

DEPARTMENT OF DANCE

Graduate Program Handbook

for students entering

**2018-
2019**

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



THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

Table Of Contents

GREETINGS	1
Section I - MISSION STATEMENTS	2
I.1 – Department Mission Statement	2
I.2 – Graduate Program Mission Statement	2
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 - THE MASTER OF FINE ARTS IN DANCE	10
III.1 - MFA Core Reading and Broad Viewing List for the Class Entering 2018.....	10
III.2 - Structure and Curriculum of the MFA in Dance	13
III.3 - MFA Program Guide for the Class Entering 2018	14
III.4 – Course Petitions	17
III.5 - Other MFA Program Requirements.....	17
III.6 – Coursework Descriptions.....	17
III.7 - MFA Comprehensive Examinations and Project Overview	18
III.7.1 - Comprehensive Examination Component 1: Research Paper	20
III.7.2 - Comprehensive Examination Component 2: Field Review.....	21
III.7.3 - Comprehensive Examination Component 3: Project Reflection.....	22
III.8 – MFA End-Of-Year Reviews.....	23
III.9 - MFA Project Committee	24
III.10 - MFA Project Proposal.....	25
III.11 - Graduate Project Implementation Guidelines	27
III.11.1 – Resources For Project Production.....	27
III.11.2 - Lecture-Demonstration Guidelines	29
III.11.3 - MFA Project Documentation.....	30
III.12 - MFA Final Examination Guidelines	30
III.13 - Final Year Timeline for MFA Candidates	31
Section IV - THE DOCTORAL PROGRAM IN DANCE STUDIES	32
IV.1 - PhD Candidacy Area Reading List for the Class Entering 2018	32
IV.2 - Structure and Curriculum of the PhD in Dance Studies	35
IV.3 - PhD Program Guide for the Class Entering 2018.....	36
IV.4 - Competency	37
IV.5 – Course Petitions	38
IV.6 – Direct-Enroll Requirements.....	38
IV.7 – PhD Qualifying Examination for All Doctoral Students	38
IV.8 - PhD Annual Review	40
IV.9 - Candidacy Examination	41
IV.10 – Post-Candidacy Continuous Enrollment Policy	44
IV.11 - Considerations for Off-Campus Research.....	44
IV.12 - Dissertation Prospectus.....	44
IV.13 - Timeline for Submission of Dissertation	48
Section V - ADDITIONAL PROGRAM RESPONSIBILITIES	49
V.1 - Attendance Policy	49

V.2 – Department Academic Probation Policy	49
V.3 - Reading Lists	49
V.4 – Academic Writing Manual of Style	50
V.5 - Audition Assistance	50
V.6 - Professional Goals	50
V.7 – Academic Disability Services.....	51
Section VI - ADVISING PROCEDURES	51
VI.1 - Advisors for Incoming MFA Students	51
VI.2 - Advisors for Incoming PhD Students	51
VI.3 - Initial Meeting	52
VI.4 - Ongoing meetings	52
VI.5 - Changes to Contact Advisor	52
VI.6 - When to Meet with the Contact Advisor or Committee Chair	52
VI.7 - When to Meet with the Academic Program Coordinator.....	52
VI.8 - Transferring between Degree Programs within the Department of Dance.....	53
Appendix A – MFA Research Paper Rubric	54
Appendix B – PhD Qualifying Examination Question Rubric	55
Appendix C - Funding.....	56
C.1 - Graduate Funding Policies in Dance	56
C.2 - Other Funding Sources	56
C.3 - Graduate Teaching Associate Positions in the Department of Dance.....	57
C.4 - Funding for Projects/Research and Travel	57
Appendix D - Enrollment Information	58
D.1 - Summer Enrollment	58
D.2 - Elective Program for Undergraduates in the Department of Dance	58
Appendix E - University Research Resources	59
E.1 - OSU Music & Dance Library	59
E.2 - Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI).....	59
E.3 - Advanced Computing Center for the Arts and Design (ACCAD)	60
Appendix F - Department of Dance Facilities and Resources	61
Appendix G – MFA and PhD Reference Checklists.....	63
Appendix H - Department Of Dance People	67

GREETINGS

Dear Incoming 2018 Graduate Student,

Welcome to our graduate program. We invite you to take advantage of opportunities to further your graduate education and dance experience through the range of courses, performance programs, and other resources of this University. We hope that you will find your experience here at The Ohio State University both challenging and rewarding. Please ask questions. Being proactive and inquiring is the mark of a successful student!

This *Dance Graduate Program Handbook* provides graduate students in the Department of Dance with a basic understanding of the organization, administration, and requirements of the Master of Fine Arts (MFA in Dance) and the Doctor of Philosophy (PhD in Dance Studies). The Handbook provides a wealth of information specific to students entering the OSU Department of Dance in 2018 (previous cohorts may elect to follow), and communicates the 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](#), GTA planning applications, and a variety of other information. While the degree requirements of the graduate program remain constant, the website contains the most current logistical details.

The requirements 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, faculty, and students at Ohio State. Students use the *Dance Graduate Program* and the *Graduate School* handbooks for frequent consultation as they are responsible for meeting all deadlines and being aware of procedures and guidelines contained in these handbooks.

Approximately 10,000 graduate students at Ohio State are enrolled in the Graduate School in more than 100 graduate programs. The Graduate School is the college of record and degree-granting unit for all graduate students. The Graduate Council and the Dean establish university policies and requirements for graduate degrees but do not make specific decisions for students in individual programs; each is governed by a Graduate Studies Committee (GSC) comprised of tenure-line faculty and assisted by the academic unit's Academic Program Coordinator.

For questions and assistance at the program-level, contact the Academic Program Coordinator, GSC chair, or the MFA and PhD Representatives. Department of Dance contacts are listed in the appendices of this Handbook. For questions about university requirements go to The Graduate School at 247 University Hall, 230 North Oval Mall, telephone 614-292-6031, or www.gradsch.osu.edu. Additionally, the [Council of Graduate Students](#) and the student organization [Dancers in Graduate School \(DiGS\)](#) provide resources and leadership opportunities. See Section II.2 for more information.

Sincerely,

Members of the Graduate Studies Committee

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.

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](#)). 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.

Doctor of Philosophy. Our PhD program in Dance Studies maintains a curricular focus on analyzing artistic dance practices and supports the development of expertise in historicizing and theorizing dance as an art form. This deep historical and theoretical focus is supplemented by courses that consider dance as a social and cultural practice. We encourage our students to situate their historical and theoretical inquiries within a broad-based understanding of contemporary dance studies scholarship, as well as adjacent fields appropriate to their research, including performance studies, cultural studies, American studies, race and ethnic studies, religious studies, media studies, and gender and sexuality studies. We believe that the physical study and practice of dance enhances scholarship and is integral to dance research methodologies, but we are deeply committed to training dance scholars who will contribute to the field through written scholarship, and this is the focus of our PhD curriculum and requirements.

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](#)). 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 PhD 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 PhD 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 Research Paper and the PhD Qualifying Examination Question. See more in Section IV.6.

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 scholarly 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 MFA Comprehensive Examination components, PhD Qualifying Examination, and MFA Project proposals
4. Other responsibilities:
 - Administers, sets dates, policies and content for the Advising Calendar and MFA Comprehensive and PhD 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 or in other service roles, as outlined below.

Year-Long Positions

1. Department Representation

- MFA Representative and PhD Representative on GSC as academic liaisons
 - Check in with respective cohorts; attend GSC meetings to share student concerns, questions, and issues of their respective degree programs
 - Relay information from GSC to the graduate cohort
 - Attend Advising Day cohort meetings with GSC chair in Autumn
 - Organize with respective programs: MFA/PhD Grad Day visits, MFA Showings, MFA/PhD audition/interviews, Graduate research presentations
 - 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
 - Attends meetings with Department Chair and BFA Reps (4-6 per year)
 - Gives department tour to incoming 1st year grads, Advising Day in Autumn
 - Coordinates Autumn and Spring Informances, Graduation Celebration events in conjunction with the BFA Reps and staff.
 - Is the primary Student Ambassador for prospective student visits
 - Graduate students select one student (MFA or PhD) to serve through a voting process each spring, informing the Academic Program Coordinator of the new Grad Facilitator by May 1. The electee shadows the incumbent for the Informance and Graduation Celebration.

- Grad Rep on Undergraduate Studies Committee (USC)
 - Attend USC meetings to assist with communication across program goals where graduate and undergraduate students intersect
 - Assist with BFA Auditions: work with Academic Program Coordinator and BFA Representative to coordinate student participation; share at Q & A session with families on graduate student contributions to BFA; lead Saturday audition warm-up; offer perspective on evaluation of auditionees.
 - Selected by USC faculty from nominees in 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 (Brown Bags)**
 - 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 and upkeep

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.

Twice a year opportunities

1. Moderate Graduate Research Forum in Autumn and/or Spring
 - PhD GSC Rep emails all graduate students for volunteers; coordinates with GSC
 - Communicates with presenters about time/format & tech needs
 - Keeps track of time during forum and keeps presenters on track
 - Moderates discussion
2. Moderate MFA informal Showings (if requested)
 - MFA GSC Rep emails all graduate students for volunteers; coordinates with GSC and choreographers

Occasional Throughout the Year

1. Peer and faculty classes occasionally seek a Guest lecturer or substitute teacher. Possibilities include:
 - List what you can teach on the GTA Planning Application form; this gets distributed to GTA and all instructors.
 - Directly tell the instructors of classes you are interested in teaching as a guest.
 - Talk to a faculty member if interested in doing a 7500 Directed Teaching and establish how you will shadow, micro teach, or coach.
 - Consult with HTL faculty about being a Peer reviewer of a dance journal
 - Offer a topic to the faculty instructor for undergraduate first year and/or Senior Seminar

2. Student Concerts
 - Choreographers selected for the concert have the opportunity to volunteer for administrative jobs: assemble program, write press release, design poster, etc.
3. Search Committees
 - Some years Search Committees are formed and Graduate and Undergraduate representatives are sought through a call put out by the Chair.

Once a year for Everyone

- Graduate auditions in January: many positions available; MFA and PhD Reps and Academic Program Coordinator put out a call for volunteer helpers
- Graduation Celebration in May: Grad Facilitator and BFA Class Rep ask for volunteers
- Large Department events: volunteers requested by Department Chair or staff.

Section III - THE MASTER OF FINE ARTS IN DANCE

III.1 - MFA CORE READING AND BROAD VIEWING LIST FOR THE CLASS ENTERING 2018

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 Examination Components of the Research Paper and the Field Review.

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

Familiarity with the vast 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 Research Paper explicitly draw upon these archived and linked materials, in addition to their course bibliography. Students encounter a spectrum of filmed dance through coursework, but are urged to develop a regular viewing practice to become familiar with the ever-expanding visual archive.

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: Autobiographical 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 Department website in the [Toolkit section](#) > 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=-WGxxjt1_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

III.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 attracts 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. The MFA student should go into depth in some area of expertise within the Department, and 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.

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 End-of-Year Meetings, a Comprehensive Research Paper, a Project Proposal, Field Review, and after the project, a Reflection and Final Examination.

The Field Review and Project Reflection accompanying the Project include a thorough analysis and evaluation of the investigation through which the Project was realized and a 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 or enroll in DANCE 2401). This is assessed by the HTL area faculty lead prior to the start of Autumn classes and noted in [GradCentral](#) on the student's record.
- Please note that all international graduate students are required to fulfill the federal English composition requirements as stated in the [Graduate School Handbook](#) and on the ESL website www.esl.osu.edu.

III.3 - MFA PROGRAM GUIDE FOR THE CLASS ENTERING 2018

Overall Program Requirements. 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 external courses) to reach the required number of credits. Faculty and students utilize [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. Comprehensive Exam: Research Paper & Field Review (7998) 2 credits
6. MFA Project (7999) includes Comprehensive Exam: 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.

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 or 3
5176	Bartenieff Fundamentals	2
5177	Alexander Technique	2
5178	Floor Work	2
5190	Movement Practice: Special Topics	1-3
5100	Alternate Movement Practice	1-3*

* Complete the Alternative Movement Practice (AMP) Permission form. For regular contemporary classes, you may request AMP after you have completed a full semester course with that instructor. AMP is at the discretion of the instructor on a case-by-case basis. For any “grad-only” movement practice, email the Academic Program Coordinator to enroll you.

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
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
5603	Costume: Practicum	1-3**
5611	Technology: Practicum	1-3**
5614	Sound Design for Dance, Autumn	1
5615	Costume Design for Dance, Spring	1
6201	Phrase Development	3
6202	Music and Choreography	3
6203	Group Forms	3
6204	Choreographic Process	2-3
6205	Dance Theatre	2-3
6290	Composition: Special Topics	3

6301	Analysis	3
6702	Performance Techniques	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 2401, 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	3 or 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.

III.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 notifies the student of the results of the petition. The Graduate Curriculum Petition form is available in [GradCentral](#) and on the Department website in the [Toolkit section](#).

III.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). Part-time enrollment is by approval after GSC review of the proposed degree timeline.
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 Comprehensive Examination Components: the Research Paper, Field Review, and Project Reflection (see Section III.7).
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://orrrp.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 justification of the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the MFA Project.

III.6 – COURSEWORK DESCRIPTIONS

The MFA program has areas of coursework to broadens student's scope as artists, and support the development of projects:

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.

III.7 - MFA COMPREHENSIVE EXAMINATIONS AND PROJECT OVERVIEW

A Comprehensive Examination is a University requirement for all non-thesis master's programs. The MFA in Dance Comprehensive Examination consists of three parts:

1. Research Paper with a satisfactory grade in an approved HTL course
2. Field Review approved by the student's committee

3. Project Reflection approved by the student's committee

In completing 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 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 a contextual resource for the Research Paper, and will undoubtedly be of further use for the Project Proposal, Field Review, and final Project Reflection. Students should begin reading the required books during the summer prior to entering the program.

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. If students require writing assistance, use the Center for the Study of Teaching and Writing (<http://cstw.osu.edu/>).

Faculty readers of any part of the Comprehensive Examination 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 paper that fails to adhere to Chicago Author Date format is not reviewed; the response is returned to the student for re-formatting.

For each component of the Comprehensive Examination, faculty feedback and assessment are generally returned to the student within two weeks of submission from the student.

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

This chart summarizes the timeline of the three components of the Comprehensive Examination plus Project Committees and Project Proposals.

Year	Autumn	Spring	Summer
One	Enroll in a HTL course; write Research Paper Enroll in 7998 to represent work with contact advisor in reading MFA Reading and Viewing Lists	Enroll in a HTL course; write Research Paper if not completed in Autumn 1 st Year End-of-Year Meeting with contact advisor and other faculty if desired	Continue reading/viewing core list
Two	Enroll in a HTL course; write Research Paper if not completed in 1 st year; must be completed by this semester Submit MFA Project proposal drafts online; committees assigned by GSC	Submit final MFA Project proposal and AGGRS funding application 2 nd Year End-of-Year Meeting with committee Determine Field Review reading and viewing list with committee	Write Field Review
Three	Submit Field Review	Produce Project (sometimes done in Autumn) Write and submit Project Reflection Final Examination	n/a

III.7.1 - Comprehensive Examination Component 1: Research Paper

Timeline:

- Students maintain an on-going schedule of reviewing the core reading/viewing list. The Academic Program Coordinator enrolls the student in 7998 MFA Comprehensive Examination under the contact advisor for the first Spring semester in recognition of this work.
- Students enroll in an HTL course and completes a major research paper by the end of their third semester. At registration meetings, students learn which courses have the appropriate assignment to meet this requirement.
- Students follow the instructor's course timetable for completion of the paper, and are urged to draw from resources within the course, as well as from the core reading/viewing list.
- If the final grade on the paper is below an 83, the student is required to enroll in an additional HTL course, beyond the two that are required. Another research paper is not required to be passed, but the additional course work is necessary to increase the comprehensive understanding of the field.
- It is strongly recommended that students complete the paper in their first year.

Components:

- The student demonstrates broad knowledge of history, theory and practices in dance, with specific topics in relation to the course they are enrolled in.
- Generally, the instructor requires the paper to be 10-15 pages, exclusive of the bibliographic section.
- The student uses Chicago Author Date Style, and carefully proofreads.

- Successful completion includes the ability to:
 - State, clearly define and develop a response, which pertains to a premise
 - Bring breadth of knowledge to the response
 - Integrate and apply information
 - Appropriately draw upon and cite sources and resources
 - Organize thoughts and communicate them clearly in writing

Evaluation:

- The instructor of the HTL course is the sole evaluator of the research paper.
- A sample rubric is in Appendix A
- If the paper is submitted after the due date or not at all, or if the grade falls below an 83%, it is an automatic unsatisfactory, and the student must continue with a total of 3 HTL courses.
- The rubrics and faculty notes (if any) for all examination responses are uploaded to [GradCentral](#) by the Academic Program Coordinator when complete.

III.7.2 - Comprehensive Examination Component 2: Field Review

Timeline:

- GSC determines the final date by which the 2nd Year End-of-Year Meetings should occur. See Advising Calendar on the [Internal Calendar](#) for the student and committee to determine an individual day and time (minimum of 30 minutes).
- Drawing from the initial bibliography in the Project Proposal, during the 2nd Year End-of-Year Meeting a viewing and reading list is decided on with student and committee input and is finalized by the last day of Spring classes.
- Students read/view and write over the summer after their 2nd year of study.
- The Academic Program Coordinator enrolls the student in 7998 MFA Comprehensive Examination under the committee chair for the Spring semester of the 2nd year, unless the student requests Summer enrollment.
- The Field Review
- is due shortly after Autumn classes begin. See Advising Calendar on the [Internal Calendar](#) for specific dates.

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 10-12 sources.
- In writing annotations (approximately a substantial paragraph) of each source, the student must consider some or all of the following:
 - Summarize the point of view
 - Discern any central argument
 - Highlight significant contribution to the field
 - Suggest gaps or problems with the argument
 - In the case of videos, describe and analyze something of the movement
 - Exclude reference to their own opinions or projects
- The student writes a synthesis on their e-portfolio, in any manner or style of their choosing in consultation with their committee. This draws on their sources in relation to their project and

research. The length of this entry is approximately 300-500 words, but designed and determined by the committee, as there may be other elements included such as mind maps, drawings, or videos. The student can determine if the e-portfolio is public or private.

- Any citations should also be in Chicago Author Date format.
- The student uploads the completed Field Review to [GradCentral](#) as well as email to each committee member.

Evaluation:

- The Field Review is assessed by the student's committee over a three-week period after the due date. Further details are emailed from the Academic Program Coordinator on behalf of the GSC. See deadlines as posted in the Advising Calendar on the [Internal Calendar](#).
- Scoring is determined by the committee. Feedback is uploaded by the committee chair to [GradCentral](#).
- If the Field Review is not submitted by the deadline, the committee chair consults with GSC for appropriate action which may include an unsatisfactory grade and insufficient progress toward the degree.

III.7.3 - Comprehensive Examination Component 3: Project Reflection

Timeline:

- Before the project goes into production, firmly establish deadlines for submission of the Project Reflection, which must be **prior** to the Final Examination and in observance of the Graduate School deadlines for the Report on Final Examination. See the Advising Calendar on the [Internal Calendar](#) for specific dates.
- Following the MFA Project showing, the student and committee should have a post-production debriefing to discuss the components of the Project Reflection. This debriefing is NOT the Final Examination.
- The student emails the final Project Reflection to each committee member **prior** to the Final Examination.

Components:

- The Project Reflection is 6-8 pages (1500-2000 words) exclusive of a bibliographic section.
- The student summarizes, analyzes and critically evaluates the MFA Project and the process through which it was realized.
- The project is situated in a larger research investigation, in relation to the field, and in relation to the student's understanding of possible trajectories from the project.

Evaluation:

- Assessment is by the student's committee.
- Further details are 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 responds 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 is to be determined by the committee. If the committee determines the Final Examination, as the third part of the Comprehensive Examination is unsatisfactory, the committee chair consults with the GSC and Graduate School.

III.8 – MFA END-OF-YEAR REVIEWS

1st Year MFA's:

- The student sets up a 30-45 minute meeting with their contact advisor towards the end of spring semester to review accomplishments for the year, celebrate successes, troubleshoot issues, review curricular progress, discuss summer work, and consider emerging research themes.
- The student can invite a second faculty member to join.
- Before the meeting the student provides links to their e-portfolio where blog entries, videos, and/or other artifacts can be found.
- Before the meeting the student sends an updated C.V. to the End-of-Year faculty with a copy to the Academic Program Coordinator or upload to [GradCentral](#). The C.V. cites works produced, papers presented, awards, grants, service, and the like, as well as a brief bulleted list of additional items such as:
 - Course work
 - Professional development
 - Grants or other that were submitted but not awarded
 - Upcoming activities
 - Other information
- The contact advisor and student can review the core reading/viewing list to determine particularly important or relevant sources to study over the summer.
- The contact advisor sends a confirmation of the meeting to the Academic Program Coordinator or adds a note to [GradCentral](#) to ensure compliance with program assessment data considering the following questions:
 - 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?
- If a faculty advisor has concerns about progress or any other issues, they come to GSC for next steps.

2nd Year MFA's:

- The student sets up a 45-60 minute meeting with their committee towards the end of spring semester to review accomplishments for the year, celebrate successes, trouble shoot issues, review curricular progress, discuss summer work, and review project plans.
- Before the meeting the student provides links to their e-portfolio where blog entries, videos, and/or other artifacts can be found.
- Before the meeting the student sends an updated C.V. to the End-of-Year faculty with a copy to the Academic Program Coordinator or upload to [GradCentral](#). The C.V. cites works produced, papers presented, awards, grants, service, and the like, as well as a brief bulleted list of additional items such as:
 - Course work
 - Professional development
 - Grants or other that were submitted but not awarded
 - Upcoming activities
 - Other information
- The committee and the student review and approve the reading/viewing list for the Field Review.
- The committee chair sends a confirmation of the meeting to the Academic Program Coordinator or

adds a note to [GradCentral](#) to ensure compliance with program assessment data considering the following questions:

- 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?
- If a committee chair has concerns about progress or any other issues, they come to GSC for next steps.

III.9 - MFA PROJECT COMMITTEE

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

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 to have the committee member be an OSU graduate faculty member in another academic unit. Occasionally, a third member may be added; usually this is someone outside the university (see Academic Program Coordinator for approval process). 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 recommends committee members in the late Autumn of the second year of study with input from both students and faculty and final approval from the Department Chair due to faculty workloads. 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.

This initial proposal posits the direction of interest, activity, and/or desired outcome. There should be some concrete elements (*I want to make a 15 minute group work for the Barnett*) as well as conceptual research questions (*this work will explore the liminal spaces in relationships*). Mention influences, readings, and/or viewings that are anticipated to be helpful, and outline any preliminary thoughts about resources possibly needed – spaces, technology, people, massive amounts of a material, etc.

Faculty respond online providing comments about scale, scope, relevant artists or literature, and questions to help focus or broaden the ideas. 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. Suggested committee assignments are then vetted by the chair, who considers overall workload balance, and proposed to the faculty. 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 is 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://orrp.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 Field Review, 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 is sent to the GSC for review. If the GSC does not approve the proposal, the student may be dismissed from the program.

III.10 - MFA PROJECT PROPOSAL

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 the student hopes to gain through the project in terms of developing new knowledge and/or extending past expertise or experience.
 - Timetable for Project and explanation for how this timetable fits into the student timetable for graduation
 - Substantial bibliography on the project topic(s) – between 5-10 books, articles, videos, or other. These will be the basis for the Field Review.
 - Qualifications for pursuing the project (e.g., courses taken, previous experience, other.

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.

Resources and considerations for Project Proposal writing.

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 is 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.

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.

III.11 - GRADUATE PROJECT IMPLEMENTATION GUIDELINES

The Department of Dance produces two or more concerts per year with combinations of undergraduate and graduate work, BFA Senior Projects and MFA Final Projects. All concert dates are established by the Department Chair and production staff and published on the Internal Calendar. MFA Projects are typically presented on shared programs. MFA Projects are 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, requests go first to GSC. Students are reminded that production planning has implications for department staffing, use of facility, and fairness to other students and committee chairs.

A preliminary **Production Questionnaire** is provided to begin planning the graduate production calendar, and must be submitted with the MFA Project Proposal in [GradCentral](#). The Production Manager requires a more in-depth form closer to the production date and it is also uploaded to [GradCentral](#). The production calendar is planned in a meeting early in Spring Semester with all 2nd year MFAs, committee chairs, and Production staff. The specific dates for all projects are determined by the Production staff, with the Department Chair and GSC.

Students are required to communicate with their advisor regarding all production elements. The advisor in turn is required to attend relevant production meetings to communicate any special needs or issues. The student attends a production seminar (7600 Production: MFA Project) once a week during the year of producing, and any scenic, costume, lighting, or other elements must be approved by production staff. To assist with the significant planning required for shared programs, detailed technical questionnaires are requested four weeks prior to the final performance. Requests for rehearsal time in the Barnett Theatre beyond the allocation for technical rehearsals must be approved in advance by the Production Manager.

III.11.1 – Resources For Project Production

Department Concert. Projects presented as part of the scheduled graduate concerts in the Barnett Theatre receives 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 Department website in the [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 is 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, it must be provided by the student. If a student wants color printing, it must be provided by the student 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 assists with identifying such collaborators, if needed.
- 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 receives 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 Department website in the [Toolkit section](#) for more information.
- If the student wants a specialty paper, it must be provided by the student. If a student wants color printing, it must be provided by the student 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 does 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, it must be provided by the student. If a student wants color printing, it must be provided by the student 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 assists with identifying these people, if needed.
- 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 Department website in the [Toolkit section](#) for more information.
- If the student wants a specialty paper, it must be provided by the student. If a student wants color printing, it must be provided by the student 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.

III.11.2 - 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.

Students anticipating a lecture-demonstration turn in a production questionnaire with the Project Proposal, discuss needs with the Production Manager prior to approval of the proposal and assignment of the Project committee, and observe these 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 Department website in the [Toolkit section](#) for more information.
- If the student wants a specialty paper, it must be provided by the student. If a student wants color printing, it must be provided by the student through an outside vendor.
- Students are responsible for obtaining any production crew required to help with the presentation. The Production staff assists with identifying these people, if needed.

III.11.3 - 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 Project Reflection demonstrates 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 BuckeyeBox and [GradCentral](#).** After uploading, Academic Program Coordinator shares the files with the Music/Dance Library to create the necessary disc for library archives.

All Project documentation must be submitted to the Academic Program Coordinator or uploaded to [GradCentral](#) as soon as possible after the Final Examination but no later than published deadline for the Report on Final Examination. Project documentation is housed in the Music/Dance Library for reference.

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

III.12 - MFA FINAL EXAMINATION GUIDELINES

Upon successful production of the Project and Project Reflection, the MFA student undergoes a Final Examination with their committee. The committee may request a minimum of two weeks to read the student's written 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 6 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."**

III.13 - 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 schedules 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 prompts 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 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).

Project Reflection plus Project Documentation. See Sections III.7 and III.11.

Final Examination and Report on Final Examination. See Section III.12.

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.

Graduation Celebration. On the Saturday of commencement, the Department hosts a graduation celebration for all graduating students, their families, and their peers.

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 IV - THE DOCTORAL PROGRAM IN DANCE STUDIES

IV.1 - PHD CANDIDACY AREA READING LIST FOR THE CLASS ENTERING 2018

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 PhD Qualifying Examination (see Section IV.7) and Direct-Enroll doctoral students for the MFA Comprehensive Examination Research Paper (see Sections III.7.1) 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 III.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: MacDonald & Evans, 1960. Print.
- Lakoff, George and Mark Johnson. *Metaphors We Live By*. Chicago: University of Chicago Press, 1980. Print.
- Lepecki, Andre. *Exhausting Dance: Performance and the Politics of Movement*. New York and London: Routledge, 2006. Print.
- Levinson, André. *Andre Levinson on Dance: Writings from Paris in the Twenties*. Eds. Joan Acocella and Lynn Garafola. Hanover: Wesleyan University Press, 1991. Print.

- Loupe, Laurence and Sally Gardner. *Poetics of Contemporary Dance*. Alton, Hampshire: Dance Books, 2010. Print.
- Maletic, Vera. *Body, Space, Expression: the Development of Rudolf Laban's Movement and Dance Concepts*. Berlin and New York: Mouton de Gruyter, 1987. Print.
- Manning, Susan. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. Berkeley: University of California Press, 1993. Print.
- Martin, Randy. *Critical Moves: Dance Studies in Theory and Politics*. Durham: Duke University Press, 1998. Print.
- McCarren, Felicia M. *Dancing Machines: Choreographies of the Age of Mechanical Reproduction*. Stanford: Stanford University Press, 2003. Print.
- . *French Moves: the Cultural Politics of le Hip Hop*. New York: Oxford University Press, 2013. Print.
- O'Shea, Janet. *At Home in the World: Bharatanatyam on the Global Stage*. Middletown: Wesleyan University Press, 2007. Print.
- Rivera-Servera, Ramón. *Performing Queer Latinidad: Dance, Sexuality, Politics*. Ann Arbor: University of Michigan Press, 2012. Print.
- Rossen, Rebecca. *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*. New York: Oxford University Press, 2014. Print.
- Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*. Madison: University of Wisconsin Press, 2000. Print.
- Savigliano, Marta. *Tango and the Political Economy of Passion*. Boulder: Westview, 1995. Print.
- Scholl, Tim. *From Petipa to Balanchine: Classical Revival and the Modernization of Ballet*. New York: Routledge, 1994. Print.
- . *Sleeping Beauty, a Legend in Progress*. New Haven: Yale University Press, 2004. Print.
- Shea Murphy, Jacqueline. *The People Have Never stopped Dancing: Native American Modern Dance Histories*. Minneapolis: University of Minnesota Press, 2007. Print.
- Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham and London: Duke University Press, 2003. Print.

Edited Volumes

- Albright, Ann and David Gere, eds. *Taken by Surprise: A Dance Improvisation Reader*. Middletown: Wesleyan University Press, 2003. Print.
- Cohen, Selma Jeanne. *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. 2nd ed. Hightstown: Princeton, 1992. Print.

- DeFrantz, Thomas, ed. *Dancing Many Drums: Excavations in African American Dance History* (Studies in Dance History). Madison: University of Wisconsin Press, 2001. Print.
- Garafola, Lynn, ed. *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Hanover: Wesleyan University Press, 1997. Print.
- Jackson, Naomi and Toni Shapiro-Phim, eds. *Dance, Human Rights, and Social Justice: Dignity in Motion*. Lanham: Scarecrow, 2008. Print.
- Klein, Gabriele, ed. *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*. Bielefeld: Transcript-Verlag, 2011. Print.
- Kostelanetz, Richard, ed. *Merce Cunningham: Dancing in Space and Time*. New York: Da Capo, 1998. Print.
- Lepecki, André, ed. *Of the Presence of the Body: Essays on Dance and Performance Theory*. Middletown: Wesleyan University Press, 2004. Print.
- Manning, Susan and Lucia Ruprecht, eds. *New German Dance Studies*. Urbana: University of Illinois Press, 2012. eBook.
- Noland, Carrie and Sally Ann Ness, eds. *Migrations of Gesture*. Minnesota: University of Minnesota Press, 2008. Print.

IV.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 lead 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/>

IV.3 - PHD PROGRAM GUIDE FOR THE CLASS ENTERING 2018

Master's credit hour requirement. Direct-Enroll doctoral students must earn a total of 80 graduate semester credits, including satisfactorily completing both the MFA Research Paper 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. PhD 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	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	3-4 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.

IV.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](#). Please note that all international graduate students are required to fulfill the federal English composition requirements as stated in the [Graduate School Handbook](#) section 2.6 and on the ESL website www.esl.osu.edu.

IV.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 notifies 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](#).

IV.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 is 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 the first year, Direct-Enroll students should have completed the MFA Comprehensive Examination Research Paper.
6. In the Spring Semester, the GSC distributes the PhD Qualifying Examination Question to all doctoral students for writing over the summer and submitted prior to Autumn classes according to the Advising Calendar on the Internal Calendar

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 the MFA Comprehensive Examination Research Paper and PhD Qualifying Examination Question, write a thesis, and successfully pass the Final Examination with a committee.

IV.7 – PHD QUALIFYING EXAMINATION FOR ALL DOCTORAL STUDENTS

Students are expected to write a response the PhD 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/>).

Timeline

- GSC formulates the PhD Qualifying Exam prompts in Spring Semester
- Specific due dates are determined by the GSC and posted on the Advising Calendar on the [Internal Calendar](#).
- The Academic Program Coordinator distributes the exam on the last day of Spring classes
- Students read and write over the summer between the first and second year of study
- The Academic Program Coordinator enrolls the student in 1 credit of 8200 PhD Qualifying Examination and 2 credits of 8800 Pre-Candidacy Independent Readings for the Autumn semester unless the student requests Summer enrollment.
- The student submits responses before Autumn semester begins

Components:

- 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 PhD Qualifying Examination allows the student and committee to focus more on the three individualized areas of candidacy during the candidacy examination.
- Students are expected to demonstrate specific competencies:
 - the ability to conduct doctoral level research and analysis in Dance Studies
 - a foundational awareness of discipline-specific and cross-disciplinary scholarship
 - the ability to complete a dissertation with techniques such as movement description
 - comparative, cultural and/or historical analysis
 - political, cultural, and/or artistic contextualization
 - argumentation
- 17-20 pages, exclusive of the bibliographic section

Evaluation:

- The Academic Program Coordinator assigns readers and distributes the responses to the faculty for evaluation according to the rubric designed by the GSC (see rubric in Appendix).
- Two faculty per student conduct a blind review over a three-week period
- If two readers find a response unsatisfactory, the student is allowed a single rewrite
- If one reader finds the response satisfactory and the other finds it unsatisfactory, the Academic Program Coordinator asks a third reader 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 any faculty notes and meet with faculty readers, though the rewrite is read by new readers
- Should the rewrite not produce a satisfactory grade, the matter is brought to the GSC, and the student may be dismissed from the program.
- The rubrics and any faculty notes for all examination responses is not released by the Academic Program Coordinator until all rewrites are complete.

IV.8 - PHD ANNUAL REVIEW

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 meeting for all PhD students who have passed PhD Qualifying Examinations and are in residency. PhD students who are not in residency and ABD need only turn in an updated CV submitted in [GradCentral](#).

The student sets up a 45-60 minute meeting with their contact advisor (in later years, the candidacy or dissertation committee) towards the end of spring semester to review accomplishments for the year, celebrate successes, trouble shoot issues, review curricular progress, discuss summer work, and review direction and content of research.

1. The student can invite a second faculty member to join.
2. Before the meeting the student sends an updated C.V. to the End-of-Year faculty with a copy to the Academic Program Coordinator or upload to [GradCentral](#). The C.V. cites works produced, papers presented, awards, grants, service, and the like, as well as a brief bulleted list of additional items such as:
 - a. Course work
 - b. Professional development
 - c. Grants or other that were submitted but not awarded
 - d. Upcoming activities
 - e. Other information
3. If a faculty advisor has concerns about progress or any other issues, they come to GSC for next steps.

The PhD Annual Review allows the advisor or 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 meeting is also 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.

In tracking student status in a given academic year, the CV and additional record provides a useful means for students to maintain annual updates. Additionally, the documents allow the Academic Program Coordinator to assist GSC and Department Chair in tracking progress to degree, predicting enrollments, and university requirements for program assessment.

After the PhD Annual Review Meeting, the faculty advisor writes a brief summary to be uploaded to [GradCentral](#) and sent to the Academic Program Coordinator, who follows-up on the faculty advisor's note with a reminder about funding plans as previously stated in a funding summary letter from the Department Chair (if applicable) in [GradCentral](#).

Information requested on the CV or additional document includes:

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

An Annual Review Meeting with a pre-candidacy PhD student can include some or all of the following discussion points:

- 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 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? If already have committee in place, how do you see your work situated in the field of Dance Studies and with what scholars do you feel your work aligns?
- What are your challenges and how can we support your learning?

An Annual Review Meeting with a post-candidacy PhD student can include some or all of the following discussion points:

- How you are doing in the program, how the “fit” is for you, in terms of coursework, advising, and progress-to-degree.
- 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?
- 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? 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.

IV.9 - CANDIDACY EXAMINATION

The Ohio State University Graduate School does not impose a standard format for Candidacy Examinations. The Candidacy Examination timing is determined individually for each student at the discretion of the student’s committee 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](#) Section 7.

Candidacy Examination in the Department of Dance requires the student to demonstrate the ability to do research in the individual’s chosen area of primary specialization as well as in two or three secondary areas of specialization, and to express the findings of their supervised readings in formal written essays. The nature of the examination and the constitution of the committee may vary according to the student’s projected research. Thus, the student, in consultation with the advisor, may decide to include a total of either three or four candidacy areas. The decision should represent a logical outgrowth of the student’s research. 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.

There are two models possible for the candidacy areas. One projects a committee consisting of three candidacy areas with three faculty members guiding individual reading areas and the fourth member serving as an additional reader. The second projects a committee consisting of four discrete areas with each of the four faculty members guiding individual reading areas.

Although the exact nature of the reading and candidacy areas is to be established by the student in discussion with the advisor, the general guideline for the reading areas is that all students read 100 texts (or the equivalent) and write examination essays that total 75-80 pages over a 6-week period.

Text equivalents:

- 1 book
- 5-7 articles or chapters
- 1 evening-length performance work, documentary, or documentation of a movement practice (60-90 minutes) = 1 article or chapter

For an examination consisting of three reading areas, these criteria are followed:

- The reading lists consist of approximately 33 texts per list
- The examinations consists of three questions at 25-27 pages per question
- The examination committee consists of three graduate faculty committee members with a fourth additional graduate faculty member serving as a reader.

For an examination consisting of four reading areas, these criteria are followed:

- The reading lists consist of approximately 25 texts per list
- The examinations consists of four questions at 17-20 pages per question
- The examination committee consists of four full graduate faculty committee members

It is assumed that all required coursework is 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.

At least two of the four candidacy committee members must be graduate faculty in the Department of Dance. 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 serves 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 oral examination 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 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 is ideally scheduled before the end of the semester in which the written portion is administered and no later than four weeks after the written portion is completed. The student arranges a date and location for the examination in

consultation with the committee chair and Academic Program Coordinator. 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 7 in the [Graduate School Handbook](#).

IV.10 – 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.

IV.11 - 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.

IV.12 - 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 is 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://orrrp.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.

A dissertation committee of three OSU graduate faculty members is generally drawn from the candidacy committee. At least two members of the dissertation committee must be current dance faculty. The department strongly recommends that one dissertation committee member be a faculty member from outside Dance. The dissertation committee is responsible for approving the candidate's prospectus.

The candidate's dissertation committee reads and evaluates the prospectus with a rigorous eye to identifying early problems. These readers want to clearly understand: 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 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 are not 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 is a productive direction, that your evidence is 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 are 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's 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 are a part of your prospectus.

IV.13 - TIMELINE FOR SUBMISSION OF DISSERTATION

If a student is unable to submit the completed dissertation within five years of achieving candidacy, the Graduate School cancels the student's candidacy. Readmission to candidacy requires a supplemental examination consisting of both written and oral portions (see the *Graduate School Handbook* Section 7). Taking into consideration the amount of time since the cancellation of candidacy, the student's progress on their dissertation, and the best interests of the student, the dissertation committee may allow a supplemental exam comprised of a proctored 3-hour (inclusive of breaks) open-note, closed-internet examination. If a significant amount of time has elapsed since the cancellation of candidacy, the committee may require the student to repeat the regular examination process before proceeding. In either case, the written portion of the exam is followed by the oral portion of the examination which lasts two hours. After passing the supplemental candidacy examination, the student must complete the dissertation within two years.

Section V - ADDITIONAL PROGRAM RESPONSIBILITIES

V.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 website in the [Toolkit section](#).

V.2 – DEPARTMENT ACADEMIC PROBATION POLICY

In any one semester, a graduate student receiving one grade of C- in any Department course is placed on departmental academic probation for one semester. A student receiving a grade of C+ or below in any Department course is 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 is 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.

V.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 III.1) and PhD students are required to read both the MFA list and the PhD Candidacy Area Reading List (Section IV.1).

V.4 – ACADEMIC WRITING MANUAL OF STYLE

Beginning in 2017-2018, the Department utilizes the Chicago “Author Date Style” for the MFA Comprehensive Examination Research Paper and PhD Qualifying Examination Question, 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.

V.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.

V.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
- Apply annually to the [Hayes Graduate Research Forum](#) at OSU and be aware that there are many graduate student conferences that are 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.

V.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 VI - 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 serves 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.

VI.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.

VI.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.

VI.3 - INITIAL MEETING

During Department of Dance activities before the start of Autumn semester, each incoming student meets 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.

VI.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. MFA

VI.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 are 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.

VI.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
- Request observation of classes you are teaching or rehearsals and works-in-progress

VI.7 - WHEN TO MEET WITH THE ACADEMIC PROGRAM COORDINATOR

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*.

VI.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 evaluates the student’s current progress to degree and assesses the remaining requirements the individual student needs to complete in the proposed degree. The GSC is responsible for conducting this transfer of program.

In the case of a request to transfer from the PhD program into the MFA, the student 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, the student may 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 is by official letter.

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

Appendix A – MFA Research Paper Rubric

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	5100 Each sentence is complete with one subject and one verb. The writer uses transitions between ideas.

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>

Appendix B – PhD 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>

Appendix C - Funding

C.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.

C.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.

C.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*.

C.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 work closely with the Department of Dance HR/Fiscal Officer 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 HR/Fiscal Officer 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 D - Enrollment Information

D.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.

D.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 E - University Research Resources

E.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.

E.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.

E.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 – MFA and PhD Reference Checklists

MFA Checklist

CORE COURSES 17 credit hours		
Course Number/Title	Semester	Credits
6801 Foundations in Dance Research		3
6802 Foundations in Dance Pedagogy		3
7600 Production: MFA Project		1
7998 MFA Comprehensive Examination Question plus Portfolio Review		1
7998 MFA Comprehensive Abstracts plus Portfolio Review		1
7999 MFA Project (includes Comprehensive Research Statement and Project Reflection, documentation, oral examination)		5 <small>minimum</small>
External Course(s):		3 <small>minimum</small>

MOVEMENT PRACTICE COURSES Minimum of 12 credit hours		
Course Number/Title	Semester	Credits
5100 Alternative Mvmnt Prct*		
5101 Contemporary		
5102 Contemporary		
5111 Ballet		
5112 Ballet		
5105 Contemporary Practice		
5106 Contemporary Practice		
5115 Ballet Practice		
5116 Ballet Practice		
5171/2 Pilates Mat I / II		
5173/4 Pilates Reformer I/II		
5175 Yoga		
5176 Bartenieff Fundamentals		
5177 Alexander Technique		
5178 Floor Work		
5190 Mvmnt Prct: Spl Tpcs*		

*Please complete the Alternative Movement Practice Permission form

CREATIVE PROCESS COURSES Minimum of 12 credit hours		
<i>Note: this does not include MFA Project hours</i>		
Course Number/Title	Semester	Credits
Required in first semester:		1
6200 Choreography Workshop		
5121 Improvisation		
5191 Eurhythmics		
5200 Concert Workshop (required for works adjudicated in Department concerts)		
5211 Dance Film I		
5212 Dance Film II		
5213 Intermedia		
5214 Interdisciplinary Connections		
5601 Production: Practicum		
5602 Lighting: Practicum		
5603 Costume: Practicum		
5611 Technology: Practicum		

5614 Sound Design for Dance		
5615 Costume Design for Dance		
6201 Phrase Development		
6202 Music and Choreography		
6203 Group Forms		
6204 Choreographic Process		
6205 Dance Theatre Choreography & Performance		
6290 Composition: Special Topics		
6301 Analysis I		
6702 Performance Techniques		
6803 Interdisciplinary Seminar (Motion Lab)		
6804 Interdisciplinary Wrkshp (Motion Lab)		
6805 Interdisciplinary Prctcm (Motion Lab)		
7304 Dance Dynamics		
ACCAD 7893 Interdisciplinary Creative Research Seminar (Dance 7215 Emerging Research Methodologies)		

HISTORY/THEORY/LITERATURE COURSES Minimum of 6 credit hours		
---	--	--

Undergraduate equivalent of 3412 completed? Y N

Course Number/Title	Semester	Credits
7401 Dance Aesthetics and Criticism		
7402 Dance in a Time of Turbulence		
7403 Modernism in Dance		
7404 Postmodernism in Dance		
7405 Black Continuum in American Dance		
7406 Theories of the Body		
7407 Current Issues		
7408 Bodies on the Line		
7409 Ethnographies of Dance & Performance		
7490 HTL: Special Topics		
7901 HTL Choreography		
7902 HTL Analysis of Movement		
7903 HTL Criticism (course approval in question)		

ELECTIVE COURSES Minimum of 12 credit hours		
---	--	--

Course Number/Title	Semester	Credits
6189 Field Experience*		
6193 Independent Study MFA*		
6700 Repertory		
6701 Performance		
6790 Special Topics in Repertory/Performance		
6990 Research: Special Topics		
7500 Directed Teaching*		
7590 Education: Special Topics		
7690 Prod/Tech: Special Topics		
7900 Theories & Methods		

Comprehensive Examination Requirements

- Enrolled in 7998 on _____ Results of #1/Portfolio: _____ Date of Notification: _
- Enrolled in 7998 on _____ Results of Abstracts/Portfolio: _____ Date of Notification: _
- Enrolled in 7999 on _____ Results of Reflection/Oral Exam: _____ Date of Notification: _

MFA Project Requirements

- Proposal Draft submitted to all faculty for feedback on _____
- Proposal Final submitted to committee and Academic Program Coordinator on _____
- Production Questionnaire submitted to Academic Program Coordinator on _____
- Enrolled in 7600 on _____
- **Pre-Production Review of MFA Project (at least 1 month prior to concert date)** _____
- Production date _____
- Oral Master's Examination date (by Grad School deadline) _____
- Master's Examination Report form completed in GradForms (by Grad School deadline) _____
- Visual/written documentation submitted to the Academic Program Coordinator on _____

Advisor History

- Initial Contact Advisor _____
Notes/changes, if any
- Committee Chair _____
Notes/changes, if any
- Committee Member(s) _____
Notes/changes, if any

Department and Graduate School Requirements

- Full-time enrollment in the MFA program (the program is designed as a three-year course of study; the university stipulates that it *must* be completed within seven years).
- The successful completion with a minimum cumulative grade point average of 3.0 of 60 graduate credits, consisting of core requirements and related courses.

Program Reminders!

Annual:

- Is the student taking creative process classes and showing work early to support the MFA Project?
- Is the student applying for funding opportunities such as the Coca Cola Critical Difference for Women, OSU Graduate School's AGGRS, Department SFI, etc.? See www.dance.osu.edu > Toolkit > Scholarships, Grants, and Funding (with links to additional relevant external sources). **Please submit copies of all grant applications to the Academic Program Coordinator!**

Professional Development and Funding Awards:

List works/performances/projects/conferences/festivals both within and outside the Department with which you are involved. Please also note if you enrolled for credit hours (not required). Tab to create new rows.

Date	Description	Enrolled? Y/N if yes, list course info

PhD Checklist

CORE COURSES 21 credit hours

ALL PhD students: Course Number/Title	Semester	Credits
6801 Foundations in Dance Research		3
*7900 Theories and Methods		4
7406 Theories of the Body OR 7408 Bodies on the Line		4
7901 HTL Choreography		4
7902 HTL <i>Analyzing</i> Movement		4
8200 Qualifying Examination		1
**8900 Dissertation Seminar (pending)		1

* Required in the first or second year of enrollment.

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

ELECTIVES IN DANCE 14+ credit hours

Course Number/Title	Semester	Credits
6301 Analysis		
6802 Foundations in Dance Pedagogy		
ACCAD 7893 Interdisciplinary Creative Research Seminar		
7304 Dance Dynamics		
7390 Analysis: Special Topics		
7401 Aesthetics and Criticism		
7402 Dance in a Time of Turbulence		
7403 Modernism in Dance		
7404 Postmodernism in Dance		
7405 Black Continuum in American Dance		
7406 Theories of the Body (if not used as core)		
7407 Current Issues		
7408 Bodies on the Line (if not used as core)		
7409 Ethnographies of Dance and Performance		
7490 History/Theory/Literature: Special Topics		
7690 Production/Technology: Special Topics		
7903 HTL Criticism (pending)		

INDEPENDENT RESEARCH 7+ credit hours

Course Number/Title	Semester	Credits
8193 Independent Study PhD*		
8800 PhD Pre-Candidacy Independent Readings		
8990 Research: Special Topics		
8998 Candidacy Exams**		
8999 Dissertation		

* Please use the Independent Study Plan and Permission form

** Includes Prospectus writing post-candidacy

COURSES OUTSIDE DANCE 8+ credit hours

Course Number/Title	Semester	Credits

DIRECT ENROLL Students

Course Number/Title	Semester	Credits
7998 MFA Comprehensive Question		1

Direct Enroll students, entering with a bachelor's degree only, must complete the following:

- earn a total of 80 graduate semester credits, including Dance 6801, 6802, and 7998.
- successfully complete MFA Comprehensive Examination and Qualifying Examination questions

TRANSFER Credits

Students who completed a master's degree or graduate credit in another unit/university may have coursework evaluated for content (and occasionally credit) to be applied toward the 30 credit hours of master's coursework.

Course Title	University	Credits

Curriculum Petitions (see Handbook and Graduate Petition Form)

1. _____
Approved by GSC? Y N Date _____
2. _____
Approved by GSC? Y N Date _____
3. _____
Approved by GSC? Y N Date _____
4. _____
Approved by GSC? Y N Date _____

Doctoral Student Annual Review Document and Meetings with GSC

To be completed each year until completion of degree, regardless of enrollment status. Please submit to the Faculty Advisor and Academic Program Coordinator each January.

Year 1 received on _____	Summary sent on _____
Year 2 received on _____	Summary sent on _____
Year 3 received on _____	Summary sent on _____
Year 4 received on _____	Summary sent on _____
Year 5 received on _____	Summary sent on _____

Progress Requirements

- Qualifying Examination Results _____
 - Dance Candidacy Proposal submitted to committee on _____
 - Final Dance Candidacy Proposal and Form submitted Academic Program Coordinator on _____
 - Notification of Candidacy Form submitted in GradForms (completed 2wks prior to Oral) _____
 - Written Portion of Candidacy timeframe _____
 - Oral Portion of Candidacy date _____
 - Candidacy Examination form completed in GradForms (immediately following) _____
 - Dissertation Prospectus submitted to committee on _____
 - Final Dissertation Prospectus submitted to Academic Program Coordinator on _____
 - Notification of Dissertation Draft/Final Examination form submitted in GradForms (completed 4wks prior to Exam) _____
 - Final Examination Report form completed in GradForms (immediately following, no later than Grad School Graduation Deadline) _____
 - Final Approval Report form completed in GradForms (no later than Grad School Graduation Deadline) _____
-

Advisor History

- Initial Contact Advisor _____
 - Committee Chair _____
 - Candidacy Committee Member(s) _____
Petitions for external members (non-OSU graduate faculty) must be submitted prior to any examinations
 - Dissertation Committee Member(s) _____
Petitions for external members (non-OSU graduate faculty) must be submitted prior to any examinations
-

Department and Graduate School Requirements

- Residency requirement:
- Post-candidacy continuous enrollment (excluding summer), including a minimum of 6 credit hours over two terms
- The successful completion with a minimum cumulative grade point average of 3.0 of 50 graduate credits post-master's, consisting of core requirements and related courses.

Program Reminders!

Annual:

- Applications for funding opportunities such as the Coca Cola Critical Difference for Women, Council of Graduate Students Ray Travel Award, OSU Graduate School's AGGRS, Department SFI, etc.? See www.dance.osu.edu > Toolkit > Scholarships, Grants, and Funding (with links to additional relevant external sources). **Please submit copies of all grant applications to the Academic Program Coordinator!**

Professional Development: *List projects/conferences/research both within and outside the Department with which student is involved. Please also note if you enrolled for credit hours (not required).*

Appendix H - 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 29 August 2018.

Department Chair..... Susan Hadley.4

2018-19 Graduate Studies Committee

GSC chair Susan Van Pelt Petry.37

Harmony Bench

Hannah Kosstrin

Crystal (Fuller) Perkins

Graduate Student Representatives..... Lyndsey Vader (PhD), Claire Melbourne(MFA)

Administrative & Professional Staff

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

External Relations Coordinator Damian Bowerman.11

Media Manager Chris Summers.171

HR/Fiscal Officer..... Deborah Singer.95

Production Teaching Staff

Production Manager, Barnett Theatre Carrie Cox.193

Costume Shop Supervisor Lindsay Simon.213

Production Manager, Motion Lab Oded Huberman.1

Music Supervisor..... Susan Chess.1

Faculty

Harmony Bench, GE GTA Mentor

David Covey, Production Area Lead

Melanye White Dixon, Education Area Lead

Karen Eliot, Music/Dance Library Liaison

Nadine George Graves

Susan Hadley (Chair), Studio GTA Mentor

Hannah Kosstrin, HTL Area Lead

Nyama McCarthy-Brown, School Tour

Crystal Michelle Perkins, IABD Liaison

Susan Van Pelt Petry, Studio GTA Mentor

Daniel Roberts, Movement Practice Area Lead

Mitchell Rose, Dance @30FPS

Valarie Williams, DNB Extension Supervisor

Norah Zuniga Shaw, Creative Area Lead

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 (deceased)

Ann Lilly

Vera Maletic (deceased)

Sheila Marion

Beryl "Bebe" Miller

Victoria Uris

Lucy Venable