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Many of these dates apply to MFA students, as the PhD program follows a timetable that is more flexible, according to the needs of each student and governed by the Graduate School and the student’s committee. Still, an attempt has been made to integrate the entire graduate cohort as much as possible through the first two years; a separate timetable for PhD students follows the two-year schema below. Please also note that in the conversion to semesters, some of these dates may need to be amended. Always consult the graduate calendar maintained on the department website when in doubt about the accuracy of this information.

YEAR ONE: AUTUMN 2012

**Ongoing:** Reading the MFA and/or (PhD) Dance Studies core reading lists
Enroll in D 6801: *Grad Seminar I*
**MFA:** enroll in D 6301 *Grad Analysis* (also open to PhDs)
**PhD:** enroll in D 7902 *History/Theory/Literature of Movement Analysis* (also open to MFAs with permission of instructor)

YEAR ONE: SPRING 2013
Enroll in D 6802: *Grad Seminar II*

**Ongoing:** Continued reading of MFA and/or PhD Dance Studies core reading list

**Ongoing:** General thinking about possible projects, possible discussions with faculty

January 28: GA applications/change of GA requests due
January 22-26: All MFA and PhD students assist with graduate interviews/auditions
April 19: MFA 1st Comprehensive Exam Question given; at advisor’s discretion, “direct enroll” PhD students may also receive their second questions in conjunction with the 1st exam

YEAR ONE: MAY TERM and SUMMER 2013
Possible summer courses
Develop responses to Comprehensive Exam/s

YEAR TWO: AUTUMN 2013

**August 14:** MFA and “direct enroll” PhD 1st Comprehensive Exam responses due to Graduate Program Coordinator; note that for “direct enroll” PhD students, 2nd exam deadline is governed by advisor

**Ongoing:** PhD: continued reading of Dance Studies core reading list

**September 16:** 1-page MFA project proposal statement submitted to all faculty members
**October 14:** Revised 1-page MFA project proposal statement due, including suggested committee members

**November:** MFA Project committees announced
**November 25:** 1st full (5-page) MFA project proposal due to MFA Project Committee

YEAR TWO: SPRING 2014

**January:** MFA student convenes MFA project committee to discuss proposed project

**January:** preliminary production meeting to discuss MFA project schedule with production faculty/staff and project committee chair.

**Ongoing:** Continued reading of MFA and/or PhD Dance Studies core reading list

**January TBA:** All MFA and PhD students assist with graduate interviews/auditions

**March 3:** approved MFA project proposal with bibliography submitted to Graduate Program Coordinator and committee members

**March 17- 31:** MFA students consult with project committees to formulate 2nd comprehensive question

**April:** 2nd Comprehensive Exam Question given
YEAR TWO: MAY TERM and SUMMER 2014
Possible summer courses
MFA students develop responses to 2nd Comprehensive Exam

YEAR THREE: AUTUMN 2014
August 26: MFA 2nd Comprehensive Exam responses due to Graduate Project committee
MFA students enroll in Production Seminar in semester when producing
Ongoing: Continued reading of MFA and/or PhD Dance Studies core reading list
MFA 3rd Comprehensive Exam given, as scheduled by MFA Project committee (typically, within 2 Weeks of project completion
MFA 3rd Comprehensive Exam completed, as scheduled by MFA Project committee (4 weeks after question is given)
Oral Defense of MFA Project, as scheduled by MFA Project committee (2 -4 weeks after submission to committee)

YEAR THREE: SPRING 2015
MFA students enroll in Production Seminar in semester you are producing
MFA 3rd Comprehensive Exam given, as scheduled by MFA Project committee (typically, within 2 weeks of project completion
MFA 3rd Comprehensive Exam completed, as scheduled by MFA Project committee (4 weeks after question is given)
Oral Defense of MFA Project, as scheduled by MFA Project committee (2 -4 weeks after submission to committee)
MFA Application to Graduate form due according to guidelines established and published by the Graduate School.
MFA Final project documentation due to Graduate Program Coordinator on the final day of classes for Spring Semester.

GENERAL PHD TIMELINE:

PhD students enter our program by means of one of the following pathways:

1. Entry following a bachelor’s degree; this process is known as the “direct enroll” trajectory.

2. Entry following a master’s degree.

In the case of the “direct enroll” option, the student’s initial status in the program is regarded as provisional. Once the student has successfully completed a minimum of 30 units of graduate credit, including the two core graduate seminars (D 6801 and D 6802), and has successfully completed two qualifying comprehensive exams, he or she formally advances to the doctoral program through a “Request for Transfer of Graduate Program” form, at which point the Graduate School issues a letter to the student recognizing formal transfer into the doctoral program.

Note: The MA degree is not considered a terminal degree and is not offered as a degree program in the OSU Department of Dance. However, at the discretion of the Graduate Studies Committee, an individual may terminate studies in the department at the conclusion of the provisional period, thereby earning the MA in Dance Studies.
The first year course of study for a Direct Enroll Ph.D. is outlined below:

1. Students are required to take the Graduate Seminars I & II in the first year of the program.
2. In consultation with their contact advisors, students plan individualized courses of study that allow them to expand their knowledge of the field. Courses in the Department of Dance may be supplemented with relevant courses in outside disciplines.
3. In Spring Semester, students should meet with their advisors to begin to chart out tentative areas of dissertation research and further ideas about course work that might support this research.
4. At the end of Spring Semester, students will be given the first Comprehensive Exam along with the First Year MFA candidates.
5. At the successful completion of the first Comprehensive Exam, students will confer with their advisors to write a Second Comprehensive Exam question to be turned in and graded in an agreed-upon timeframe. (A direct enroll student may elect to do both exams during the summer after the first year, at the discretion of his or her advisor).
6. The second Comprehensive Exam question is written by the student in consultation with the advisor. The purpose of this exam is to promote deeper study in the general area of the student’s research interest.
7. Upon successful completion of the Second Comprehensive Exam, the Graduate School is notified of the student’s transfer of Graduate Program, through the “Request for Transfer of Graduate Program” form. The Graduate School issues a letter to the student recognizing formal transfer into the doctoral program.

General Recommendations:

a) The direct enroll student should consider taking courses outside the department that may support his/her general area of research.
b) If the student has not attained competency in a foreign language, s/he should do so.
c) The student should begin to take some of the Core Requirements for the Ph.D. program when possible and as appropriate.

The following PhD coursework and dissertation calendar is general only, but indicates the basic framework of the PhD program; PhD students will adapt these guidelines, in consultation with their advisors, to their particular needs.

YEAR ONE: AUTUMN 2012
Enroll in D 6801: Grad Seminar I
Enroll in D 7902 History/Theory/Literature of Movement Analysis
Enroll in possible HTL core course
Possible work on language requirement
Ongoing: Reading the (PhD) Dance Studies or (Direct Enroll) MFA core reading lists

YEAR ONE: SPRING 2013
Enroll in D 6802: Grad Seminar II
Enroll in one of the Body core courses
Enroll in possible HTL core course
Possible work on language requirement
Begin identifying possible committee members
Ongoing: Continued reading of MFA and/or PhD Dance Studies core reading list
January 28: GA applications/change of GA requests due
January 22-26: Assist with graduate interviews/auditions
April 19: (Direct Enroll) 1st Comprehensive Exam Question given; at advisor’s discretion, students
may also receive their second questions in conjunction with 1st exam

YEAR ONE: MAY TERM 2013
Enroll in possible May term courses
Possible work on language requirement
**Ongoing:** Continued reading of MFA and/or PhD Dance Studies core reading list

SUMMER 2013
(Direct Enroll) Develop responses to Comprehensive Exam/s
(Others) **Ongoing:** Continued reading of PhD Dance Studies reading list
Enroll in possible summer courses
Possible work on language requirement

YEAR TWO: AUTUMN 2013
**August 14:** (Direct Enroll) 1st Comprehensive Exam responses due to Graduate Program Coordinator; note that for Direct Enroll students, 2nd exam deadline is governed by advisor
Enroll in possible HTL core course
**Ongoing:** Continued reading **PhD** Dance Studies core reading list
Begin forming committee

YEAR TWO: SPRING 2014
**Ongoing:** Continued reading **PhD** Dance Studies reading list
Enroll in possible Body core course
Enroll in D 8900: *Theories and Methods*
Finalize committee
Define Candidacy Exam areas
Submit Exam Proposal
**January 27:** GA applications/change of GA requests due
**January TBA:** Assist with graduate interviews/auditions

YEAR TWO: MAY TERM and SUMMER 2014
Possible summer courses
Read for exams
**Ongoing:** Continued reading **PhD** Dance Studies reading list

YEAR THREE: AUTUMN 2014
**January 28:** GA applications/change of GA requests due
**Ongoing:** Continued reading of **PhD** Dance Studies core reading list
Read for exams

YEAR THREE: SPRING 2015
Written and Oral Doctoral Candidacy Exams

YEAR THREE: MAY TERM 2015
Develop prospectus

YEAR THREE: SUMMER 2015
Begin Dissertation Research

YEAR FOUR: AUTUMN 2015
Dissertation Research and Writing
YEAR FOUR: SPRING 2016
Dissertation Research and Writing

YEAR FOUR: MAY TERM 2016
Dissertation Research and Writing

YEAR FIVE: AUTUMN 2016
Dissertation Research and Writing

YEAR FIVE: SPRING 2016
Conclude Dissertation Research and Writing
Defend and File Dissertation
Application to Graduate Form due according to guidelines established and published by the Graduate School.
INTRODUCTION TO THE OSU DEPARTMENT OF DANCE GRADUATE HANDBOOK

The OSU Dance Graduate Program Handbook provides graduate students in the Department of Dance with a basic understanding of the organization and administration of the Graduate Programs in the Department of Dance. Graduate students should become familiar with departmental operating policies, procedures, and opportunities as early as possible during their tenure as graduate students. The Handbook also provides information on the requirements for the two graduate programs in Dance: the Master of Fine Arts and the Doctor of Philosophy. This Handbook provides a wealth of information specific to students entering the OSU Department of Dance in 2012/2013, and constitutes an understanding of responsibilities each student must fulfill in order to satisfactorily complete her or his degree program.

The handbook also works in close conjunction with the department website and the Graduate School Handbook. It will be necessary to utilize the Department of Dance website throughout the period of graduate studies in order to access a variety of resources, including the departmental calendar of events, the departmental blog, departmental scholarship announcements and applications, upcoming conference listings, job openings, and a wide variety of other information. While the basic components of your program will remain the same, the website will always contain the most current calendar details.

This Handbook also contains information about procedures and services of the Graduate School. The requirements and regulations contained in this handbook follow rules and guidelines found in the Graduate School Handbook and the Rules of the University Faculty. During your years of study in the Department of Dance, both the Graduate Handbook in Dance and the Graduate School Handbook will be needed for frequent consultation. The Graduate School Handbook is an indispensable guide containing policies and practices for getting through graduate school, and may be accessed through the Graduate School website at http://www.gradsch.ohio-state.edu; copies are also available at the Graduate School office. It is the student’s responsibility to monitor and meet all deadlines and be aware of procedures and guidelines contained in both of these handbooks.

All graduate students at Ohio State—approximately 10,000—are enrolled in the Graduate School in more than 100 different fields of specialization. The Graduate School, as the college of record for all graduate students, maintains continuity across colleges, primarily through the policies affecting graduate programs within OSU. The Council on Research and Graduate Studies and the Dean of the Graduate School establish university-wide policies and requirements for graduate degrees but do not make specific program decisions for students in individual departments.

The Graduate School handles all official registration in addition to administering fellowship applications, along with a myriad of other details and benefits. Staff members in the Graduate School can facilitate procedural matters, answer questions, and help resolve problems that arise. Do not hesitate to call on any officer or employee of the Graduate School for matters associated with your graduate work. The address for the Graduate School is 247/250 University Hall, 230 North Oval Mall. Tel: 292-6031; Internet Address: http://www.gradsch.ohio-state.edu.

The Graduate Studies Committee of the Department of Dance has prepared this handbook in hopes that it will assist in the transition to graduate life in our department. We welcome you to our program, and urge you to take advantage of opportunities to further your graduate education and dance experience through our wide range of courses, extensive performance program, and other resources of this department and university. We hope that you will find your experience here at The Ohio State University both pleasant and rewarding.
DEPARTMENT MISSION STATEMENT

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

The Department of Dance, an academic unit designated as a University Center of Excellence in 1986, offers three degree programs: the BFA, the MFA, and the PhD. All programs seek to provide the best possible preparation for dance professionals by sharing in the department course offerings, which include challenging dance experiences that influence and reflect the changing contemporary dance scene.

Diverse course offerings occur in the following areas: performance, technique, composition, lighting and production, costume design, music production, technological applications for dance, notation and analysis, directing from a score, history and theory, and pedagogy. The faculty and graduates of The Ohio State University Department of Dance are recognized nationally and internationally as leaders in many professional arenas, demonstrating excellence in the field of dance.

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 community at large. A commitment to cultural, racial, and ethnic diversity is reflected through curricular offerings and recruitment of faculty, students, and staff.

Teaching, Research and Service in the Department of Dance:

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 physical practices that culminate in a substantial creative project, while the PhD foregrounds coursework and experiences that lead to a substantial written document, the dissertation.

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, videodance, 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 visiting choreographers, as well as in reconstructed works from the past.

At the core of the PhD experience are courses in the history, theory and literature of the discipline. Doctoral students focus their 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 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.

**Research:** Through research and creative activity, faculty members contribute to the knowledge base of the discipline and to the field of dance at large. Creative activity and scholarly research, such as performance, choreography, notation, documentation and directing, lighting design, history, theory, education, and multimedia technologies, comprise the research modes of the faculty. The department houses the Dance Notation Bureau Extension for Education and Research, a branch of the Dance Notation Bureau, Inc., in New York City, which focuses on research projects related to dance score development and dance preservation, and the investigation of problems related to the teaching of notation. Application of technological advancements in computer development, media arts, and digital video are having a significant impact on the creative and scholarly activity of our faculty and students, and the department is pushing the boundaries in research and art-making through cross-disciplinary projects with theatre, art, music, and design faculty in the Advanced Computing Center for the Arts and Design (ACCAD).

**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 Society of Dance History Scholars, the Congress on Research in Dance, the International Council of Kinetography Laban, the National Association of Schools of Dance, the American College Dance Festival Association, the Dance Notation Bureau, the National Dance Education Organization, the American Dance Guild, the International Association of Blacks in Dance, the Society for Dance Research (UK), Performance Studies International, and the International Guild of Musicians in Dance, PCACA, LIMS, Motus Humanus. Department faculty members provide their expertise to support the work of various governmental agencies and cultural institutions, including the Ohio Arts Council, Greater Columbus Arts Council, Martin Luther King Jr. Performing and Cultural Arts Complex, Ohio Alliance for Arts in Education, and have led in the founding of Ohio's regional dance service organization, OhioDance.

The department enhances the quality of life for the citizens of central Ohio through its ongoing public performances and educational 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.
THE DEPARTMENT OF DANCE GRADUATE PROGRAM

The Dance Department is part of the Division of Arts and Humanities within the College of Arts and Sciences. Our unit (Department of Dance) is responsible to the Dean of Arts & Humanities. All graduate programs must comply within the general guidelines established by the Graduate School. Each unit with a graduate program has a Graduate Studies Committee. This committee is responsible for carrying out the policies adopted by the graduate faculty of the particular unit.

2012/2013 Graduate Studies Committee

M. Candace Feck, PhD (Chair)
Melanie Bales, Harmony Bench, PhD, Meghan Durham-Wall, Karen Eliot, PhD
Kate Hale (Graduate Program Coordinator & Ex Officio)
Crystal Fuller (Graduate Representative)

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 project documentation and dissertations
   • Individual projects on graduate level
   • Evaluations of comprehensive examination and project proposals

4. Other responsibilities:
   • Administers, sets dates, policies and content for comprehensive examinations
   • Acts on petitions
   • Acts as a grievance board for graduate students in Dance
   • Revises the Graduate Student Handbook

5. Organizes and conducts Graduate Auditions and Interviews for the MFA and PhD programs:
   • Organizes auditions for major areas of concentration
   • Evaluates Graduate Associate applicants by audition and/or interview
   • Makes final selection of graduate students
   • Recommends Graduate Associates to Chair

The committee meets regularly. All minutes are distributed to the Faculty.

Graduate Student Committee Representation:
Graduate students have representation on selected standing and ad hoc committees of the department. If you are interested in being a committee representative, see the standing Graduate Student Representative (GSR). The GSR is nominated by the committee and appointed by the Department Chair. S/he serves as the official liaison, conveying student concerns to the Graduate Studies Committee, and relaying important
information from the committee to the graduate cohort. S/he attends all meetings and coordinates the student efforts in conducting the annual department auditions. Any graduate student is welcome to attend meetings with the Graduate Student Representative (GSR).

STRUCTURE OF GRADUATE STUDIES IN THE DEPARTMENT OF DANCE

The OSU Department of Dance graduate program affords students opportunities to study and to conduct research through the synthesis of three major areas: creative activity, theoretical inquiry and physical practice. The MFA in Dance foregrounds creative activity and physical practice, with supporting course work in theoretical inquiry. The PhD in Dance Studies engages with the same three areas, but presumes a shift in emphasis that leads to the development of a written dissertation. All graduate students focus on their individual areas of interest, including perspectives inside and outside the dance discipline. The Department of Dance locates itself within the active forefront of contemporary dance through choreographic and performative exploration, critical inquiry and analysis, creative use of technologies, and re-imagining the analysis and documentation of our discipline.

As a member of the university community, students have the opportunity to combine academic and aesthetic concerns. While dance is the focal point of university experience for the department, students may choose from a wide variety of course offerings to enrich and extend their interests.

GRADUATE DEGREE PROGRAMS

The Department of Dance offers a broad program of graduate study, leading either to the MFA or PhD. 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, history, theory, pedagogy, dance technology, and related areas. Classes in dance technique or the equivalent are required throughout the period of study. At the doctoral 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 MFA in Dance

The MFA is a three-year program that requires a minimum of 60 units of graduate-level courses. The MFA remains the recognized terminal degree in the arts. 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 criticism, dance notation and analysis, dance documentation, lighting and production, video, dance and technology, and pedagogy.

The Department of Dance welcomes applicants who locate themselves within a spectrum of strengths, from returning dance professionals who wish to further their development in their current specialization and/or to develop skills in another dance area, to those who exhibit exceptional promise in their 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 his or her 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.
The PhD in Dance Studies

The PhD program requires a total of 80 units of graduate credit, at least 50 of which must be earned beyond the Masters degree. It is a full-time degree; no part-time students may be enrolled in the doctoral program. Direct-enroll students, who enter with only a Bachelor's Degree, will be reviewed after completion of 30 units of graduate credit and successful completion of two comprehensive exams. Acceptance into the PhD program is considered provisional until this time.

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 his or her familiarity with physical and creative practice to studies in dance history, theory, criticism, and movement analysis. Candidates pursue independent lines of research under the close advisement of faculty and supplement their 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.

STRUCTURE AND CURRICULUM OF THE MFA IN DANCE

The centerpiece of the MFA is the successful completion and showing of a project that demonstrates a synthesis of craft, artistic vision and conceptual rigor. The three-part Comprehensive Examination process accompanying the project includes a thorough analysis and evaluation of the investigation through which the project was realized; an oral defense completes the final step in the review process. Projects are documented through an appropriate format such as videotape, CD, DVD, website, and/or written documentation. One copy of this documentation must be submitted to the Graduate Program Coordinator at the conclusion of MFA studies and will be housed in the Music/Dance Library.

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

The student may chart a path within and outside of the dance curriculum, forming hybrid courses of study that match her or his interests and goals.

Pre-requisites to the Program:
Successful completion of the audition process (see department website for audition information).
Equivalent of undergraduate dance history coursework (students lacking this must D 3411 or 3412: History/Theory/Literature I or II).

Course Substitutions
Substitutions for required courses are petitioned first through an area head or through one’s advisor, and finally to the Graduate Studies Committee (see “Petitions,” p. 44.)
Overall Program Requirements: 60 units

- Movement Practice: 12-24 units
- Creative Process: 12 units
- History Theory Literature (HTL): 6-8 units
- Electives: 14 units
- MFA Project: 10-20 units
- Seminar 1 and 2: 4 units
- Analysis I: 2 units

Graduate Seminar: 4 units

- 6801 Seminar 1: 2 units
- 6802 Seminar 2: 2 units

Analysis: 2 units

- 6301 Analysis I: 2 units

Movement Practice: 12-24 units

Movement practice classes may be taken for 1-3 units per semester

- 3 unit class = class meeting 5 days/week
- 2 unit class = class meeting 3 days/week
- 1 unit class = class meeting 2 days/week

5101 Contemporary Autumn: 1-3
5102 Contemporary Spring: 1-3
5111 Ballet Autumn: 1-3
5112 Ballet Spring: 1-3
5171-5174 Pilates: 1-2
5175 Yoga: 1-2
5177 Alexander Technique: 1-2
5178 Floor Work: 1-2
5190 Movement Practice: Special Topics: 1-3
5191 Eurhythmics: 1-3
5100 Alternate Movement Practice: 1-3

Creative Process: 12 units

- 12 units required in first two years

5200 Concert Workshop: 1-3
5211 Dance Film 1: 2-3
5212 Dance Film 2: 2-3
5213 Intermedia Performance: 2-3
5214 Interdisciplinary Connections: 2-3
6200 Choreography Workshop: 1-3
6201 Phrase Development: 2-3
6202 Music and Choreography: 2-3
6203 Group Forms: 2-3
6204 Choreographic Process: 2-3
Dance Theatre Choreography & Performance 2-3
Composition: Special Topics 1-3
New Ground 2-3

**History/Theory/Literature (HTL): 6-8 units**
- Please note pre-requisite: If graduate students have not completed a UG Dance Major, they must take one of the two required undergraduate history courses (D 3411 and D 3412) in addition to fulfilling the MFA Dance History Theory Literature (HTL) requirement.

Dance Aesthetics and Criticism 4
Dance in a Time of Turbulence 4
Postmodernism 1 4
Postmodernism 2 4
Black Continuum in American Dance 2-3
Theories of the Body 4
Current Issues 2
Bodies on the Line 4
Ethnographies of Dance & Performance 4
HTL: Special Topics 1-4

**Electives: 14 units**
- Courses may be taken from any discipline on campus or from any of the dance course listed in previous categories or the categories below. A minimum of three units of graduate credit are required outside the unit.

Directed Teaching MFA or PhD 1-3
Education: Special Topics 1-3

Production/ Technology:
Production: Practicum 1-3
Lighting: Practicum 1-3
Costume: Practicum 1-3
Technology: Practicum 1-3
Digital Video Editing 1-3
Advanced Digital Video Editing 1-3
Sound Design for Dance 1-3
Costume Design for Dance 1-3
Prod/Tech: Special Topics 1-3

Graduate Repertory:
Repertory (1-5 credits) 1-3
Performance 1-3
Performance Techniques 2-3
Special Topics in Repertory/Performance 1-3

Elective Seminar Workshops:
Interdisciplinary Seminar 1-3
Interdisciplinary Workshop 1-3
Interdisciplinary Practicum 1-3
Research and Creative Activity/MFA Project: 10-20 units

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>6189</td>
<td>Field Experience</td>
<td>1-3</td>
</tr>
<tr>
<td>6193</td>
<td>Independent Study MFA</td>
<td>1-3</td>
</tr>
<tr>
<td>6990</td>
<td>Research: Special Topics</td>
<td>1-4</td>
</tr>
<tr>
<td>7600</td>
<td>Production: MFA Project</td>
<td>1-2</td>
</tr>
<tr>
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Other MFA Program Requirements:

- Full-time enrollment in the MFA program (the program is designed as a three-year course of study; in any case, 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 units of graduate credit, consisting of core requirements and related courses.
- Successful completion of the three-part written comprehensive examination (see “Comprehensive Exams,” p. 19).
- The completion and showing of a substantial final project (see pp. 23-27) demonstrating a synthesis of craft, artistic vision and conceptual rigor, as well as professional competence in the student’s defined research area.
- Documentation of the project through an appropriate format such as videotape, CD, DVD, website and/or written documentation with one copy of the approved project document presented to the Department of Dance (see p. 27).
- A successful oral examination including a discussion and defense of the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the project (see p. 21).

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 returning professional. Throughout coursework, the student is encouraged to develop his or her own 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 their 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. Coursework in Labanotation introduces 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 video documentation and various other applications of camera and computer technology.

DANCE NOTATION BUREAU EXTENSION
FOR EDUCATION AND RESEARCH

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 their 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, 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. Valerie Williams and Professor Melanie Bales serving as Co-Directors of the Extension, and faculty members Professors Emeriti Sheila Marion, PhD, Vera Maletic, PhD, and Professors Odette Blum, John Giffin, and Lucy Venable.

Courses that build upon its internationally acclaimed reputation in Labanotation theory and score reading, 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 Masters Degree 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.

**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 returning professional with experience and/or interest in expanding awareness of the interplay between body and technology in artistic expression.

Advanced Computing Center for the Arts and Design (ACCAD):

The Advanced Computing Center for the Arts and Design (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 M.F.A. Dance and Technology program.

**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 their dance literacy with an overall emphasis placed on learning to write clearly and persuasively. Students have ample opportunities to contribute to scholarly discourse through their 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 criticism, pedagogy and analysis. Students are encouraged to further their class assignments so as to culminate in conference papers and submissions to scholarly journals.

**MFA Core Reading List**

The Core Reading List provides the primary resources for first and second comprehensive exam questions. Project advisors and other faculty members may recommend additional books, articles or audio-visual materials in preparation for second questions, and students are expected to develop individualized lists pertaining to their research interests. Many of the selections on the List are on bibliographies for Department courses such as Resource Seminar, Research Methods and history/theory courses.


**MFA Comprehensive Examinations:**

A comprehensive examination is a University requirement for all MFA programs.

The MFA in Dance examination consists of three questions: the first is composed by the Graduate Studies Committee; the second and third by the student’s project committee. In responding to these questions, the candidates 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 their project, candidates summarize, analyze and critically evaluate their projects as well as contextualize their project with reference to appropriate work, artists and literature.

The MFA Core Reading List (see p. 18-19) constitutes a selection of disciplinary readings with which all graduates of the program should be familiar. It provides the primary resources for the first comprehensive exam question, and will undoubtedly be of further use for the second question. Students should begin reading the required books during the summer before the first semester of the first year or as soon as possible.

Candidates are expected to answer the comprehensive examination questions by synthesizing the information they have 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 his or her own voice within the points of view of sources.

A reader of the comprehensive examination will refer to the criteria listed below in making a Satisfactory/Unsatisfactory grade assessment (see MFA Comprehensive Examination Rubric). Successful completion includes:

- Ability to state, clearly define and develop an answer, which pertains to a premise
- Ability to bring breadth of knowledge to the examination
• 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 MLA style guide as its official writing style. All answers must be in MLA format.

Examination dates for questions 1 and 2 are determined by the Graduate Studies Committee, and posted on the graduate website. Examination grades are generally returned to the student within two weeks of receipt of the examination paper from the student, though this period can vary if additional readers must be sought for scoring purposes (see below).

MFA students must successfully complete each question before going on to the next. An Unsatisfactory assessment will require the student to re-write the question. ANY EXAMINATION RECEIVED AFTER THE DEADLINE WILL BE CONSIDERED UNSATISFACTORY.

Question #1: If two readers find any component of a student’s 1st examination unsatisfactory, s/he is allowed a single rewrite; in the case of a tie, a third reader will be asked to review the examination. If a student must rewrite the examination, the rewrite is due within four weeks from the date on which the examination is returned to the student. Should the rewrite not produce a passing grade, the matter will be brought to the Graduate Studies Committee, and the student may be discontinued from the program.

Questions #2 and #3: These questions are determined and assessed by the student’s committee. Should the committee find either question unsatisfactory, one rewrite may be permitted, at the discretion of the committee. In the case of a tie within the committee, the Graduate Program Coordinator will select a third reader. Should the rewrite not produce a passing grade, the matter will be brought to the Graduate Studies Committee, and the student may be discontinued from the program.

The examination consists of the following components:

Question 1: The student will demonstrate broad knowledge of history, theory and practices in dance.

Question 1 is given on the established date at the end of the first year. The question, formulated by the Graduate Studies Committee, is evaluated through a blind review process with readers drawn from the faculty. Answers are due on the established date prior to the opening of Autumn Semester, and should be 10-15 pages in length, exclusive of the bibliographic section.

Question 1 is administered by the Graduate Program Coordinator (questions are distributed and answers must be received by the Graduate Program Coordinator).

Question 2: The student will discuss specific issues within the field as related to her/his selected area/s of investigation:

Question 2 is written by the student’s committee in consultation with the student. The student’s project committee must approve the second question by the established date at the end of the second year of study. Students read and write over the summer between the second and third year of study. Answers are due directly to committee members on the established date at the opening of Autumn semester and should be 10-15 pages in length, exclusive of the bibliographic section.
Question 3: The student will summarize, analyze and critically evaluate her/his final project and the process through which it was realized.

Question 3 is given by the student’s Project Committee following the project showing. The question will be formulated and read by the candidate's project committee. The candidate has 4 weeks to complete. Answers should be 20-25 pages in length, exclusive of the bibliographic section.

Question 3 is administered by the student's Project Committee in concert. Questions are given to, and answers must be received by, the candidate's Project Committee Chair; the Project Committee Chair must notify the Graduate Program Coordinator of the results of the examination. Examination dates for Question 3 are determined by the student's Project Committee. Question 3 must be given as soon as possible following the completion of the MFA project, but must be completed so as to allow the committee to read the question prior to the Oral Defense and in observance of the Graduate School deadlines concerning the submission of Oral Defense success or failure.

Oral Defense Examination Guidelines:

Upon successful completion of their projects, comprehensive examinations and project documentation, MFA students undergo an Oral Defense of their project. This examination is attended by the student and his or her project committee, and consists of a discussion and defense of the synthesis of craft, artistic vision and conceptual rigor. The project committee is provided a minimum of two weeks to read the student’s response to this question; once the committee signals that it has completed its reading, the student sets the date and reserves the location for the defense, in consultation with the committee. The Oral Defense of the project is given approximately one and a half hours, and takes place not later than the date established by the department in conjunction with deadlines determined by the Graduate School.

The examination will consist of questions that provide the opportunity to demonstrate a broad general knowledge of the field of dance, and a discussion and defense of the written response of the student, and the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the project. The exam 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 his/her 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.
MFA Comprehensive Examination Rubric

Exam number: _______  Grader: 
Applies MLA Style Guide_______________
Total number of points: ________  Satisfactory (83+)_____  Unsatisfactory _____

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

| (10) | Thoughtful and well-researched responses integrate outside sources. |
| (5)  | Opening remarks lay out premise and methodology. |
| (5)  | Writer’s voice is situated within points of view from sources. |

Subtotal: _____

II. Ability to bring breadth of knowledge to the examination

| (10) | Dance is placed in a larger context. |
| (5)  | Choreography and performance are described and analyzed. |
| (5)  | Movement descriptions and specific exemplars are used for illustration. |
| (5)  | All subjects of the question are treated in a balanced fashion. |

Subtotal: _____

III. Ability to integrate and apply information

| (10) | Examples are well integrated, whether from a critical, historical or theoretical viewpoint. |
| (5)  | Demonstrates knowledge of pertinent readings and other resources. |

Subtotal: _____

IV. Ability to draw upon and cite sources and resources

| (10) | Q1: Demonstrates familiarity with MFA core reading list as well as some individually chosen sources. Q2: Additionally demonstrates familiarity with sources appropriate to the area of investigation. |

Subtotal: _____

V. Ability to organize thoughts and communicate them clearly in writing

| (10) | Quality of thinking /writing is acceptable. |
| (10) | Proof-read document is relatively flawless. |
| (10) | Writer draws appropriately on resources. |

Subtotal: _____
MFA PROJECT COMMITTEES/ PROPOSALS

Project Committees:
MFA students require a committee composed of two faculty members, including the project chair/advisor, who works in concert with a supporting committee member. Occasionally, a third member is added as a resource person; usually this is not someone with regular faculty status within the department. Committee membership is finalized by the Graduate Studies Committee by the established date in the first semester of the second year of study, with input from both students and faculty. Committee assignments are based on the nature of the project, the areas of expertise of faculty members, and the need to balance faculty workloads. Students should be thinking early in their 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 year two (see Project Proposal/Examination Calendar). On the established date in the graduate calendar, a 1-page MFA project proposal is due to all faculty members. Faculty will give responses and suggestions to students. Utilizing this faculty feedback, the student will submit a revised project statement on or before suggesting two or more possibilities for project committee chair and 2 or more possibilities for project committee member to the Graduate Program Coordinator.

The GSC then convenes to review each revised statement and list of potential committee members. Suggestions for committee assignments will be determined at this meeting, and vetted by the full faculty in the next scheduled faculty meeting. Once approved, final committee assignments are disseminated by the Graduate Program Coordinator. Early in Spring Semester, there will be a meeting with 2nd year grads, production staff and faculty advisors to strategize who, what and where; to group students together for concerts/events in possible venues; to begin thinking about what the graduate concert year will look like.

The full 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 project committee is the responsibility of the student. Students should check the department's master schedule to see when faculty members are available and should propose possible times when committee members may be free; 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. The approved project proposal must be signed by the chair of the committee and submitted to the Graduate Program Coordinator for the student's permanent file on the date established and published in the graduate calendar hosted on the department website. The student's committee then oversees all stages of the graduate project (the project, the related comprehensive examination questions, and the oral defense and documentation following completion of the project).

If a student fails to gain approval of his or her project by his or her committee after s/he has had at least two chances to rewrite, the proposal will be sent to the Graduate Studies Committee (GSC) for review. If the GSC does not approve the proposal, the student may be discontinued from the program.

Project Proposals:

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

1. Title page (see sample on department website)

2. Description of Proposed Project. In five or fewer double-spaced pages, including references and/or bibliography, provide a description of your project that follows the following list of sections:
a. Hypotheses and/or Objectives.

b. Significance to the Field.

c. Methodology and Rationale (for the selected methodology). Briefly describe your role in the project and that of collaborators, if any.

d. Expected Outcomes: describe what you hope to gain through the project in terms of developing new knowledge and/or extending past expertise or experience.

e. Qualifications (for pursuing the project) (e.g., courses taken, previous experience, other).

f. Timetable for Project (and explanation for how this timetable fits into your timetable for graduation.)

g. Selected Bibliography on the project topic(s), substantial. *A minimum of five essential entries must be annotated.*

B. Production Questionnaire (sample on department website): completed copy submitted to the Production Manager and included with your proposal.

C. Production Project Budget and Timeline: a list of equipment needs, particular rehearsal space requirements, possible performance spaces, presentation dates, other.

**Trouble Shooting Project Proposals:**

1. Project write-ups (through 1998) and current project documentation of former students are housed in the Music/Dance Library. Ask at the main desk for assistance in accessing these documents.

2. In developing your proposal, allow for some flexibility. Your project should be process-oriented, which grants you freedom to alter the original plans as the need arises or your intention becomes clarified. The important thing is to write a proposal which reflects substantial thinking on your part to show your committee that you are prepared and able to successfully undertake your project.

3. As you write:

   - Consult the *MLA Handbook* (7th edition) for writing style and proper annotated bibliography format.
   - If you have difficulty with formal writing, take advantage of the OSU Writing Center(s). Your project committee is not responsible for editing your written work. Call 688-5865 for the Writing Center in 4885 Mendenhall Lab.
   - Annotate a minimum of five substantial entries in your bibliography.
   - Consider your course work as a qualifying asset. For example, if you plan to use music and choreography concepts, indicate that you plan to support your project with the work you have done or will do by taking the Music and Choreography class.
   - Make sure your proposed investigation is clearly defined and original. It should utilize your 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 your personal preferences in developing a choreographic project.
   - Give some thought to your itemized budget including travel costs, commissions, production costs, and so on. If your budget is substantial, consider applying for a grant. The information about the
OSU Alumni Grants for Graduate Research and Scholarship (AGGRS) is housed on the Graduate School website, along with other funding opportunities for graduate students. There are two competitions, one in Autumn Semester and one in Spring Semester. Forms and guidelines are available through the Graduate School. Other possible grants include sources listed on the Arts & Humanities website, Critical Difference for Women grants, and Semester Funding Initiatives through the Department of Dance.

MFA Writing Guidelines:

- Font size must be 12-point for project proposals and for comprehensive examinations.

- Name usage – the first time a reference is made to a person, the full name is used. Thereafter, only the last name is used.

- 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.

- 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.

- Entities such as "Autumn Semester" should be capitalized.

Graduate Concert Guidelines

The Department of Dance usually produces two MFA graduate concerts per year. (All concerts must be presented in accordance with dates established by the Production staff and published on the graduate calendar.) Graduate projects are presented on a shared program, with 3 or 4 projects per concert. Student projects should be 10 – 20 minutes in length. If a student wishes to exceed 20 minutes or use a non-department sponsored venue, a proposal must be submitted to and approved by the Graduate Studies Committee. This is due to implications for staffing, use of facility, and fairness to other students and faculty advisors.

A preliminary production questionnaire is provided to begin the planning of your concert, and must be submitted with your project proposal. Additional copies of the questionnaire must be turned into both David Covey and Carrie Cox when you submit your proposal to the Project Committee. The Graduate Concert year will be scheduled and planned in a meeting early in Spring Semester with all 2nd year MFAs, project advisors, and production staff. The specific dates for all projects (in house or otherwise) will be determined by the production staff, in consultation with the Department Chair and Graduate Studies Committee.

In addition, more detailed technical questionnaires are requested four weeks prior to your performance. These forms are submitted to Carrie Cox. If you would like to request additional rehearsal time on the stage beyond what is normally allocated for lighting and technical rehearsals, contact Carrie.

All students presenting work must sign up for D. 7600, Production: MFA Project, in the semester in which they produce.
Consider the following options and available resources for presenting your work:

1. Projects that are presented as part of the scheduled two graduate concerts will receive the following support:

   • Full technical support using performance designated equipment, production crew and front of house staff
   • Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper one fold only originals. Both posters and programs must be submitted to Melissa Bontempo for copy approval. Posters are due no later than 4 weeks prior to the concert. Programs are due no later than 2 weeks prior. Please see the publicity process as detailed on the department website for more information.

   Students are responsible for:

   • Program copy and poster design and all copy costs if not black and white
   • Any costs associated with costumes, sets, props or equipment needed beyond the theatre’s inventory
   • Obtaining lighting designers and stage managers for your project. The production staff will assist you with identifying these people
   • All sound source materials
   • Arranging video documentation (beyond the 1 night documentation that the department provides)

2. Projects may be presented in an Alternate Space and will receive the following support:

   • 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 Melissa Bontempo for copy approval. Posters are due no later than 4 weeks prior to the concert. Programs are due no later than 2 weeks prior. Please see the publicity process as detailed on the department website for more information.

   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
   • All costs associated with technical equipment, costumes, sets and props
   • Securing all production crew and front of house crew. The production staff will assist you with identifying these people
   • All sound source materials
   • Arranging video documentation

Note: The department will not supply any in-house equipment for performances in alternate spaces.

Lecture-Demonstration Guidelines:

Some graduate projects culminate in a lecture-demonstration rather than in a performance.

• They will be held either in a studio or other space. In either case, they will receive minimal technical support, contingent upon discussion with the production manager
• They can be no longer than 30-45 minutes duration, followed by a 10-15 minute Question & Answer period
• The content of the presentation should consist of a summary of the student's investigation and findings
Photocopying of posters and programs (8-1/2 x 11 or 8-1/2 x 14 white paper, **one fold only originals**) will be provided by the department.

Students are responsible for program copy and graphics for poster (must be approved by Jane) and distribution of posters.

Students are responsible for obtaining any production crew required to help with the presentation. The production staff will assist you with identifying these people.

All students projecting a lecture-demonstration will turn in a production questionnaire and request for venue with their project proposal and discuss their needs with the production manager prior to approval of the proposal and assignment of the project committee.

**MFA Project Documentation**

The primary exit requirement for MFA student is a final project, demonstrating a synthesis of craft, artistic vision and conceptual rigor, as well as professional competence in the specific area of creative research. The comprehensive examination essays reflect the candidate's in-depth thinking about the project, including critical analysis and evaluation. Projects are further documented through a format such as videotape, website, CD, or DVD. The required project documentation for the department typically includes the visual documentation plus the 3rd question, but students may also include the 2nd question, if desired. All project documentation must be submitted to the Graduate Program Coordinator as soon as possible after the oral defense but no later than the last day of regularly scheduled classes in the semester in which the project is produced.
Final Year Schedule for MFA Candidates

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

- her or his project committee to review and finalize the project process and to schedule project showings as needed (determined by the committee), and

- the Production Manager and the Project Committee Chair to plan and develop 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 his or her advisor and project committee.

Applications to Graduate:
Due by deadline established by the Graduate School.

Called the "Application to Graduate - Master's Degree", this form is available on the Graduate School website or at the Graduate School office. It must be submitted to the Graduate School no later than the third Friday of the semester in which graduation is expected. Signatures from three parties are required: the graduate candidate, his or her project committee chair, and the Graduate Studies Committee Chair.

Follow-up Meeting Guidelines:
Within two weeks after the project presentation, the student initiates a meeting with his/her committee to discuss the completed graduate project.

Third Exam and Project Documentation:
The candidate has four weeks to complete the third comprehensive exam question. This question, which serves as part of the project documentation, must be completed satisfactorily before the oral defense. Please consult the graduate calendar for established deadlines. Project documentation must be turned into the Graduate Program Coordinator as soon as possible after the oral defense but no later than the last day of regularly scheduled classes in the semester in which the project is produced.

Oral Defense Examination Guidelines:
A one and a half-hour meeting between the student and his/her committee, after completion of the project and third written Comprehensive Examination question and before the Examination Report Form deadline, is required. The student prepares a 10-minute summary of the project, which is followed by discussion.

Examination Report Form (generated by the Graduate School to the student's committee chair). Due on the date established by the Graduate School. The Examination Report Form must be signed by committee members and returned to the Graduate School only after all requirements for the degree have been met and the project documentation has been received.

*An End-of-Semester Option allows for a delay of this deadline date, but only with the unanimous approval of the project committee. This option extends the Examination Report Form due as established and 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 apply to graduate in the following semester and, in order to meet the continuous enrollment provision of the university, must then be registered for a minimum of three units of graduate credit.
THE PHD IN DANCE STUDIES

The PhD program requires a total of 80 units of graduate credit, at least 50 of which must be earned beyond the Masters degree. Of the total 80 MA and PhD units, 20 units of the core courses are required. A minimum of 22 additional units must be taken within the department. PhD candidates must take at least 8 units outside the department to support their independent lines of research. Students may elect to declare graduate minors in other disciplines to support their work.

For the PhD candidate, critical, analytical, and theoretical studies emerge from courses in history, theory, criticism, documentation, and the analysis of movement and are grounded in the individual student’s awareness of and experience in physical practice. The successful PhD candidate 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 sampling of recent dissertations in Dance Studies from our program gestures toward the range and interplay of areas of study:

subject areas: institutional ethnography, dance pedagogy, epistemology

subject areas: dance history, Women's History

subject areas: dance history, ballet pedagogy
Master's requirement (minimum): 30 units
“Direct Enroll” students, entering with a Bachelor’s degree only, must earn 30 graduate semester units, including 2 units of D 7998, and successfully complete two comprehensive examination questions to qualify for transfer to the PhD program.

Core Requirements:
20 semester units beyond the Master’s degree:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>6801</td>
<td>Seminar I</td>
<td>2</td>
</tr>
<tr>
<td>6802</td>
<td>Seminar II</td>
<td>2</td>
</tr>
<tr>
<td>7902</td>
<td>History/Theory/Literature: Analysis of Movement</td>
<td>4</td>
</tr>
<tr>
<td>8900</td>
<td>Theories and Methods</td>
<td>4</td>
</tr>
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</table>

Select ONE of the following HTL courses:

<table>
<thead>
<tr>
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<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>7901</td>
<td>History/Theory/Literature: Choreography</td>
<td>4</td>
</tr>
<tr>
<td>7902</td>
<td>History/Theory/Literature: Analysis of Movement</td>
<td>4</td>
</tr>
<tr>
<td>7903</td>
<td>History/Theory/Literature: Criticism</td>
<td>4</td>
</tr>
</tbody>
</table>

Select ONE of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>7406</td>
<td>Theories of the Body</td>
<td>4</td>
</tr>
<tr>
<td>7408</td>
<td>Bodies on the Line</td>
<td>4</td>
</tr>
</tbody>
</table>

Elective Courses at the 6000 level or above in Dance (minimum): 14 units
Elective courses exclude units earned for Independent Study, Research: Special Topics, Candidacy Exams and the Dissertation.

Independent Research Courses: Independent Study, Research: Special Topics, Candidacy Exams, Dissertation and/or other graduate coursework inside or outside of the unit (minimum) 8 units

Courses outside of the Unit (minimum): 8 units
(Selected in consultation with advisor)

Total: 80 units

Additional Courses in Dance (Select from the following list of courses):
16 units minimum

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>7215</td>
<td>Emerging Research Methodologies</td>
<td>2-3</td>
</tr>
<tr>
<td>7304</td>
<td>Dance Dynamics</td>
<td>3</td>
</tr>
<tr>
<td>7390</td>
<td>Analysis: Special Topics</td>
<td>1-3</td>
</tr>
<tr>
<td>7401</td>
<td>Aesthetics and Criticism</td>
<td>4</td>
</tr>
<tr>
<td>7402</td>
<td>Dance in a Time of Turbulence</td>
<td>4</td>
</tr>
<tr>
<td>7403</td>
<td>Postmodernism 1</td>
<td>4</td>
</tr>
<tr>
<td>7404</td>
<td>Postmodernism 2</td>
<td>4</td>
</tr>
<tr>
<td>7405</td>
<td>Black Continuum in American Dance</td>
<td>2-3</td>
</tr>
<tr>
<td>7406</td>
<td>Theories of the Body</td>
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<td>Course Code</td>
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<tr>
<td>7407</td>
<td>Current Issues</td>
<td>2 units</td>
</tr>
<tr>
<td>7408</td>
<td>Bodies on the Line</td>
<td>4 units</td>
</tr>
<tr>
<td>7409</td>
<td>Ethnographies of Dance and Performance</td>
<td>4 units</td>
</tr>
<tr>
<td>7490</td>
<td>History/Theory/Literature: Special Topics</td>
<td>1-4 units</td>
</tr>
<tr>
<td>7690</td>
<td>Production/Technology: Special Topics</td>
<td>1-3 units</td>
</tr>
<tr>
<td>8193</td>
<td>Ph.D. Independent Study</td>
<td>1-3 units</td>
</tr>
<tr>
<td>8990</td>
<td>Research: Special Topics</td>
<td>1-4 units</td>
</tr>
<tr>
<td>8998</td>
<td>Candidacy Exams</td>
<td>3-6 units</td>
</tr>
<tr>
<td>8999</td>
<td>Dissertation</td>
<td>1-10 units</td>
</tr>
</tbody>
</table>

**Competency:**

Competency is demonstrated in one of the following areas and must be demonstrated before the student advances for the candidacy exams:

1. in a foreign language (a translation test administered in the language department)
2. in Labanotation through achieving elementary and intermediate certification in Labanotation through the Dance Notation Bureau
3. in Laban Movement Analysis through demonstration of sufficient expertise as determined by the Department, or by completion of a certificate program (CMA or IMS).

**Candidacy Exams**

The Ohio State University Graduate School does not impose a standard format for candidacy exams. The Candidacy Examination will begin at the time deemed appropriate by the student’s Advisory Committee and the Department of Dance Graduate Studies Committee and no later than two semesters or one semester and a summer session before graduation. Procedures for the written and oral portions are determined by the Graduate Studies Committee.

Candidacy Exams in the Department of Dance require the student to demonstrate the ability to do research in their area of primary specialization as well as in two or three secondary areas of specialization, and to express the findings of that research in a successful manner. The exams enrich and support the student’s dissertation objectives, and anticipate the focus of that work.

**Committee Selection**

• Toward the conclusion of coursework, the student identifies a chair/advisor who is willing to chair her or his committee, and works in concert with the advisor to identify potential committee members.

• The student makes contact with the desired members to confirm their interest in serving, and an advisory committee of (at least) four people is formed; this committee may or may not prove to be the same as the dissertation committee.

**Formulating the Proposal**

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

• The student sends the finished proposal to all committee members.
Convening the Committee

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

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

The Writing Period

• The student is given ten weeks to answer the questions, composing individual answers of approximately 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 format of responses should be decided in consult with the committee members.)

• The committee is permitted a minimum of four weeks to read the responses.

The Oral Defense

• A two-hour period for the oral defense will ideally be scheduled before the end of the semester in which the exams are administered. The student arranges a date and location for the defense in consultation with the committee chair. Note: as per Graduate School regulations, the student must complete and file the Notification of Doctoral Examination form to the Graduate School no later than two weeks prior to the exam.

• Committee members query and discuss the student’s work. Following the discussion period, the student is dismissed so that the committee can deliberate. If the work is considered unanimously acceptable, the student advances to candidacy and begins the dissertation prospectus (see below). 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 “Result of the Candidacy Examination” VII.7 in The Graduate School Handbook 2012/13, p. 23-4.

The dissertation prospectus is approved only after candidacy exams are passed.

Proposals for Candidacy Exams—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. A brief description of the proposed exam 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.)
b. The name of the individual faculty member who will serve on the exam committee and direct the area

c. 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?

d. A reading list prepared in conjunction with the individual faculty member

**Dance Studies Candidacy Area Reading List**

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


**Edited Volumes:**


Desmond, Jane, ed. *Dancing Desires*. Desmond, Jane C., ed. *Dancing Desires: Choreographing Sexualities*


The 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 Exams. The structure will be determined by the topic and methodology most appropriate for the individual dissertation. The list of common elements below should serve as a guide for developing your prospectus.

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

Please also consult the Graduate School’s Guidelines for Dissertations, located on their website, www.gradsch.ohio-state.edu, under “Forms, Guidelines and Publications.”

General Guidelines

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 defense, and has two goals:

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

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

It is the candidate’s task to assemble a document that answers these questions. The prospectus should demonstrate that the necessary preliminary work on the project has been accomplished, that its constituent elements have been identified and thought through, and that there is a solid plan for fulfilling the aims of the project.
Process:
Developing a successful prospectus takes time! It is not something that can be thrown together in a few days; it typically takes several weeks or months. The candidate should work closely with her/his advisors 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 their approval of the final document. A formal, full-committee defense may also be scheduled at the discretion of the advisor.

Sections of the Prospectus

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

I. Introduction:
Compose this section not with your advisor in mind, since s/he already knows this, but 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.

II. 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?)

III. 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 thesis into a book.

IV. 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).

V. Method:

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

VI. 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.

VII. 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:

1) each chapter must substantially advance the larger argument of the dissertation
2) 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?)

VIII: Expected Contribution:

Make clear what you hope this project will do: eg. 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?

IX. Timeline and Plan of Work:

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

X. Bibliography:

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

It is often useful to divide your bibliography into relevant subject headings (eg. 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.

XI. Other Supporting Materials:

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

GRADUATE STUDENT FUNDING
Graduate Associate Positions in the Department of Dance

The Department of Dance offers a limited number of Graduate Associate positions each year. Appointments are made on a one-year basis and may be extended for a second or third year of the program if work is satisfactory. Positions may be available for teaching in the elective program, working in publicity and newsletter production, and assisting in the History, Criticism, Notation and Production areas. Other positions include assisting in public relations and productions related events, faculty research projects, department blog, and assisting the Chairperson in development and university activities.

While some graduate students enter with a fellowship award for one or more years, it is anticipated that PhD candidates will receive some kind of graduate associate appointment during their tenure as students. These assignments can vary from assisting in several dance history, theory and writing courses offered as part of the university’s general education curriculum to teaching non-majors in the department’s robust studio elective curriculum. The teaching appointments are mentored and monitored by the faculty. All PhD candidates who are offered Graduate Teaching Associate positions will be required to attend the Department of Dance’s annual Teaching Associate Orientation and TA workshop prior to the start of the academic year; students are also encouraged to participate in selected sessions of the UCAT orientation sessions offered before the start of the Fall semester.

Graduate Teaching Appointments

Contingent on department budget, PhD students may receive up to a maximum of five years of departmental funding. This policy holds true even if an individual student passes the candidacy exams before the three-year period is over. Exceptions to this three-year funding policy are the following:

1. If the student leaves to take employment before the three-year period is up.
2. If the student receives a University or external fellowship to support his/her studies.

Financial Aid

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/Residency/Procedures.asp). In addition to applying for a Graduate Associate position through the department, 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. Duties and pay/benefits are the same as for a GA. Students who believe they may be eligible for work-study must fill out a FAFSA form: http://www.fafsa.ed.gov, due by 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. The Graduate School Admission Application under the subheading Financial Aid gives you an opportunity to check these options. The Graduate School Website is available here: http://www.gradsch.ohio-state.edu/. In addition, applicants are urged to seek non-university sources of funding.

**Graduate Associate Positions in the Department of Dance**

The Department of Dance offers a limited number of Graduate Associate positions each year. Appointments are made on a one-year basis and may be extended for a second or third year of the program if work is satisfactory. Positions may be available for teaching in the elective program, working in publicity and newsletter production, and assisting in the History, Criticism, Analysis and Production areas. Other positions include assisting in public relations and productions related events, faculty research projects, department blog, and assisting the Chairperson in development and university activities.

Current interested students must complete the department GA application by the designated deadline each year for the following academic year, and supply the Graduate Studies Committee with the information requested. Incoming students should submit the application with their department audition application. Indicate your GA preferences on the form. The Graduate Studies Committee works in conjunction with the department Executive Committee and Department Chair to make assignments.

1. **If you hold a GA or a fellowship awarded from the Graduate School during the first year**, you may receive a GA appointment for the second and third year, provided the funding levels for the Dance Department remain stable and your work is satisfactory. Submit the Graduate Associate Position Application to the Graduate Program Coordinator via the online form located on the department website.

2. **If you do not hold a GA during your first or second year**, and wish to be considered for the next year, fill out the Graduate Associate Position Application (available on the department website). Submit the Graduate Associate Position Application to the Graduate Program Coordinator via the online form, located on the department website.

**Dance in the Non-Major Program**

The Ohio State University offers an Elective Program for non-majors. Supervised opportunities for teaching in this program are available for Graduate Teaching Associates employed by the department and to other students as Directed Teaching experience.

The Elective Program in dance at The Ohio State University reflects 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.

The Elective Program offers 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.

The Elective Program offers classes in a variety of dance techniques and somatic practices. Other classes include yoga, improvisation, social dance forms, and world dance forms as teaching expertise allows. Classes meet two times a week for one and one-half hours and may be repeated up to twelve credits per level.
Summer Fee Authorization

Graduate Associates who have completed two consecutive semesters of employment in the department are entitled to summer fee authorization, which enables the student to take classes without fees during Summer. Students wishing to use this option should be aware of the following restrictions:

Registration for Summer Term using the Summer Fee Authorization must be for a minimum of 6 graduate units of credit.

Use of the Summer Fee Authorization is not possible following graduation

Graduate Associates who complete graduation requirements during Spring Semester and wish to enroll for additional course work during Summer may, with the permission of their project committees, choose Spring End-of-the-Semester graduation. This option delays official graduation until the end of Summer Term

Most graduate faculty members are not on duty during Summer Semester and are not available for advising and project committee work. It should also be noted that students holding Graduate Associate positions during the Summer Semester must be actively pursuing their degrees.

Students electing to take advantage of their Summer fee authorization must contact the Graduate Program Coordinator to make sure that their names are on a list of graduate students taking courses in the summer, and that their fees will be paid. For more information, see the Graduate Program Coordinator or the Graduate Studies Chair.

Continuous Enrollment Policy

Continuous enrollment post-candidacy is required of all students who were admitted to the Graduate School Autumn Quarter 2008 and after, or if a student admitted prior to Autumn Quarter 2008 does not enroll for two years. Enrollment of at least three graduate units per semester is required for every semester of a student's candidacy (summer session excluded) until graduation.

Funding for Projects/Research

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 their advisor at least one month before the application due date. There are two competitions, one in Autumn Semester (October 8, 2012) and the other in Spring Semester. Forms and guidelines are available through the Graduate School or online.

Advising Procedures

Communication between students and faculty in the Department of Dance is an important aspect of the learning process. During Graduate Orientation, you meet with your academic advisor to discuss your goals and plan an individualized program for the first year of graduate study.
Meet with your academic advisor at least once each semester to discuss and evaluate your program, class work and reconfirm the next semester's courses. In addition to these advising meetings, you are encouraged to meet with your course instructors to evaluate work and discuss progress. Each faculty member has office hours set aside for this purpose. If the hours conflict with your class schedule, ask that another time be arranged.

Upon approval of your graduate project proposal, the chair of your project committee also serves as your academic advisor. Your project committee is a resource for you as you work on your project. It is your responsibility to make your plans, rehearsal schedules, etc., known to them, to seek advice and to invite committee members to specific showings along the way. It is wise to request rehearsal space at a time when your committee members can attend.

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

In addition, please note that if you will be requesting letters of recommendation, you should give your advisor at least 2-3 weeks advance notice.

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

See your Academic Advisor to:

• Discuss your project plans, your successes and challenges, and any other concerns you may have
• Receive help determining your schedule during Pre-registration in the Dance Department. The schedule is recorded in your folder each semester
• Have independent projects approved following approval by the project advisor
• Obtain access to your Department of Dance Office File
• Petition to waive classes in the Department

See the Graduate Program Coordinator to:

• Register prior to the beginning of the semester for any Dance courses not accepted online. You may do this by sending an email to the Graduate 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 MFA first comprehensive examinations
• To receive information about Graduate School policies and requirements
• To turn in copies of all forms and requests sent to the Graduate School

Go to the Graduate School office to:

• Register for any University courses or Dance courses (after the beginning of the semester) not accepted online
• Officially add and drop any courses (see the online Schedule of Classes & Course Catalog for deadline and important dates: http://registrar.osu.edu/courses)
• Petition to change, waive, or substitute college or University requirements
• File "Application to Graduate" (in your graduating semester, according to deadlines established and posted on the Graduate School website)
• Submit dissertations, or notice of passing candidacy exams
Go to the Registrar to:

- Obtain access to official University records (e.g. transcripts)

Petitions

If you wish to make changes or substitutions within your major program you must have demonstrated previous ability or course work in the proposed area of substitution. After discussing with and receiving the signature of your advisor, petitions are submitted to the Graduate Studies Committee, with one exception:

- Submit petitions to change technique placement to the Technique Committee Chair. This committee makes the final decision about placement according to the student’s progression and exposure to the faculty’s range of movement practices.

To petition a required course change, waiver or substitution, speak with the appropriate faculty and fill out a Petition Form (on Department Website). State the rationale clearly. Take it to your advisor for his/her signature. Make a copy for the chair of the Graduate Studies Committee and place it in his/her mailbox in advance of the meeting during which you wish it to be considered. The Graduate Program Coordinator will notify you of the results of your petition.

Grades

A graduate student must maintain an average of B (3.00) or better in all graduate credit courses.

UNIVERSITY RESEARCH RESOURCES

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 18,800 square feet on four levels of Sullivant Hall. It houses over 106,000 cataloged volumes and over 30,000 LP recordings, and a growing collection of CDs and videotapes. The library subscribes to over 600 serial titles, including all the major dance magazines and journals. There are modern new facilities for individual and group viewing of library video materials. In addition, an A-V Center was opened in 1993 with state-of-the-art audio equipment available for listening and viewing tapes and sound tracks.

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.
FACILITIES AND RESOURCES

The Department of Dance is temporarily located in the “swing space” of Lincoln Tower, 5th Floor, south of the stadium on Cannon Drive. The departmental home, in Sullivant Hall at the corner of North High Street and 15th Avenue, is in the process of an exciting renovation, due for completion before the start of the 2013/14 academic year. An extensive collection of materials is housed in the Music and Dance Library located in the Science and Engineering Library on W. 18th Ave. 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 Pomerene 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 Festival 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 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:

Susan Van Pelt Petry, Chair
Faculty
Esther Baker-Tarpaga
Melanie Bales
Harmony Bench
Rodney Brown
Michael Kelly Bruce
David Covey
Melanye White Dixon
Meghan Durham-Wall
Karen Eliot
Candace Feck
Susan Hadley
Bebe Miller
Mitchell Rose
Valarie Williams (Associate Dean)
Norah Zuniga Shaw

Faculty Emeriti
Helen P. Alkire
Karen Bell
Vera J. Blaine
Odette Blum
Angelika Gerbes
John Giffin
Louise Guthman
Ann Lilly
Vera Maletic
Victoria Uris
Lucy Venable

Lecturers & Visiting Artists
Dale Beaver (Alexander Technique)
Susan Dromisky (ballet)
Ohad Fishof (contemporary)
Maria Glimcher (ballet)
Marden Ramos (ballet)
Olivier Tarpaga (West African)

Teaching Staff
Carrie Cox, Production Manager (production)
Mary McMullen, Costume Shop Supervisor (costumes)
Michael Wall, Sound Design Specialist (music)
Susan Chess, Music Supervisor (eurhythmics)

Administrative & Professional Staff
Melissa Bontempo, Digital Media Associate
Kate Hale, Graduate Program Coordinator
Jane Ledford Adkins, Assistant to the Chair/Fiscal Officer
Odemaris Irizarry, Undergraduate Program Coordinator

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