The writer uses transitions between ideas.</i>

Chicago Author Date Style

_____ out of 5	Paper demonstrates understanding and correct application of Chicago Author Date style. <i>Students- see Chicago writing manual of style. Faculty- see separate checklist.</i>
_____ out of 5	Proof-read document is relatively flawless: <i>Few or no contractions or typographical, spelling, or grammatical errors. The writer writes in the first person, but formally, and without passive voice.</i>

Ability to state, clearly define and develop an answer, which pertains to a premise

_____ out of 15	Premise and methodology are clear; conclusion draws upon and references core ideas without repeating: <i>clear beginning statement of main argument, thrust or thesis; concluding remarks state the outcomes of the argument, summarizing its major points without replicating the exact opening language.</i>
_____ out of 15	Writer's voice is clear, and situated within points of view from sources: <i>writing references the sources consulted but goes beyond reportage of facts to manifest a cumulative statement that is the writer's own; the writer's distinct position among those consulted should be identifiable.</i>

Ability to bring breadth of knowledge to the question; ability to integrate and apply information

_____ out of 5	Dance is placed in a larger context. Examples are well integrated, whether from a critical, historical or theoretical viewpoint: <i>writer demonstrates understanding of dance within its political, social or artistic world. The writer draws on sources that help to situate the topic within its context.</i>
_____ out of 10	Responses integrate a <i>minimum</i> of five (5) sources from the MFA core reading list; response demonstrates knowledge of pertinent readings and other resources: <i>writer uses the reading list as appropriate, and integrates, as well, other resources that are specific to the topic to focus more narrowly on the argument. The writer shows a basic mastery of dance literature.</i>
_____ out of 10	Using three (3) works from the list of viewings provided, choreography and performance are described and analyzed in light of question; movement descriptions and specific exemplars are used to support argument: <i>writer avoids overly generalized comments. Specific movement descriptions are included as concrete examples in order to anchor the writer's argument or thesis.</i>
_____ out of 5	All subjects of the question are treated in a balanced fashion: <i>writer treats all subjects with the same depth.</i>

V.10- Comprehensive Abstracts

Format: during the 2nd Year MFA Portfolio Review, a viewing list and reading list is proposed by the student's committee in consultation with the student during the Portfolio Review and finalized by the last day of Spring classes. The written abstract and citations are due shortly after Autumn classes begin. See Advising Calendar on the [Internal Calendar](#) for specific dates.

Dates: MFA Portfolio Review Week to be determined by the GSC and posted in the Advising Calendar on the [Internal Calendar](#) for the student and committee to determine an individual day and time (minimum of 30 minutes), keeping in mind that there may be additional meetings before and after the Portfolio Review meeting. Students read/view and write over the summer between the second and third year of study. The Academic Program Coordinator will enroll the student in 7998 MFA Comprehensive Examination under the committee chair for the Autumn semester unless the student requests Summer enrollment.

Components: The student's final viewing and reading list should include four to six (4-6) viewings and four to six (4-6) texts (i.e., articles, chapters from books, or whole books)

taken from the reading list in the handbook and outside the reading list as appropriate to the student's research area, to be a total of 10 sources. The student should write 150-250 word abstracts or digests of each source viewed or read, as well as a cumulative 300-350 synthesis of the all materials together with discussion of how the research is relevant to the MFA Project proposal with cumulative bibliography in Chicago Author Date format. Any citations should also be in Chicago Author Date format. The student will upload the completed Comprehensive Abstracts to [GradCentral](#) as well as email to each committee member.

Evaluation: assessed by the student's committee over a three-week period after the due date. Further details will be emailed from the Academic Program Coordinator on behalf of the GSC. See deadlines as posted in the Advising Calendar on the [Internal Calendar](#).

Scoring: to be determined by the committee. Feedback will be uploaded by the committee chair to [GradCentral](#). If the Abstracts are not submitted by the deadline, the committee chair will consult with the GSC for appropriate action which may include an unsatisfactory grade and insufficient progress toward the degree.

V.11 - Comprehensive Research Statement and Project Reflection

Format: the student is responsible for submitting the written Research Statement and Project Reflection on the MFA Project to the committee **prior** to the Final Examination. Following the MFA Project showing, the student and committee should have a post-production debriefing to discuss the components of the Research Statement and Project Reflection. This debriefing is NOT the Final Examination. The final Comprehensive Research Statement and Project Reflection will be emailed by the student to each committee member and uploaded to [GradCentral](#).

Dates: it is advisable to firmly establish dates before the Project goes into production and to determine deadlines for submission of the statement and reflection, which must be **prior** to the Final Examination and in observance of the published Graduate School deadlines for the Report on Final Examination. See the Advising Calendar on the [Internal Calendar](#) for specific dates.

Components: for the Project Reflection, the student will summarize, analyze and critically evaluate the MFA Project and the process through which it was realized. For the Research Statement regarding the larger investigation, the student will write in the form of a job talk or conference paper. In total, both components – the Project Reflection and Statement of Research -- should be within a 6-8 page (1500-2000 words) limit in length, exclusive any bibliographic section.

Evaluation: assessed by the student's committee. Further details will be emailed from the Academic Program Coordinator on behalf of the GSC and deadlines posted on the Advising Calendar on the [Internal Calendar](#). It is expected that the student's committee will respond within one week with either no suggested re-writes and confirm plans for Final Examination or give re-write requests to be completed by the student no later than one week before the Final Examination.

Scoring: to be determined by the committee. If the committee determines the third part of the Comprehensive Examination and Final Examination are unsatisfactory, the committee chair will consult with the GSC and Graduate School.

V.12 – MFA PORTFOLIO REVIEWS

In the Spring semester at the end of the first and second years in the program, MFA students meet with two assigned faculty members for a discussion about the student's work created over the past year inside or outside of graduate coursework. Students should be prepared to give a brief oral introduction about the work(s) and the direction(s) of future creative process. This process serves as a touchpoint for the student and faculty to assess progress with creative/research work, to check on supportive course work, and strategize for the advancement of professional development. The student is responsible to schedule a minimum half-hour meeting with the two assigned faculty members during the designated week published on the Advising Calendar on the [Internal Calendar](#) and no later than the last day of Spring classes. The student is also responsible to reserve the appropriate room or studio. It is at individual discretion to determine if a longer meeting is needed.

First year students will meet with the contact advisor and one faculty assigned by the GSC. Second year students will meet with the Project committee. Students should consult with assigned faculty in advance of the MFA Portfolio Review week about the work to be shown or discussed. The student will upload the final submission to [GradCentral](#).

All MFA Portfolio Review meetings include:

- A 5-minute oral presentation of creative work, interests, and directions
- A showing of creative work to be selected by the student in consultation with the assigned faculty. This can be live in a studio, or on video from the e-portfolio (can be viewed prior to the meeting). Note that any work seen the MFA Showing can be included in discussion.
- Presentation and discussion should center on the following:
 - Quantity and quality of work: is motivation and output rigorous and plentiful?
 - Discernment of thematic threads and developments: what research questions might be emerging?
 - Perceptions of where challenges and opportunities lie: where are habits, blind spots, or obfuscations getting in the way?
 - Review coursework taken and projected: is there appropriate investigation towards the student's work and is it connected to research themes?
 - What other activities and engagements have been occurring towards professional development?

In addition, second-year students discuss plans for the Comprehensive Abstracts (see V.10). The student's committee will assist in identifying a number of salient materials to read and view to enhance research and locate creative work as it exists in conversation with other artists in the field. The sources for the Comprehensive Abstracts should be determined by the student and committee no later than the published deadline on the Advising Calendar.

After the MFA Portfolio Review meeting, both assigned faculty will confer and then the contact advisor or committee chair writes a summary to be uploaded to [GradCentral](#) by the date published on the Advising Calendar on the [Internal Calendar](#). The Academic Program

Coordinator will add a reminder in [GradCentral](#) about funding plans for the upcoming year as previously stated in a funding summary letter from the Department Chair (if applicable).

V.12 - MFA Project Committees and Project Proposals

Please also reference the chart that summarizes the timeline of the Project Proposal and Committee process in section V.7.

Project Committees. MFA students are required by the Graduate School to have a committee composed of two OSU graduate faculty members, including the committee chair who works in concert with a supporting committee member. Normally both faculty members are in the Department of Dance, unless approved in discussion with the GSC. Occasionally, a third member may be added; usually this is someone outside the university (see Academic Program Coordinator for approval process) or it can be an OSU graduate faculty member in another academic unit. Students are also welcome to utilize faculty, staff, and other experts as resources, who are not members of the committee, but may be acknowledged in the Project Reflection paper.

The GSC finalizes committee members in the late Autumn of the second year of study with input from both students and faculty. Committee assignments are based on the nature of the Project, the areas of expertise of faculty members, and the need to balance faculty workloads. Students should be thinking early in the course of graduate study about possible projects. This is the time to engage faculty members in informal discussion about project ideas.

The formal process begins early in the Autumn Semester of the second year of study. On the published date in the Advising Calendar on the [Internal Calendar](#), a one-page MFA Project proposal is due to the Academic Program Coordinator to distribute to all faculty members online. Faculty will give responses for the students to review online and utilize the faculty feedback in the next one-page draft. Students then submit a revised one-page Project proposal online on or before the next date in the Advising Calendar on the [Internal Calendar](#), along with a suggestion of two or more possible Project committee chairs and two or more possible Project committee members for the Academic Program Coordinator to collect for GSC review.

The GSC then convenes to review each proposal and list of potential committee members. Suggestions for committee assignments will be determined at this meeting, and vetted by the full faculty in the next scheduled faculty meeting. Once approved, final committee assignments are distributed by the Academic Program Coordinator to the students via email and in [GradCentral](#).

Early in Spring Semester, there will be a meeting with the 2nd year MFA cohort, production staff, and committee chairs to strategize who, what and where for MFA Project productions; to group students together for concerts/events in possible venues; to begin thinking about what the graduate concert season may be, with final approval resting with the Department Chair.

The full five-page MFA Project proposal is developed in consultation with the student's committee. The initiation of the first and all subsequent meetings of the student and the committee is the responsibility of the student; students should contact the individual faculty

members about availability. All faculty have ample service and research obligations in addition to teaching assignments, and students are well-advised to allow adequate time to schedule meeting times that are convenient for all parties involved. Some projects may require review from the Office of Responsible Research Practices; it is recommended that students speak to Project committee members early in the proposal process for any projects requiring human subject research (<http://orrrp.osu.edu/irb/>).

The student must upload the full, approved Project proposal to [GradCentral](#) and emailed to each committee member by the published deadline on the Advising Calendar in the [Internal Calendar](#). The student's committee then oversees all stages of the MFA Project including the related Comprehensive Abstracts, Comprehensive Research Statement and Project Reflection, the Final Examination, and MFA Project Documentation following production of the Project.

If a student fails to gain approval of the MFA Project by the committee after at least two chances to rewrite, the Project Proposal will be sent to the GSC for review. If the GSC does not approve the proposal, the student may be dismissed from the program.

Project Proposals. Prepare a written proposal using the following section headings in the order listed.

1. Title page including student name, project title, committee members, and date submitted.
2. Description of Proposed Project. In five or fewer double-spaced pages, not including references and/or bibliography, provide a description of the Project that follows the following list of sections:
 - Hypotheses and/or Objectives.
 - Significance to the Field.
 - Methodology and Rationale (for the selected methodology). Briefly describe your role in the project and that of collaborators, if any.
 - Expected Outcomes: describe what you hope to gain through the project in terms of developing new knowledge and/or extending past expertise or experience.
 - Qualifications (for pursuing the project) (e.g., courses taken, previous experience, other).
 - Timetable for Project (and explanation for how this timetable fits into your timetable for graduation.)
 - Selected Bibliography on the project topic(s), substantial. *A minimum of five essential entries must be annotated.*
3. Production Questionnaire (see Department website in the [Toolkit section](#) > Production and Publicity Resources): completed copy submitted with the proposal to the Academic Program Coordinator who will distribute to the Production Manager
4. Production Project Budget and Timeline: a list of equipment needs, particular rehearsal space requirements, possible performance spaces, presentation dates, etc.

V.13 - Trouble Shooting Project Proposals

1. Project Reflections (1998 and beyond) and Project documentation (1999 and beyond) of MFA alumni are housed in the Music/Dance Library. Ask at the main desk for assistance in accessing these documents.
2. In developing the Project Proposal, allow for some flexibility. The MFA Project should be process-oriented, which allows freedom to alter the original plans as the need arises or as intentions become clarified. The important thing is to write a proposal that reflects substantial thinking to demonstration to the committee that the student is prepared and able to successfully undertake the Project.
3. As the student writes:
 - Consult the most current Chicago Author Date manual for writing style and proper annotated bibliography format.
 - If there is difficulty with formal writing, take advantage of the OSU Writing Center(s). The committee is not responsible for editing written work for basic writing and grammar. Call 614-688-5865 for the [Writing Center](#) in Smith Lab.
 - Annotate a minimum of five substantial entries in the bibliography.
 - Consider course work as a qualifying asset; indicate how course work will be used to prepare or support the Project.
 - Make sure the proposed investigation is clearly defined and original. It should utilize creative and scholarly work at OSU and not be a reworking of previous projects. What is new to this investigation? Do not simply rely upon an investigation of personal preferences in developing a project.
 - Give consideration to an itemized budget including travel costs, commissions, production costs, and so on. If the budget is substantial, plan to apply for one or more grants. See the Graduate Funding information in the appendices.

V.14 - MFA Writing Guidelines

1. Font size must be 12-point for Project Proposals and for Comprehensive Examinations.
2. Name usage – the first time a reference is made to a person, the full name is used. Thereafter, only the last name is used.
3. The text should have a formal tone and register (e.g. no contractions) but need not be constrained to the third person. It should not, however, read like a journal.
4. Acronyms should be spelled out the first time. If abbreviated thereafter, the abbreviation is indicated after the first mention. Example: 1st mention: The Ohio State University (OSU), Subsequently: OSU.
5. Entities and proper nouns such as "Autumn Semester" and "Department of Dance" should be capitalized.

V.15 - Graduate Concert Guidelines

The Department of Dance may produce two or more concerts per year, in conjunction with or separate from the Winter, Spring, and/or Senior Concerts. All concerts must be presented in accordance with dates established by the Department Chair and production staff and published on the Internal Calendar. MFA Projects are presented on a shared program, with

three or four Projects (BFA or MFA) per concert. MFA Projects should be 10 – 20 minutes in length; if a student wishes to exceed 20 minutes or use a non-Department-sponsored venue such as Urban Arts Space or the ACCAD Motion Lab, this request goes through GSC and Executive Committees. Students are reminded that production planning must take into consideration implications for department staffing, use of facility, and fairness to other students and committee chairs.

A preliminary **Production Questionnaire** is provided to begin the planning of the graduate concert season, and must be submitted with the MFA Project Proposal in [GradCentral](#). The Production Manager will require a more in-depth form closer to the production date and this should also be uploaded to [GradCentral](#). The graduate concert year will be scheduled and planned in a meeting early in Spring Semester with all 2nd year MFAs, committee chairs, and Production staff. The specific dates for all projects (in house or otherwise) will be determined by the Production staff, in consultation with the Department Chair and GSC.

Students are required to schedule at least one meeting for all those collaborating on the Project, along with the Project committee, one month prior to the production date. Collaborators can include Production staff, lighting designers, costume designers, composers/musicians, visual artists, dramaturgs, etc. In addition, more detailed technical questionnaires are requested four weeks prior to the final performance to be submitted to the Production Manager. Any requests for additional rehearsal time in the Barnett Theatre beyond the normal allocation for lighting and technical rehearsals must be approved in advance by the Production Manager.

All students presenting must enroll for 7600 Production: MFA Project, during the year of production.

V.16 - Project Resources

Department Concert. Projects presented as part of the scheduled graduate concerts in the Barnett Theatre will receive the following support:

- Full technical support using performance designated equipment, production crew and front of house staff.
- Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper, one-fold only originals. Both posters and programs must be submitted to the External Relations Coordinator for copy approval. Posters are due no later than four (4) weeks prior to the concert. Programs are due no later than two (2) weeks prior. Please see the Publicity Process as detailed on the Dance website Toolkit section for more information.
- Video documentation of one performance with one camera. All other documentation is the student's responsibility to coordinate appropriate volunteers and check out equipment from the Media Manager. No other Department documentation is available due to decreases in graduate associate and staff funding. Video documentation footage will be available in the Media Lab 2-3 weeks after the close of the production.

Students are responsible for:

- Program copy and poster design and all copy costs if not black and white

- If the student wants a specialty paper, they will have to provide it themselves. If a student wants color printing, they will have to provide it themselves through an outside vendor.
- Any costs associated with costumes, sets, props or equipment needed beyond the theatre's inventory.
- Obtaining lighting designers and stage managers for the project. The production staff will assist you with identifying these people.
- All sound source materials
- Arranging video documentation beyond the documentation provided by the Department. We encourage you to ask peers and undergraduate students for additional camera support for multiple-camera shoots. Department cameras and equipment are available to use for anyone who has training through our Media Manager or a Dance Film class. The Production Manager can assist with placement of cameras in the Barnett Theatre.
- Removing project props out of Grad Office area within one week after the close of the production.

Urban Arts Space and alternative spaces. MFA Projects may be presented in an alternate space such as Urban Arts Space (UAS) with approval and will receive the following support:

- Production personnel and resources **may** be available to UAS participants, pending Departmental use and schedules. OSU Dance Production staff members consult with UAS participants; they do NOT physically support UAS events. Members of Production 2601 may be available for stage crew.
- Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper, one-fold only originals. Both posters and programs must be submitted to the External Relations Coordinator for copy approval. Posters are due no later than four (4) weeks prior to the concert. Programs are due no later than two (2) weeks. Please see the Publicity Process as detailed on the Dance website Toolkit section for more information.
- If the student wants a specialty paper, they will have to provide it themselves. If a student wants color printing, they will have to provide it themselves through an outside vendor.
- Video documentation of one performance with one camera **may** be available depending on Media Manager availability from Departmental schedules. All other documentation is the student's responsibility to coordinate appropriate volunteers and check out equipment from the Media Manager.
- Video documentation footage **may** be available in the Media Lab 2-3 weeks after the close of the production.
- Note: The Department will not supply any in-house equipment for performances in alternate spaces.
- Removing project props out of Grad Office area within one week after the close of the production.

Students presenting work in alternate spaces are responsible for:

- Securing permission to use the space and incurring costs involved such as rental fee, staffing, etc.
- Program copy and poster design and all copy costs if not black and white.

- If the student wants a specialty paper, they will have to provide it themselves. If a student wants color printing, they will have to provide it themselves through an outside vendor.
- All costs associated with personnel, designers, technical equipment, costumes, sets and props.
- Securing all production crew and front of house crew. The production staff will assist you with identifying these people.
- All sound source materials.
- Arranging video documentation beyond the documentation provided by the Department. We encourage you to ask peers and undergraduate students for additional camera support for multiple-camera shoots. Department cameras and equipment are available to use for anyone who has training through our Media Manager or a Dance Film class.

ACCAD Motion Capture Lab (MOLA). All students wishing to produce a performance at MoLa must formally request rehearsal space and performance permission from ACCAD; requisite coursework in MoLab is expected.

~As part of the OSU performance season, students presenting MFA Projects shall receive the following support:

- Video documentation of one performance with one camera.
- Publicity, press release, programs, and reservations to be student-generated
- Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper, one-fold only originals. Both posters and programs must be submitted to the External Relations Coordinator for copy approval. Posters are due no later than four (4) weeks prior to the concert. Programs are due no later than two (2) weeks prior. Please see the Publicity Process as detailed on the Dance website Toolkit section for more information.
- If the student wants a specialty paper, they will have to provide it themselves. If a student wants color printing, they will have to provide it themselves through an outside vendor.
- Members of Dance Production 2601 may be available for stage crew.

For all other MoLa student-driven work:

~For graduate and undergraduate “pop-up” projects that are not part of the OSU Dance season, no extra support shall be granted to the student (such as staff, crew, in-house printing, and video documentation). All aspects of production are the student’s responsibility.

V.17 - Lecture-Demonstration Guidelines

Some MFA Projects culminate in a lecture-demonstration rather than in a performance upon approval from the student’s committee according to the following guidelines.

- Held either in a studio or similar space with minimal technical support, contingent upon discussion with the Production Manager and Administrative staff.
- No longer than 30-45 minutes duration, followed by a 10-15 minute Question and Answer period. The content of the presentation should consist of a summary of the student’s investigation and findings.
- Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper, one-fold only originals. Both posters and programs must be submitted to the External Relations Coordinator for copy approval. Posters are due no later than four (4) weeks prior to the

concert. Programs are due no later than two (2) weeks prior. Please see the Publicity Process as detailed on the Dance website Toolkit section for more information.

- If the student wants a specialty paper, they will have to provide it themselves. If a student wants color printing, they will have to provide it themselves through an outside vendor.
- Students are responsible for obtaining any production crew required to help with the presentation. The Production staff will assist you with identifying these people.

All students anticipating a lecture-demonstration will turn in a production questionnaire and request for venue with the Project Proposal and discuss needs with the Production Manager prior to approval of the proposal and assignment of the Project committee.

V.18 - MFA Project Documentation

The primary degree requirement for the MFA student is a final Project, demonstrating a synthesis of craft, artistic vision and conceptual rigor, as well as professional competence in the specific area of creative research. The Comprehensive Examination responses reflect the student's in-depth thinking about the project, including critical analysis and evaluation. Projects are further documented through a visual documentation.

While Vimeo and website links are welcome to be submitted, static documentation is required. **Project documentation must be uploaded as a data file to [GradCentral](#)**. After uploading, the Academic Program Coordinator and Media Manager will burn to a data disc for cataloging in the Music/Dance Library.

All Project documentation must be submitted to the Academic Program Coordinator as soon as possible after the Final Examination but no later than published deadline for the Report on Final Examination. Project documentation will be housed in the Music/Dance Library for future reference.

IT IS IMPORTANT THAT PROJECT DOCUMENTATION IS SUBMITTED TO THE ACADEMIC PROGRAM COORDINATOR PRIOR TO COMMENCEMENT.

V.19 - MFA Final Examination Guidelines

Upon successful production of the Project and Comprehensive Examination, the MFA student undergoes a Final Examination. This Final Examination is attended by the student and committee, and includes the student's 15-minute presentation regarding the Project and its larger body of investigation, followed by a discussion with the committee. The committee may request a minimum of two weeks to read the student's written Comprehensive Research Statement and Project Reflection prior to the Final Examination. Prior to the MFA Project production, the student sets the date and reserves the location for the Final Examination, in consultation with the committee and the Academic Program Coordinator.

The Final Examination is given approximately one and a half hours, and takes place not later than the Report on Final Examination deadline published by the Graduate School. The Report on Final Examination is distributed from the Graduate School to the project committee through the [GradForms website](#). The Final Examination must take place during announced university

business hours, Monday through Friday, on the Columbus campus. See the [Graduate School Handbook Section VI](#) for more details about the Master's Examination.

The student prepares a 15-minute presentation, which synthesizes the Project Reflection and Research Statement of the larger investigation in the form of a job talk or conference paper. The Final Examination may include, but is not restricted to the following issues:

- Discussion of the ideas guiding the Project
- Discussion of the student's artistic processes and choices in relation to the final Project
- Discussion of the relationship between the student's work and that of any relevant artists
- Discussion of concerns and attitudes (social, political, cultural) reflected in the student's work

At the end of the Final Examination, the Report on Final Examination must be electronically signed by the committee members on the GradForms website. **There is no paper form for the Master's Examination; faculty must log in to the GradForms website at <http://gradforms.osu.edu> in order to "sign."**

V.20 - Final Year Timeline For MFA Candidates

Application to Graduate. The Application to Graduate - Master's Degree online form is available on the [GradForms website](#). It must be submitted to the Graduate School no later than the published deadline of the semester in which graduation is expected. Signatures from three parties are required: the MFA candidate, committee chair, and the GSC chair.

The Academic Program Coordinator will schedule a time with the 3rd Year MFA cohort during Autumn finals week to complete the Application to Graduate and schedule individual times to audit the MFA program requirements in [GradCentral](#) with the student. The student is responsible for checking signature status and reminding the committee chair to "sign."

The Application to Graduate will prompt the Graduate School to generate the Report on Final Examination. Students should remind committee members NOT to "sign" the Report on Final Examination until AFTER the Final Examination.

Project Committees. Early in Autumn Semester the student meets with:

- the Project committee to review and finalize the Project process and to schedule Project showings, Comprehensive Examination response deadlines, and Final Examination date, and
- the Production Manager and all Project collaborators during the semester **and at least one month prior** to production to plan, review, and finalize production, technical, and design elements for the Project.

Progress Reports. It is the responsibility of each student to initiate meetings and maintain regular communication with the committee regarding all meetings and examinations.

Follow-up Meeting Guidelines. Within one week after the Project is produced, the student initiates a post-production debriefing meeting with the committee to discuss the completed Project (this is NOT the Final Examination).

Comprehensive Research Statement and Project Reflection plus Project Documentation. See Sections V.12 and V.20.

Final Examination and Report on Final Examination. See Section V.21.

Exit Interview. On the Friday morning of commencement rehearsal, the Department Chair meets with graduating students for confidential feedback, concerns, and suggestions on the MFA program and the students' experience. During this time, the College of Arts and Sciences online Graduation Survey is also completed if it is not done prior to the Exit Interview.

End-of-Semester Option. This graduation option is only permitted with the unanimous approval of the student's project committee. This option extends the Report on Final Examination deadline as published by the Graduate School. If this option is taken, no further course enrollment is required. If these deadline dates are not met, the candidate must resubmit the Application to Graduate form in the following semester and be registered for a minimum of three credits of graduate credit.

Section VI - THE DOCTORAL PROGRAM IN DANCE STUDIES

VI.1 - PhD Candidacy Area Reading List for the Class Entering 2017

This is a general Dance Studies reading list to be amended in consultation with the faculty member overseeing the area.

Familiarity with the vast visual resources of the discipline is an ongoing necessity for maintaining literacy in the field. The [Music and Dance Library](#) at 18th Avenue Library houses an extensive collection of classic and contemporary works, and other important resources are listed on the Library homepage as well as on the Department website in the [Toolkit section](#). Among other considerations, all doctoral students for the Qualifying Examination (see Section III.2) and Direct-Enroll doctoral students for the MFA Comprehensive Examination Question (see Sections III.2 and V.9) will explicitly draw upon these archived and linked materials. Students will encounter a varied spectrum of filmed dance through coursework, but are urged to develop a regular viewing practice to become familiar with the ever-expanding visual archive.

Please note that items in the MFA Core Reading List noted with an asterisk are recommended readings for the PhD Candidacy Area Reading List. There is a Broad Viewing List included in Section V.1.

Authored Books

Abram, David. *The Spell of the Sensuous: Perception and Language in a More-Than-Human World*. New York: Pantheon, 1996. Print.

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

Banes, Sally. *Dancing Women: Female Bodies on Stage*. London and New York: Routledge, 1998. Print.

Browning, Barbara. *Samba: Resistance in Motion*. Bloomington: Indiana University Press, 1995. Print.

Burt, Ramsay. *Alien Bodies: Representations of Modernity, "Race," and Nation in Early Modern Dance*. London: Routledge, 1998. Print.

Croft, Clare. *Dancers as Diplomats: American Choreography in Cultural Exchange*. New York: Oxford University Press, 2015. Print.

Daly, Ann. *Done into Dance: Isadora Duncan in America*. Bloomington: Indiana University Press, 1995. Print.

DeFrantz, Tommy. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. New York: Oxford University Press, 2004. Print.

- Dixon, Steve. *Digital Performance: a History of New Media in Theater, Dance, Performance Art, and Installation*. Cambridge: MIT, 2007. Print.
- Elswit, Kate. *Watching Weimar Dance*. New York: Oxford University Press, 2014. Print.
- Ezrahi, Christina, *Swans of the Kremlin: Ballet and Power in Soviet Russia*. Pittsburgh: University of Pittsburgh Press, 2012. Print.
- Foster, Susan. *Choreographing Empathy: Kinesthesia in Performance*. New York: Routledge, 2011. Print.
- . *Choreography & Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1998. Print.
- Franko, Mark. *Dancing Modernism/Performing Politics*. Bloomington: Indiana University Press, 1995. Print.
- Garafola, Lynn, *Diaghilev's Ballets Russes*. New York: Oxford University Press, 1989. Print.
- Gottschild, Brenda Dixon. *Digging the Africanist Presence: Dance and Other Contexts*. Westport: Greenwood, 1996. Print.
- Graff, Ellen. *Stepping Left: Dance and Politics in New York City, 1928-1942*. Durham: Duke University Press, 1997. Print.
- Hill, Constance Valis. *Tap Dancing America: A Cultural History*. New York: Oxford University Press, 2010. Print.
- Jackson, Naomi M. *Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y*. Hanover: Wesleyan University Press, 2000. Print.
- Jones, Susan. *Literature, Modernism and Dance*. New York: Oxford University Press, 2013. Print.
- Johnson, Mark. *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago: University of Chicago Press, 2007. Print.
- Kraut, Anthea. *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*. Oxford University Press, 2016. Print.
- Kwan, SanSan. *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*. New York: Oxford University Press, 2013. Print.
- Laban, Rudolf, *Mastery of Movement*. London: MacDonal & Evans, 1960. Print.
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VI.2 - Structure and Curriculum of the PhD in Dance Studies

The PhD program requires a total of 80 credits of graduate credit, at least 50 of which must be earned beyond the master's degree. Of the total 80 credits, 21 credits are required Core Courses. A minimum of 21 additional credits must be taken within the Department as Elective courses or Independent Research. PhD students must take at least eight (8) credits outside the Department to support independent lines of research. Students may elect to declare

[Graduate Minor or Interdisciplinary Specialization](#) to support individual research and use toward the eight credits to be taken outside the Department.

Critical, analytical, and theoretical studies emerge from courses in history, theory, literature, documentation, and the analysis of movement; these studies are grounded in research of embodied practice. The successful PhD student will focus on scholarly inquiry into these areas, and will complete a written dissertation that matches the standards of excellence established by other high-quality PhD programs at OSU.

The following dissertations in Dance Studies from our program gestures toward the range and interplay of areas of study. The links will take you to the dissertation abstract and full dissertation, if available.

1. Ashley Thorndike (2010): "[Articulating Dance Improvisation: Knowledge Practices in the College Dance Studio.](#)"
subject areas: institutional ethnography, dance pedagogy, epistemology
2. Hannah Kosstrin (2011): "[Honest Bodies: Jewishness, Radicalism, and Modernism in Anna Sokolow's Choreography from 1927-1961.](#)"
subject areas: dance history, women's history
3. Jessica Zeller (2012): "[Shapes of American Ballet: Classical Traditions, Teachers, and Training in New York City, 1909-1934.](#)"
subject areas: dance history, ballet pedagogy
4. Veronica Stanich (2014): "[Perception and Poetics: Making Sense of Postmodern Dance](#)"
subject areas: dance studies, postmodern dance history, audience response, cognitive science, meaning-making
5. Rachael Riggs Leyva (2015): "[Dance Literacy in the Studio: Partnering Movement Texts and Residual Texts.](#)"
subject areas: movement analysis, Labanotation, dance literacy, reconstruction
6. Ligia Pinheiro (2015): "[Yes, Virginia, Another Ballo Tragico: The National Library of Portugal's Ballet D'action Libretti from the First Half of the Nineteenth Century.](#)"
subject areas: dance libretti, ballet technique, Brazilian history 19th century, mime and gesture
7. Michael Morris (2015): "[Material Entanglements with the Nonhuman World: Theorizing Ecosexualities in Performance.](#)"
subject areas: ecosexuality; performance art; pornography
8. Kaustavi Sarkar (2017): "Mahari Out: Deconstructing Odissi."
subject areas: dance studies, technology studies, poststructuralist theory, and religious studies; online compendium available here <https://u.osu.edu/mahari/>

VI.3 - PhD Program Guide for the Class Entering 2017

Master's credit hour requirement. Direct-Enroll doctoral students must earn a total of 80 graduate semester credits, including two (2) credits of enrollment for satisfactorily completing both the MFA Comprehensive Examination Question and the PhD Qualifying Examination Question in order to continue in the PhD program. Regular doctoral students may elect to transfer credits from the master's degree in consultation from the contact advisor (see Appendix). The Department of Dance does not award a master's degree as a "progression marker" in the PhD program.

Core Courses. All doctoral students, Regular and Direct-Enroll, are required to complete the following 21 credits.

1. Foundations in Dance Research (6801) *3 credits
 2. Theories and Methods (7900) *4 credits
 3. Select ONE of the following Body courses.....4 credits
 - Theories of the Body (7406)
 - Bodies on the Line (7408)
- Note: if both courses taken, one will count in the Core Courses and the other in Elective Courses.
4. HTL: Choreography (7901)4 credits
 5. HTL: Analyzing Movement (7902).....4 credits
 6. Qualifying Examination (8200) *1 credit
 7. Dissertation Seminar (8900) **1 credit

* Required in the first year of enrollment, or first available offering.

** Required for first offering post-candidacy. Repeatable as desired.

Elective Courses. Doctoral coursework at the 6000 level or above in Dance must include a minimum of 14 credits. Elective courses *exclude* credits earned for Movement Practice, Directed Teaching, creative process courses, and independent research.

6301	Analysis	2-3 credits
6802	Foundations in Dance Pedagogy (required for Direct-Enroll)	3 credits
7893	ACCAD Interdisciplinary Creative Research Seminar	1-3 credits
7304	Dance Dynamics	3 credits
7390	Analysis: Special Topics	1-3 credits
7401	Aesthetics and Criticism	4 credits
7402	Dance in a Time of Turbulence	4 credits
7403	Modernism in Dance	4 credits
7404	Postmodernism in Dance	4 credits
7405	Black Continuum in American Dance	2-3 credits
7406	Theories of the Body (if not used as Core)	4 credits
7407	Current Issues	2 credits
7408	Bodies on the Line (if not used as Core)	4 credits
7409	Ethnographies of Dance and Performance	4 credits
7490	HTL: Special Topics	1-4 credits
7690	Production/Technology: Special Topics	1-3 credits

Independent Research Courses. All doctoral students must complete a minimum of eight (8) credits in Dance. Independent research in other Departments must be in addition to the eight credits in Dance.

8193	PhD Independent Study *	.....	1-3 credits
8800	PhD Pre-Candidacy Independent Readings **	.....	1-8 credits
8990	Research: Special Topics	.....	1-4 credits
8998	Candidacy Exams	.....	3-6 credits
8999	Dissertation.....	.....	1-10 credits

* Please use the Independent Study Plan and Permission form

** Please email the Academic Program Coordinator to be enrolled

Courses outside of the Department. All doctoral students may select a minimum of eight (8) credits of external courses, such as those for a [Graduate Minor or Interdisciplinary Specialization](#), or others in consultation with the contact advisor or committee.

VI.4 - Competency

Students are expected to be competent in the skills that support their research which may include elements such as foreign language, LMA, notation forms, music theory, etc. This competency is expected to be determined and approved the candidacy committee chair in [GradCentral](#).

VI.5 – Course Petitions

Students who wish to make changes or substitutions within the program requirements must have demonstrated previous ability or course work in the proposed area. After discussing with and receiving the signature (via email or hard copy) of the contact advisor/committee chair and stating a rationale clearly on the Graduate Curriculum Petition form, please submit the form to the Academic Program Coordinator for consideration by the GSC. The Academic Program Coordinator will notify students of the results of the petition and make appropriate adjustments in [GradCentral](#). The Graduate Curriculum Petition form is available on the Department website in the [Toolkit section](#).

VI.6 – Direct-Enroll Requirements

In the case of a student entering the program with only a bachelor's degree, there are additional requirements to ensure success in continuing in dissertation research in the absence of a master's degree.

The first year course of study for a Direct-Enroll doctoral student is outlined below:

1. Requirement to enroll in both Foundations in Dance Research (6801) and Foundations in Dance Pedagogy (6802) during the first year of the program.
2. In consultation with the contact advisor, a Direct-Enroll student plans an individualized course of study that allows expansion of knowledge of the field. If needed, the equivalent of undergraduate dance history coursework as an independent study in Dance 3411 or 3412: History/Theory/Literature I or II is planned. This will be assessed by the HTL area faculty

lead prior to the start of Autumn classes. Courses in the Department of Dance may be supplemented with relevant courses in outside disciplines.

3. Requirement to enroll in Core Courses as soon as possible and as appropriate.
4. In Spring Semester, the student meets with the contact advisor to begin to chart out tentative areas of dissertation research and further ideas about course work that might support this research.
5. At the end of Spring Semester, Direct-Enroll students will be given the MFA Comprehensive Examination Question and the Qualifying Examination Question.

Please note that the MA degree is not considered a terminal degree and is not offered as a degree program in the OSU Department of Dance. The Department of Dance does not award a master's degree as a "progression marker" in the PhD program. However, at the discretion of the GSC, an individual may terminate studies in the Department at the conclusion of the provisional period. In order to terminate studies with the degree of MA in Dance Studies, the student must successfully complete both Examinations, write a thesis, and successfully pass the Final Examination with a committee.

VI.7 - Qualifying Examination for All Doctoral Students

Students are expected to write a response the Qualifying Examination Question by synthesizing the information gained from readings, viewings, discussions, and course work. Answers should include substantiated statements in order to demonstrate an informed viewpoint in relation to the question addressed and the sources consulted. The student is expected to situate an individualized voice within the points of view of sources. **Do not consult with other students on the examination response.** If students require writing assistance, please go to the Center for the Study of Teaching and Writing (<http://cstw.osu.edu/>).

Format: Written by the GSC and administered by the Academic Program Coordinator, who distributes the question on the last day of Spring classes and receives the responses before Autumn semester begins. See the Advising Calendar on the [Internal Calendar](#) for specific dates. This prompt serves as the Dance Studies area for the written portion of the candidacy examination for Regular doctoral students. The goal is that the writing during the Qualifying Examination will allow the student and committee to focus more on the three individualized areas of candidacy during the candidacy examination.

Dates: Determined by the GSC and posted on the Advising Calendar on the [Internal Calendar](#). Students read and write over the summer between the first and second year of study. The Academic Program Coordinator will enroll the student in 1 credit of 8200 Qualifying Examination and 2 credits of 8800 Pre-Candidacy Independent Readings for the Autumn semester unless the student requests Summer enrollment.

Components: The Qualifying Examination is designed to demonstrate the student's capacity to complete doctoral level studies in Dance. Students are expected to demonstrate specific competencies including the ability to conduct doctoral level research and analysis in Dance Studies; a foundational awareness of discipline-specific and cross-disciplinary scholarship; and the ability to complete a written dissertation involving techniques such as movement description; comparative, cultural and/or historical

analysis; political, cultural, and/or artistic contextualization; and argumentation. Should be 17-20 pages in length, exclusive of the bibliographic section.

Evaluation: A blind review process with readers drawn from the faculty over a three-week period. The Academic Program Coordinator will assign readers and distribute the responses to the faculty for evaluation according to the rubric designed by the GSC.

Scoring: If two readers find a student's response unsatisfactory, the student is allowed a single rewrite; in the case of a one reader finding the response satisfactory and the second reader finding it unsatisfactory, the Academic Program Coordinator will ask a third reader to read the response to determine the final grade. If a student must rewrite the response, the rewrite is due within two weeks from the date on which the response is returned to the student; students are encouraged to refer to the faculty rubrics and responses with faculty notes (if any) and meet with faculty readers, though the rewrite will be read by new readers. Should the rewrite not produce a satisfactory grade, the matter will be brought to the GSC, and the student may be dismissed from the program. The rubrics and faculty notes (if any) for all examination responses will not be released by the Academic Program Coordinator until all rewrites are complete.

V.8 – Qualifying Examination Question Rubric

Created April 2016. Satisfactory is 90+ points out of 100 points possible.

Writing

_____ out of 15	A. Thoughtful and well-researched responses address the question directly and meaningfully: <i>the body of the text manifests clear thinking and ample research that build a persuasive response to the question; paragraphs develop the argument further, building upon the preceding writing. The writer's ideas are original. They show curiosity and thoughtful engagement with the topic at hand. The writer's opinion is not the focus of the essay.</i>
_____ out of 15	B. Quality of writing is acceptable: <i>each paragraph has a topic sentence that focuses the paragraph and threads the thesis/main argument through the paper. Each sentence is complete with one subject and one verb. The writer uses transitions between ideas.</i>

Chicago Author Date Style

_____ out of 5	A. Paper demonstrates understanding and correct application of Chicago Author Date style. <i>Students- see Chicago writing manual of style. Faculty- see separate checklist.</i>
_____ out of 5	B. Proof-read document is relatively flawless: <i>Few or no contractions or typographical, spelling, or grammatical errors. The writer writes in the first person, but formally, and without passive voice.</i>

Ability to state, clearly define and develop an answer, which pertains to a premise

_____ out of 15	A. Premise is clear; conclusion draws upon and references core ideas without repeating: <i>clear beginning statement of main argument, thrust or thesis; concluding remarks state the outcomes of the argument, summarizing its major points without replicating the exact opening language.</i>
_____ out of 15	B. Writer's voice is clear, and situated within points of view from sources: <i>writing references the sources consulted but goes beyond reportage of facts to manifest a cumulative statement that is the writer's own; the writer's distinct position among those consulted should be identifiable.</i>

Ability to bring breadth of knowledge to the question; ability to integrate and apply information

out of 10	A. Discussion of the writer's own work is situated within the larger field of dance scholarship. Scholarly examples are well integrated, whether from a critical, historical or theoretical viewpoint: <i>writer demonstrates understanding of dance within its political, social or artistic world. The writer draws on sources that help to situate the topic within its context.</i>
out of 20	B. Responses integrate a <i>minimum</i> of five (5) sources from the MFA and PhD core reading list; response demonstrates engagement with the field of dance studies and a selection of appropriate literature: <i>writer uses the reading list as appropriate, and integrates, as well, other resources that are specific to the topic to focus more narrowly on the argument. The writer shows a basic mastery of dance literature.</i>

VI.9 - PhD Annual Review: Forms and Meetings

In an effort to help students plan individual programs of study, and in order to better assess progress toward doctoral candidacy, the GSC requires an PhD Annual Review Form submitted in [GradCentral](#) and completed in consultation with the faculty advisor in the early Spring of the second year. Near the Spring Break, there is an PhD Annual Review Meeting with the faculty advisor and the GSC faculty. The Annual Review Meeting is required for all PhD students who have passed Qualifying Examinations and are in residency. PhD students who are not in residency and ABD (all but dissertation) need only complete the PhD Annual Review Form submitted in [GradCentral](#).

The purpose of the PhD Annual Review Form is to allow the Committee to hear the individual student's self-assessment of coursework and research, including goals for the coming year and specific plans to move forward to candidacy or dissertation completion. The Annual Review Meeting will also be forum for the student to hear the committee's observations and recommendations, as well as opportunities to ask questions and to voice any concerns about progress toward degree.

To prepare for PhD Annual Review Meeting, students are asked each year to complete an PhD Annual Review Form by early Spring for the past calendar year. The information on these forms is kept on file for generating letters of recommendation for grants, awards or job searches. In tracking student status in a given academic year, the record also provides a useful means for students to maintain annual updates of achievements. Additionally, the PhD Annual Review Form allows the Academic Program Coordinator to assist the GSC and Department Chairs in tracking progress to degree, predicting enrollments, and university requirements for program assessment.

The PhD Annual Review Form is scheduled according to the Advising Calendar on the [Internal Calendar](#) on the Department website in the Toolkit section. The form, which is to be filled out retroactively for the previous calendar year (January to December), is first emailed to the faculty advisor by the published date on the Advising Calendar on the [Internal Calendar](#). After the faculty advisor adds comments, the form will be uploaded to [GradCentral](#) by the published date on the Advising Calendar on the [Internal Calendar](#). The Academic Program Coordinator then compiles all forms for GSC faculty reference during the PhD Annual Review Meeting.

After the PhD Annual Review Meeting, the faculty advisor writes a summary to be uploaded to [GradCentral](#) by the date published on the Advising Calendar on the [Internal Calendar](#). The

Academic Program Coordinator will follow-up on the faculty advisor's letter with a reminder about funding plans as previously stated in a funding summary letter from the Department Chair (if applicable) in [GradCentral](#).

This is an example of information requested on the PhD Annual Review Form:

- Progress towards dissertation (list major milestones completed, e.g. collected all data, completed chapters)
- List all grants, scholarly awards submitted this academic year (specify which were awarded)
- List all publications submitted this academic year (specify which were accepted for publication)
- List all professional meeting presentations (specify dates)
- List all professional activities and/or departmental service

This is an example of the discussion guides for the PhD Annual Review Form of a pre-candidacy PhD student:

- *The GSC committee is interested in hearing about how you are doing in the program, how the "fit" is for you, in terms of coursework, advising, and progress-to-degree.*
- Are you building relationships with faculty **outside the department**? How does your coursework in this outside department supplement or enhance your area of research?
- What books/scholarship have you read this year that have affected your thinking? What gaps in intellectual knowledge have you identified that you need to fill?
- Please note any outside activities (conferences, presentations, and publications) that have been important to your work.
- What are your gaps as you refine your research areas? How can you address these gaps?
- How would you at this time describe the arc of your research agenda, and where do you feel you are, currently, in progressing towards it?
- When do you propose to assemble your exam committee? Are you clear on the process? Or, if you already have your committee in place, how do you see your work situated in the field of Dance Studies and with what scholarly thread or scholars do you feel your work align?
- What are your challenges and how can we support your learning?

This is an example of the discussion guides for the PhD Annual Review Form of a post-candidacy PhD student:

- *The GSC committee is interested in hearing about how you are doing in the program, how the "fit" is for you, in terms of coursework, advising, and progress-to-degree.*
- Coursework - a) assess your work in your classes this year. How have your classes helped you advance to candidacy? What discoveries have you made as a result of your coursework? b) Are you building relationships with faculty outside the department? How does your coursework in this outside department supplement or enhance your area of research?
- Literature: What books/scholarship have you read this year that have affected your thinking? What gaps in intellectual knowledge have you identified that you need to fill? What coursework do you need to complete as you advance toward candidacy?
- Review of concern areas by committee and how the student will address them.

VI.10 - Candidacy Examination

The Ohio State University Graduate School does not impose a standard format for Candidacy Examinations. The Candidacy Examination will begin at the time deemed appropriate by the student's committee and the Dance GSC and no later than one semester before graduation. Procedures for the written and oral portions are determined by the GSC in accordance with the *Graduate School Handbook*.

Candidacy Examination in the Department of Dance requires students to demonstrate the ability to do research in the individual's area of primary specialization as well as in two or three secondary areas of specialization, and to express the findings of that research in formal written essay (see Written Portion below). While these areas of primary specialization vary widely from one student to the next, all students must include a Dance Studies area as part of exams. The Dance Studies area is intended to test the student's foundational knowledge, and will derive primarily from the texts included on the PhD Candidacy Area Reading List. The committee member overseeing this area of the examination works with the student to tailor the PhD Candidacy Area Reading List to best support the specific research inquiry, including works both on and off the general reading list. Students should enroll in Dance 8800 Pre-Candidacy Independent readings with each Dance faculty member, and perhaps other independent study coursework in other Departments with non-Dance faculty, as appropriate.

It is assumed that all required coursework will be completed by the time of candidacy; if a student misses a requirement, it is possible (though not ideal) to take a course alongside preparing for candidacy, or after candidacy, with advisor and GSC committee approval.

Committee Selection. Toward the conclusion of coursework, the student identifies an OSU graduate faculty member in Dance who has earned a PhD who is willing to chair the candidacy committee, and works with that committee chair to identify potential committee members. The Graduate School requires four OSU graduate faculty on doctoral candidacy committees and three OSU graduate faculty on doctoral dissertation committees.

The student makes contact with the desired committee members to confirm interest in serving, and a committee of at least four OSU graduate faculty is formed; this committee may or may not prove to be the same as the dissertation committee. Additional committee members beyond the minimum required by the Graduate School from outside experts or faculty may also serve on doctoral committees with the approval of the GSC and the Graduate School. The student must enroll in a minimum of three graduate credit hours (Dance 8998 Candidacy Examination) during the term in which any portion of the Candidacy Examination is to be completed.

Formulating the Proposal. The student formulates the candidacy proposal as follows; when student and committee chair deem the proposal ready to disseminate, the proposal is sent to committee members for feedback, which the student considers in refining the proposal.

Once the proposal is reviewed and approved by each committee member, the student submits the finished proposal in [GradCentral](#).

Proposals for Candidacy Examination should be no more than 10 pages (exclusive of the individual reading lists). Please include the following:

1. A brief *preliminary* description of the dissertation topic (1-2 pages)
2. One committee member oversees the general Dance Studies area (please see reading list).
3. A description of each of the three specialized reading areas (1-2 pages devoted to each area), please include:
 - A brief description of the proposed Examination area including previous course work taken in the area. (e.g. Laban Movement Analysis, Popular Culture, Dance Writing, Ballet History of the 19th Century, Modern Dance in the 20th Century, Dance Pedagogy, Dance Manuals as Primary source material). These may include areas of specialization outside dance (e.g. Education theory, Latin American women's history, French, musicology, etc.)
 - The name of the individual faculty member who will serve on the committee and direct the area
 - A rationale for the area: why is it relevant to the anticipated dissertation and/or why is it important to the candidate's professional growth?
 - A reading list prepared in conjunction with the individual faculty member

Convening the Committee. The student convenes the committee members. The student makes introductions, and provides a brief verbal summary of the proposed work. A discussion of the proposal ensues, and the student responds to questions from committee members. If the proposal is satisfactory, a timeline for the delivery of questions and the defense date are discussed. If the proposal is viewed as unsatisfactory, recommendations are made and a date may be set for a new meeting. The student must also submit a copy of the proposal to the Academic Program Coordinator.

The student is excused from the committee meeting, as the committee members identify lines of questioning. The committee chair sets a date for questions to be formalized. Questions -- one from each member of the committee -- are sent to the committee chair, who forwards them to the student at the appropriate time.

Written Portion. The committee chair sends the questions to the student and uploads them to [GradCentral](#). The student is given six weeks to answer the questions, composing individual answers of approximately 17-20 pages each (exclusive of works cited). The student makes the appropriate number of copies of all answers, and submits them to each committee member by the required date. The style guide format of responses should be decided in consultation with the committee members. After the oral portion, the approved written portion of the Candidacy Examination is uploaded to [GradCentral](#).

The student must be enrolled in a minimum of three (3) credit hours during any portion of the candidacy examination, including written and oral portions. The committee is permitted a minimum of four weeks to read the responses.

Oral Portion. A two-hour period for the oral portion of the Candidacy Examination will ideally be scheduled before the end of the semester in which the exams are administered. The student arranges a date and location for the defense in consultation with the committee chair. The Graduate School requires that the student must complete and file the Application for

Candidacy Examination form through the GradForms website no later than two weeks prior to the oral portion of the exam. The student is responsible for checking the status of the form to insure that all committee members have signed by the two-week deadline. Ideally, this form should be submitted prior to the beginning of the written portion of the exam. The student must be enrolled in a minimum of three (3) credit hours during any portion of the candidacy examination, including written and oral portions.

Committee members query and discuss the student's written work. Following the discussion period, the student is excused so that the committee can deliberate. If the work is considered unanimously acceptable, the student advances to candidacy and begins the dissertation prospectus. If the work is not unanimously passed, the Graduate School permits one rewrite within a very specific protocol; the student may also be advised by the committee to terminate the program. See Section VII.7 in the *Graduate School Handbook*.

VI.11 – Post-Candidacy Continuous Enrollment Policy

Continuous enrollment post-candidacy is required of all graduate students who were admitted to the Graduate School Autumn 2008 and after, or if a student admitted prior to Autumn Quarter 2008 does not enroll for two years and is reactivated after 2008. Enrollment of at least three graduate credits per semester is required for every semester of a student's candidacy (summer excluded) until graduation. See the *Graduate School Handbook* for more details about this policy. Specific questions about the continuous enrollment should be addressed to the GSC chair and Academic Program Coordinator.

VI.12 - Considerations for Off-Campus Research

Doctoral work may include fieldwork that requires an extended leave from campus. While the Department and university support and encourage such investigation, students must consult both university and Department guidelines in developing such research plans. Depending on the timing, location and specific details associated with off-campus research, considerations may include such issues as the university continuous enrollment policy, university policies on student health insurance, GTA obligations, and the search for college or external resources for tuition assistance where applicable, among others. Students who are granted approved leaves of absence to conduct research or complete writing away from campus may also be eligible to apply through the Academic Program Coordinator for sponsored guest privileges, which permits off-campus library access. Students considering off-campus research should consult with the GSC chair and Academic Program Coordinator as early as possible.

VI.13 - Dissertation Prospectus

After passing candidacy, the student must complete a dissertation prospectus. This formal prospectus for the dissertation may include material incorporated from the Candidacy Examination. The structure will be determined by the topic and methodology most appropriate for the individual dissertation. The list of common elements below should serve as a guide for developing your prospectus.

Note that the dissertation prospectus may be presented in any one of a number of formats as relevant to the proposed topic. It might be in MLA, APA, Chicago Manual, etc. The candidate should confirm which format is being used with the committee chair and carefully follow the guidelines.

Some dissertation research may require review from the Office of Responsible Research Practices; it is recommended that students speak to committee members early in the proposal process for any projects requiring human subject research (<http://orrr.osu.edu/irb/>).

Please also consult the Graduate School's Guidelines for Dissertations, located on the website www.gradsch.osu.edu under Current Students > Dissertation and Theses.

Purpose. The dissertation prospectus is a more fully developed description of the dissertation research project than the initial candidacy proposal; it follows the successful Candidacy Examination, and has two goals:

1. to provide the candidate with a blueprint for a successful dissertation
2. to demonstrate to committee members that the candidate has a blueprint and is poised to write a successful dissertation.

The candidate's committee will read and evaluate the prospectus with a rigorous eye to identifying early problems. These readers will want to know: is this a viable and original dissertation topic? Is the central question significant? Does the candidate know enough about the field and this subject to be able to carry out the project? Is the choice of material or data workable? Are the types of evidence and the proposed method likely to address the central question? Is the candidate likely to be able to carry out this project and make a real contribution with it?

It is the candidate's task to assemble a document that answers these questions. The prospectus should demonstrate that the necessary preliminary work on the project has been accomplished, that its constituent elements have been identified and thought through, and that there is a solid plan for fulfilling the aims of the project.

Process. Developing a successful prospectus takes time! It is not something that can be thrown together in a few days; it typically takes several weeks or months. The candidate should work closely with the committee during this period.

Length. The formal prospectus may incorporate language from the candidacy proposal and exam. It should be approximately 25 pages, exclusive of bibliographic information.

Approval. All committee members should read the prospectus and signal approval of the final document. A formal, full-committee meeting may also be scheduled at the discretion of the committee chair. The final prospectus is uploaded to [GradCentral](#).

Sections of the Prospectus. The following sections will not be universally relevant in the same way for every prospectus; discrete sub-fields also have different requirements and must be taken into consideration as appropriate.

1. Introduction.

Compose this section as if it were for faculty members from across the Department (or outside of it), who may not know about key developments in your sub-discipline or how your topic relates to the field more generally. Why is your chosen topic significant in a broader sense? What are the big issues or driving questions in your field out of which your thesis grows and to which it will respond? What background does the reader need to know to understand how your topic fits into larger developments in the field? What is the scholarly landscape in which your project will take shape? What is the larger problem, ongoing question or set of issues to which your very focused study will contribute more broadly?

One thing that you are demonstrating here is that your topic relates to issues and questions that are currently driving your field. Another thing that you are demonstrating is that *you* are aware of key developments in your field and understand how your work fits into them.

2. Historiography/Review of Scholarship

The extent and nature of this section will vary with every prospectus; it may work best for your topic to incorporate it as part of the introduction above. Review the relevant scholarship and its developments; lay out the state of the question. You are showing how the existing scholarship brings you logically to your proposed project. Show what gains have been made by past work and what questions remain open. Overall, make clear how your project draws upon or relates to the existing scholarship, addresses a void or moves the scholarship forward. What does the scholarly terrain relevant to your project look like and why? What major developments have been directly relevant and/or helpful to your proposed project? What questions are still left open, what problems unsolved; what potentially illuminating aspects have until now been neglected that are directly relevant to your project? (This sets up the next section: what will you do in response?)

3. Driving Question/Central Issue/Core Argument

What is the core question your project is intended to answer? Or (depending on your field), what central interpretive issue or key problem is at stake that you think your proposed dissertation can help illuminate or solve? Why is this specific question or issue important to address, and why are you approaching it in this way? How will your focused dissertation be able to contribute to the larger driving questions in your field as sketched out above?

Make sure to focus your project's question clearly enough that you can actually address it within the limits of a dissertation. Avoid promising to contribute to several major theoretical issues at once, or claiming that your work will revolutionize the whole of previous scholarship. At the same time, make sure the topic is not too narrow. There is nothing wrong with "thinking big" as long as you are able to handle your topic. Dissertations should not be confined to arcane niches of scholarship and points of detail: sufficient breadth may enhance your viability in the job market, and may make it easier to turn your dissertation into a publishable book.

4. Data

Exactly what material, evidence or data will you collect and/or examine? Why are you selecting this material? What is its potential for your project? What, specifically, are the bounds of your material, such as one part of a particular work of literature or performance, a particular selection of inscriptions or visual images, one site or a group

of sites, one kind of material found at a particular selection of sites, and so on? Why focus on precisely this — not more, not less, not something else? Why are these the right bounds for your project?

If your chosen material is unpublished or otherwise difficult to work with, clarify how you have dealt with the challenge (e.g. you have lined up permission to work with unpublished texts or materials; you have had special training in the particular demands of your materials, and so on).

5. Method

What will you actually *do* with this material? Think of your method as what allows you to link your material and your driving question. How will your chosen evidence or data allow you to address the central question or issue of your dissertation? You must demonstrate that this will be a productive direction, that your evidence will be useful in this way, and that your method is in fact likely to provide answers to your overarching questions.

6. Preliminary Fieldwork or Other Forms of Research Undertaken

Give a clear sense of how far along you are with the necessary research and writing. For example, have you already identified and explored key sites or groups of material? Have you already done a preliminary analysis of the relevant textual information? Have you taken courses or written papers on precisely the theoretical or historiographic framework your project requires? Have you written or delivered a paper that will become one part of this project? List anything of this kind that you have done and specify how it informs the larger project.

7. Preliminary Outline and Proposed Chapter Summaries

Include a chapter outline and summaries; this represents your best and fullest estimate at this point of how your dissertation will actually develop. Your schema may change substantially, depending on how the work actually unfolds, in which case you are free to amend this outline. Even so, thinking through a preliminary outline will help you to organize your thoughts and present your project as fully as possible at this stage. It will help you make sure to keep the driving question or core argument central and not get derailed into long and unnecessary chapters of background information or description.

What this outline with chapter summaries does is break down the overall argument. What are the individual sections you will need to build up your larger argument or develop your interpretation? What are the various issues or analyses or bodies of evidence that you will need to examine? Be able to justify the order of your proposed chapters; why at least for now, does it make sense for the different sections to come in this particular order?

Keep in mind that each chapter will need to serve two purposes:

- a) each chapter must substantially advance the larger argument of the dissertation
- b) each chapter should also have its own argument and independent interest.

(Think of each chapter as a potential article that might stand on its own — what would its contribution be, independent of your larger project?)

8. Expected Contribution

Make clear what you hope this project will do: e.g. answer a specific question, provide a new way of understanding your material, speak more broadly to a core issue

in your field. What is innovative/original about the proposed approach and/or its methodology? What is the significance of its expected outcomes?

9. Timeline and Plan of Work

Give a practical sense of how you will actually go about carrying out this project. Include required teaching or other commitments that will interfere with your dissertation work. Include needed library research, fieldwork or archival work; estimate where and when you will do these various things and for how long; explain what library and material resources you will need beyond those available at OSU, where you will find them and when and how long you will be working with those. List what sources of support you envision for your dissertation work (departmental fellowship, teaching, outside fellowships you plan to apply for, especially if you need to be abroad, and so on). When do you plan to finish? Discuss this with your advisor; your timing has implications for funding, going on the job market, and so on.

10. Bibliography

Your prospectus bibliography should show your readers that you are aware of the major work that has been done on your key issues, your chosen material, and/or your method. It should cover the relevant bases regardless of the language in which the scholarship is written. If the major work on your topic has been done in Russian and you do not read Russian, that is a problem; if the key work is spread across various languages and you do not read one of them, that is also a problem.

It is often useful to divide your bibliography into relevant subject headings (e.g. theoretical work, field reports, comparative studies, major publications of an ancient work, including texts and commentaries, major secondary scholarship on that work, major comparative or theoretical work that informs what you are doing). This helps you make sure you have covered the areas you need to cover, and lets your readers see that you have done so.

11. Other Supporting Materials

Include any illustrations, film footage, performances or other supporting materials that will be a part of your prospectus.

Appendix A - Funding

A.1 - Graduate Funding Policies in Dance

The following guidelines apply to funding expectations for graduate students beginning studies in Dance at OSU in 2013 and beyond.

MFA students are expected to conclude studies within three consecutive years enrolled full-time. Funding offers, whether through a University Fellowship, GA support or an external source, are intended to cover this three-year period of study. Students who enter the university on a one-year University Fellowship, for example, may be supported through a GTA appointment through the Department of Dance in the remaining two years of study, dependent on departmental funding availability, excellent academic standing and good citizenship of the student within the Department.

PhD students are expected to conclude studies within five to seven years. Funding offers inclusive of all sources, such as Fellowships, GA appointments and external funding are intended to cover up to five years, dependent on Department funding availability, excellent academic standing and good citizenship of the student within the Department. Students in good standing may apply for up to two additional years of departmental funding on a case-by-case basis, based on mutually beneficial arrangements between the student and the Department.

Exceptions to these funding policies include the following:

- If the student leaves to take employment before the period of study has concluded.
- If a student leaves to pursue fieldwork for a semester or more away from campus, the student may petition for a deferment/extension of the funding period; this petition would require the consent of both GSC and the Department Chair.

A.2 - Other Funding Sources

Unfortunately, all qualified graduate students cannot be financially supported by either the university or the Department. In order to qualify for in-state tuition, Ohio residency status requires a student to have physically resided in the state of Ohio for the entire 12-month period prior to full-time enrollment (see <http://registrar.osu.edu/> under Ohio Residency for Tuition). Students are urged to contact the Office of Student Financial Aid for information about Student Loans, Work-Study, Student Employment, and Grants and Scholarships:

Office of Student Financial Aid
Student Consolidated Services Center, First Floor
Student Academic Services Building
281 West Lane Avenue
Columbus, OH 43210
www.sfa.osu.edu

Occasionally work-study positions are awarded depending upon funds available and departmental needs. Students who believe they may be eligible for work-study must fill out a

FAFSA form online at <https://fafsa.ed.gov/> by deadline dates established by the government each year.

Students should consider sources of funding such as Graduate Associate or other positions offered by other departments and offices at The Ohio State University by sending individual inquiries. In addition, applicants are urged to seek non-university sources of funding.

A.3 - Graduate Teaching Associate Positions in the Department of Dance

The Department of Dance offers a limited number of GTA positions each year. Current and incoming students must complete the **GTA Planning Application** by the designated deadline for the following academic year. The Academic Program Coordinator and GSC work in conjunction with the Department Chair to offer positions and to assign duties. More information about GA positions, procedures, and information can be found in the *Dance GTA Handbook*.

A.4 - Funding for Projects/Research and Travel

Students proposing substantial projects that involve considerable expense may be eligible for an [Alumni Grant for Graduate Research and Scholarship \(AGGRS\)](#). Potential applicants should discuss the advisability of applying with the committee chair at least one month before the application due date. There are two competitions, one in Autumn Semester and the other in Spring Semester. Forms and guidelines are available on the Graduate School website under [Current Students > Career Development](#). If awarded, students will work closely with the Department of Dance Administrative Manager to use the money in two ways:

1. Spend personal funds and then submit receipts for reimbursement. Note: OSU does not reimburse sales tax but the Administrative Manager can give students a blanket exemption form for purchases.
2. Use the OSU procurement system, otherwise known as eRequest.

The [Council of Graduate Students](#) also has competitions listed on the CGS website under Funding and CGS hosts the Hayes Research Form annually.

University-level funding and research opportunities are available on the Graduate School website under [Current Students > Career Development](#) in the Funding area, including the Critical Difference for Women grant.

Department-level opportunities are available on the Department website in the [Toolkit section > Student Resources > Scholarships, Grants, and Funding](#), including the Semester Funding Initiative.

Appendix B - Enrollment Information

B.1 - Summer Enrollment

Most graduate faculty members are not on duty during Summer Semester and are not available for advising and project committee work. The exception is the Department Chair.

Students who are fellows and required to enroll in Summer or GTAs who choose to take advantage of the Summer Fee Authorization must contact the Academic Program Coordinator to facilitate enrollment in Dance or other graduate coursework (if offered) or enrollment in appropriate independent study credits by completing the Independent Study Plan and Permission form.

B.2 - Elective Program for Undergraduates in the Department of Dance

The Ohio State University offers elective classes for Dance Minors, Dance Majors, and the university community. Supervised opportunities for teaching in this program are available for GTAs employed by the Department and to other students as Directed Teaching experience by enrolling in DANCE 7500 using the Independent Study Plan and Permission form.

The elective classes reflect the general aims and purposes of higher education. It provides a non-competitive atmosphere in which students can grow towards self-realization. Through exploration of the expressive aspects of movement, students learn specific skills associated with dance technique/style and develop increased kinesthetic awareness.

Elective classes are an opportunity to experience dance as an art form. It prepares students to become part of an educated public that enjoys and understands the art of dance. Activities such as films, discussions, written assignments and concert attendance enrich these classes. They enhance students' understanding of dance within a broader social, cultural and historical context.

Appendix C - Advising Procedures

Communication between students and faculty in the Department of Dance is an important and ongoing aspect of the learning process. As a faculty, we view the mentorship and education of our students to be a collective endeavor. To insure that individual needs are served, each incoming graduate student in the Department of Dance is assigned a “contact advisor” who will serve as the advisor of record for academic consultation prior to the student’s assembly of a project or candidacy committee. This is an official role, and changes of contact advisor must be forwarded to the Academic Program Coordinator for the university record.

C.1 - Advisors for Incoming MFA Students

Contact advisors are assigned by the GSC in the Spring semester of the auditioning year, after the incoming cohort has been finalized. Typically, the contact advisor remains the advisor of record for MFA students until the MFA Project committee is established in the Autumn of the second year.

C.2 - Advisors for Incoming PhD Students

Contact advisors are assigned by the GSC in the Spring semester of the year of acceptance, after the incoming cohort has been finalized. At the end of the first year in the program, the contact advising assignment is reviewed by the advisor and student, and adjustments made if desired. Typically, after this point, the contact advisor remains the advisor of record for PhD students until the Candidacy Examination committee is established.

C.3 - Initial Meeting

During Department of Dance activities before the start of Autumn semester, each incoming student will meet with the contact advisor by means of introduction, to review the program in general, to finalize course selections for the first semester, to discuss goals and to develop an individualized program for the first year of graduate study.

C.4 - Ongoing meetings

Students may avail themselves of meetings with contact advisors at any time deemed necessary or appropriate. All students should check in with faculty advisors at least once per semester.

C.5 - Changes to Contact Advisor

Occasionally, a student may wish to request a change in the contact advisor beyond the probationary period of the first year. Reasons for this change may include such developments as a realignment of research interests, a faculty leave, or other possible factors. While the role of contact advisor can be changed without formal petition, it is an official position with

ramifications for faculty workload, and must be handled with courtesy for all concerned. Once the involved parties have had the opportunity to discuss the transition, the GSC chair and the Department's Academic Program Coordinator are notified to make the change in the student's advising record.

Get to know your committee and let them get to know you. Everyone is busy, but there is always time for discussion. Take advantage of the opportunity for interchange.

In addition, please note that if you will be requesting letters of recommendation, you should give your recommender at least two to three weeks advance notice.

Appendix F in the *Graduate School Handbook* provides a useful summary of Best Practices in Advising.

C.6 - When to Meet with the Contact Advisor or Committee Chair

Please plan to meet with your faculty advisor for the following issues.

- Discuss your project/dissertation plans, your successes and challenges, and any other concerns you may have
- Request advise about coursework selections in the Department of Dance and outside the Department
- Request recommendations for grants, review conference papers and research abstracts etc.
- Request observation of classes you are teaching or rehearsals and works-in-progress

C.7 - When to Meet with the Academic Program Coordinator

Please plan to meet with the Department Academic Program Coordinator for the following issues.

- Registration assistance *prior to the beginning of the* semester for any Dance courses not accepted online. You may do this by sending an email to the Academic Program Coordinator including semester you wish to enroll, course number, class number, instructor name (with confirmation of any permissions needed), and credits.
- To receive and submit written examinations and other degree requirements
- To receive information about Graduate School policies and requirements
- To complete all forms and requests sent to the Graduate School
- Obtain access to your Department of Dance student file
- Assistance completing academic petitions for the Dance GSC and/or Graduate School
- To review and update your degree checklist – particularly before you apply to graduate
- If you are employed by the Department as a teacher (or doing a Directed Teaching), submit syllabi, gradebooks, and attendance records at the end of the term. You may also see additional information in the *Dance GTA Handbook*.

C.8 - Transferring between Degree Programs within the Department of Dance

The MFA and PhD are terminal degrees with unique requirements and objectives: the MFA culminating in a studio-centered project and the PhD in a written dissertation. In rare circumstances, a student may initiate—or be advised to initiate—a request to transfer from one program to the other. The request for transfer must be approved by the GSC which will evaluate the student's current progress to degree and will assess the remaining requirements the individual student needs to complete in the proposed degree. The GSC will be responsible for conducting this transfer of program.

In the case of a request to transfer from the PhD program into the MFA, students may be asked to show choreographic samples and/or do a technique audition.

In the case of an invitation to transfer from the MFA program into the PhD program, students will be asked to present research to a panel comprised of faculty from the GSC. The typical format of the research presentation includes:

- 20-30 minutes: the student presents research interests to the panel with appropriate visual materials if necessary.
- 15-20 minutes: the panel asks questions and leads discussion with the student.
- The student is excused and the panel deliberates. The GSC's final decision about the transfer to the PhD program will be by official letter.

The decision of the GSC is final and if the request is not approved, students will be advised to complete the current degree program. If the request to transfer is approved, the Academic Program Coordinator and GSC chair will notify the Graduate School of the degree change effective the following semester.

Appendix D - University Research Resources

D.1 - OSU Music & Dance Library

The [OSU Music/Dance Library](#) is one of sixteen department libraries at The Ohio State University, which, together with the Main Library and the newly accessible collections of all the other state university libraries on OhioLINK, comprise one of the most Comprehensive research library complexes in the United States. All the OSU libraries are interconnected by a sophisticated on-line catalog and circulation system, the **Ohio State Catalog for Automated Retrieval (OSCAR)**, which can rapidly ascertain the location and availability of a book, a journal volume, or a sound or video recording.

The Music/Dance Library occupies the second floor of the 18th Avenue Library. It houses cataloged volumes, recordings, CDs and videotapes. The library subscribes to over 600 serial titles, including all the major dance magazines and journals. Online specialized databases include Music Index, RILM, RIPM, International Index to Music Periodicals, International Index to Performing Arts, and Grove Dictionary of Music and Musicians, together with hundreds of general-interest databases and online journals, many of them full-text. Also available are streaming audio and video resources for class reserves, DRAM (streaming audio, complete liner notes and essays from New World Records, Composers Recordings, Inc., and other labels), and the classical and jazz Naxos Music Libraries. Naxos offers more than 140,000 tracks from some 9,000 CDs and 7,000 composers and from other labels than Naxos's own. Other streaming audio and video resources include Smithsonian Global Sound, Jazz Music Library, Contemporary World Music, Dance in Video, Jacob's Pillow Dance, Films on Demand, Classical Music in Video, On the Boards, American Song, and Classical Music Library.

Among the special resources of the Music/Dance Library is a very large collection of master's theses and of doctoral dissertations in all fields of music (history, theory, performance, and education). On-line access to the catalogue of the New York Public Library (useful as a finding aid for articles you can find in journals here) and to the resources of OCLC and RLIN is also possible with the help of library faculty, by appointment, and in the dance computer lab. Write-ups (which contain project proposals) for previously awarded MFA Projects in dance are currently housed in the library; the list of projects and some current samples are available at the desk.

D.2 - Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI)

The [Jerome Lawrence and Robert E. Lee Theatre Research Institute \(TRI\)](#) houses the Mime, Dance, and Movement Collection. Many TRI collections have materials in dance, mime, and movement. In the Mime, Dance, and Movement Collection TRI holds the records of the Association of Theatre Movement Educators which promotes the highest possible standards for theatre movement training and the application of those standards to educational and professional theatre; materials relating to the Dalcroze School of Music and the Dalcroze Society of America; the papers of John Colman a strong proponent of Dalcroze methods; the Dance Notation Bureau Collection including original Labanotated scores, teaching materials, moving and still images, newsletters, and collections of Helen Priest Rogers, Carl Wolz, Richard Holden, and Albrecht Knust; Sandra L. Hughes' collection documenting her work as

director, choreographer, performer, and playwright; the McCaghy collection of exotic dance from burlesque to clubs; the Marcel Marceau Collection containing videotape of teaching sessions, interviews, performances, and motion capture data of signature pieces; the Bebe Miller collection documenting her career as a modern dance choreographer; performance photographs taken by Robert Slusser during the 1950s of Kurt Jooss' *The Green Table* (Frankfurt, 1950-1952), Martha Graham's *Antigone* and other dance works.

D.3 - Advanced Computing Center for the Arts and Design (ACCAD)

[ACCAD](#) at The Ohio State University is an interdisciplinary research center where faculty and graduate students in the arts collaborate with computer scientists to pursue computer-related interests. Instruction is provided in the use and development of high-level computer technology. The Center has academic and research ties to several departments within the College of the Arts as well as to other departments and colleges within the University. For the Department of Dance, ACCAD offers resources and classes for graduate students who are interested in applying computer applications to dance in such areas as motion capture, computer animation and multimedia systems. ACCAD has been instrumental in the development of the MFA dance and technology area.

Appendix F - Department of Dance Facilities and Resources

An extensive collection of materials is housed in the Music and Dance Library located in the 18th Avenue Library. In addition to books, journals and magazines, the library houses a collection of films, slides, audio and videotapes, and digital media. For research and instructional purposes, the Department is also affiliated with the Dance Notation Bureau. In addition, the largest collection of dance scores in any university library is located in the Special Collections section of the OSU Thompson Library. The Department, in partnership with the OSU Sports Medicine for Dancers program, operates a clinic in Sullivant Hall with a specialized staff that includes professionals with extensive experience in injury treatment and prevention among performing artists.

Visiting artists, scholars and major dance companies are regularly invited to the university for concerts, master classes, and lecture/demonstrations, often in conjunction with the Wexner Center for the Arts. Check the Department website and blog to stay abreast of past and projected visitors.

The Department also hosts professional conferences, courses and workshops such as American College Dance Association, Congress on Research in Dance Conference, Dance History Scholars Conference, Conference of the International Council of Kinetography Laban, Dance Notation Bureau's Labanotation Teacher Certification Course, multi-media workshops in dance documentation and preservation, Dance on Camera and the Dance and Interactive Technology Workshop.

The [Dance Notation Bureau Extension](#) contributes to the mission of excellence at the Department of Dance at the Ohio State University. It was founded in 1968 with a focus on the use of Laban-related studies in the training of dancers and dance researchers. Currently, the Extension is undergoing an exciting and multi-year transition period in which new, re-invigorated relationships are being developed building on the historic relationship with the DNB, to expand notions for the research and teaching of movement analysis, reconstruction, notation, and study of history.

The DNB Extension began in 1968 with Department of Dance founding chair Helen Alkire's broad vision for a mix of new and old repertory and documentation in the dance curriculum. The first director of the Extension, Lucy Venable, was president of the Dance Notation Bureau in New York when she established the Extension. From its inception Venable, and later professor Odette Blum, undertook significant work in reconstruction and preservation with such master works in the dance canon as *The Brandenburg Concerto*, *Shakers*, *Passacaglia and Fugue*, and historic field research in Ghana, Africa. Today, the Extension also incorporates the technologies that help shape our modern world. Three software programs have emerged under the umbrella of the Extension, LabanReader, LabanWriter, and LabanLab, along with CD-ROM projects that now accompany notated scores. The DNB Extension continues to promote and implement research, develop curriculum and expand dance notation literature and archival materials. Documentation and preservation efforts along with performance continue to be an important focus for the Extension.

With the awarding of two Pew Charitable Trust grants (NIPAD), from 1995-1999, to Professor Vera Maletic and Research Associate A. William Smith and later Roberta Shaw, along with M.

Candace Feck, the Extension faculty once again became nationally recognized for contributions to documentation. With these grants came the first-ever CD-ROM that housed information on one dance artist (Victoria Uris) and her creative development as a performer and choreographer. The second funding cycle expanded efforts, this time however, staying focused on one work, Bebe Miller's *Going to the Wall*. The software programs Labanlink and Easylink came from these collaborative projects bridging the gaps of written and visual documentation forms for dance. Preceding those programs, a computer software program, LabanWriter, developed by Venable, Scott Sutherland and David Ralley, emerged in the 1990s with current versions and innovations available from the Department website. Recently, ground-breaking work in preserving the choreographic process and on-line teaching has been carried out by current faculty, Hannah Kosstrin and Valarie Williams and former Extension Director, Sheila Marion.

The Ohio State University's Special Collections Library houses the most extensive collection of notated scores and notation related books of any university in the United States. The holdings are the original copies of the Dance Notation Bureau Library up to 1968 and many subsequent additions. These materials are available for research and study purposes. Published notation materials are also a part of the dance collection in the O.S.U. Music and Dance Library. The Extension actively develops materials and computer software for research, publication, and instructional purposes. It contributes to the completion of scores notated by the Dance Notation Bureau by staging selected works for performance. Extension faculty and graduate projects have included directing and score completion of Kurt Jooss' *The Green Table*, notation of Victoria Uris' *Three on a Match*, *Breakers*, and *Sea Dreams*, notation of Bebe Miller's *Prey*, revision of Valerie Bettis' *The Desperate Heart*, and staging of works by Judy Allen, Ruth Currier, Senta Driver, Hanya Holm, Doris Humphrey, Ming-Shen Ku, Lin Hwai-Min, Donald McKayle, Moses Pendleton, Anna Sokolow, Paul Taylor, Antony Tudor, and Charles Weidman.

The Extension has historically been comprised of a full complement of researchers, with Dr. Hannah Kosstrin, Dr. Valarie Williams and Professors Emeriti Sheila Marion, Vera Maletic, Odette Blum, John Giffin, Melanie Bales and Lucy Venable.

Courses that build upon its internationally acclaimed reputation in Labanotation theory and score reading include Motif Writing, Dance Dynamics, Directing from Score, and Choreographic Style Analysis have led to the choice of Directing from Score as one of many areas of MFA project focus. In the MFA Program, a student may specialize in the dance description and notation area, or in multimedia dance documentation and in Directing from Score for the Master of Fine Arts Degree. Within the Department are opportunities for directing dances for performance, for notating newly choreographed works, for performing in notated works, and for creating multimedia projects. Courses prepare students for the Dance Notation Bureau certifying exams and approximately every other year the Teacher Certification Course is offered at the beginning of June. Independent projects may fulfill the requirements for Dance Notation Bureau Advanced Certification and provide the basis to continue as a Certified Professional Notator; final work is completed through the Dance Notation Bureau.

Appendix G - Department Of Dance People

The Ohio State University Department of Dance is an accredited member of the National Association of Schools of Dance. Faculty and Staff of the Department of Dance include:

For specific contact information, see the Department website www.dance.osu.edu under About-People and Graduate-Graduate Student Listing. This listing is as of 30 August 2017.

Department ChairSusan Hadley.4

2017-2018 Graduate Studies Committee

GSC chairSusan Van Pelt Petry.37

Melanye White Dixon

Karen Eliot

Norah Zuniga Shaw

Graduate Student Representatives.....Steven Ha (PhD), Katherine Moore (MFA)

Administrative & Professional Staff

Academic Program Coordinator.....Amy Schmidt.442

HR/Fiscal/Administrative Manager.....Deborah Singer.95

External Relations CoordinatorDamian Bowerman.11

Media ManagerChris Summers.171

Production Teaching Staff

Production Manager, Barnett Theatre.....Carrie Cox.193

Costume Shop SupervisorLindsay Simon.213

Production Manager, Motion LabOded Huberman.1

Music SupervisorSusan Chess.1

Sound Design Specialist.....Elijah Palnik.5

Faculty

Harmony Bench

David Covey, Production Area Lead

Melanye White Dixon, Education Area Lead

Karen Eliot, HTL Area Lead

Susan Hadley (Chair), Creative Area Lead

Hannah Kosstrin

Crystal Michelle Perkins

Susan Van Pelt Petry

Daniel Roberts, Movement Practice Area Lead

Mitchell Rose

Valarie Williams (Associate Dean)

Norah Zuniga Shaw

Faculty Emeriti

Helen P. Alkire (deceased)

Melanie Bales

Karen Bell

Michael Kelly Bruce

Vera J. Blaine (deceased)

Odette Blum

M. Candace Feck

Angelika Gerbes

John Giffin

Louise Guthman

Ann Lilly

Vera Maletic (deceased)

Sheila Marion

Beryl "Bebe" Miller

Victoria Uris

Lucy Venable