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INTRODUCTION

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. This Handbook also provides information on the requirements for two graduate programs: the Master of Fine Arts (MFA in Dance) and the Doctor of Philosophy (PhD in Dance Studies). Graduate students should become familiar with departmental operating policies, procedures, and opportunities as early as possible during their graduate studies.

This Handbook provides a wealth of information specific to students entering the OSU Department of Dance in 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 of Dance website www.dance.osu.edu and the Graduate School website (www.gradsch.osu.edu). It will be necessary to utilize the Department website throughout the graduate program in order to access a variety of resources, including the calendar, the departmental blog, departmental scholarship announcements and applications, upcoming conference listings, job openings, and a wide variety of other information. While the degree requirements of the graduate program will remain the same, the website will always contain the most current logistical 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. The Graduate School Handbook is an indispensable guide containing policies and practices that govern all graduate programs, graduate faculty, and graduate students at Ohio State. During your years of study in the Department of Dance, both the Dance Graduate Program Handbook in Dance and the Graduate School Handbook will be needed for frequent consultation. It is the student’s responsibility to monitor and meet all deadlines and be aware of procedures and guidelines contained in both of these handbooks.

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

As a graduate student in Dance, you have departmental resources available for questions and assistance about the graduate program in Dance and its requirements, such as the Academic Program Coordinator, Graduate Studies Committee Chair, and the Graduate Student Representative on the Dance GSC. The Graduate School is your college-level resource available for questions and assistance for university requirements. The Council of Graduate Students also provides university-level opportunities for resources and leadership, including being a delegate from the Dance graduate program on the council.
Please ask questions! Being proactive and inquiring is the mark of a successful student!

Specific departmental contacts are listed in the appendices of this Handbook.

You are also welcome to contact the Graduate School at:
247 University Hall, 230 North Oval Mall
Telephone: 614-292-6031
Fax: 614-292-3656
Website: www.gradsch.osu.edu

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

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

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

GSC Responsibilities

1. Sets policies and procedures for:
   • Graduate programs, MFA and PhD, in the Department of Dance
   • Cognate programs on MFA and PhD levels

2. Evaluates and determines curricula:
   • Course offerings in department and related programs
   • MFA and PhD requirements within the Department

3. Provides guidance on:
   • Final 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 Dance Graduate Program 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 during the academic year. All minutes are distributed to the Department faculty and staff.

Graduate Student Representation

Graduate students have representation on selected standing and ad hoc committees of the Department. If you are interested in being a Dance Graduate Student Representative (GSR), see the GSR on the GSC. 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 GSC 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 GSR.
Graduate students may also consider representing the Dance graduate program as a delegate on the Council of Graduate Students, “the official branch of student government that represents every graduate student at the main and branch campuses,” working towards “continual improvement of the graduate student experience at the Ohio State University.”

**STRUCTURE OF GRADUATE STUDIES IN THE DEPARTMENT OF DANCE**

The graduate program in Dance affords students opportunities to study and to conduct research through the synthesis of three major areas: creative activity, theoretical inquiry and 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.

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 PhD level, the program of study emphasizes courses in the history, theory and literature of dance, with abundant opportunities to enrich these departmental offerings with other courses from within and outside of the department.

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

Also, all graduate students are required to reserve the dates of the graduate program auditions/interviews every January to assist Department staff and faculty in requested capacities. See the Department website under Toolkit > Internal Calendar for specific dates.

*The MFA in Dance*

The MFA is a three-year program that requires a minimum of 60 credits 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 graduate credits, at least 50 of which must be earned beyond the master’s degree. It is a full-time degree; no part-time students may be enrolled in the doctoral program until the candidacy examination is successfully passed. Direct-enroll students, who enter with only a bachelor’s degree, will be reviewed after completion of 30 graduate credits 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.
GRADUATE DATES AND DEADLINES FOR MFAs ENTERING 2013

Consult the Department website under Toolkit > Internal Calendar for any updates to this information.

YEAR ONE: AUTUMN 2013
- Enroll in 6801 Graduate Seminar I

YEAR ONE: SPRING 2014
- Enroll in 6802 Graduate Seminar II
- April 18, 2014: Comprehensive Examination Question #1 distributed by the Academic Program Coordinator, due August 13, 2014

YEAR ONE: SUMMER 2014 (May Session and June/July Session)
- Develop responses to Comprehensive Examination Question #1
- Possible summer courses (see Summer Enrollment in the appendices)

YEAR TWO: AUTUMN 2014
- Enroll in 6301 Analysis
- You will be enrolled in 7998 MFA Comprehensive Examination under your contact advisor by the Academic Program Coordinator for your submission of the Comprehensive Examination Question #1
- August 13, 2014: Comprehensive Examination Question #1 responses due to the Academic Program Coordinator
- August 14-15, 2014: Attend Department of Dance TA Workshop (required attendance to at least two during the program)
- September 15, 2014: Submit one-page project proposal statement to the Academic Program Coordinator for distribution to all faculty members
- October 13, 2014: Submit revised one-page project proposal statement, including suggested committee members, to the Academic Program Coordinator
- November: MFA committees announced
- November 24, 2014: 1st full (five-page) MFA project proposal due to committee

YEAR TWO: SPRING 2015
- January: convene committee to discuss proposed project
- January: preliminary production meeting to discuss MFA project schedule with production faculty/staff and committee chair
- March 2, 2015: approved MFA project proposal with bibliography submitted to Academic Program Coordinator and committee members
- March 23-April 6, 2015: consult with committee to formulate Comprehensive Examination Question #2
• **April 25, 2015**: Comprehensive Examination Question #2 distributed by Academic Program Coordinator, due August 20, 2015

**YEAR TWO: SUMMER 2015 (May Session and June/July Session)**
- Develop responses to Comprehensive Examination Question #2
- Possible summer courses (see Summer Enrollment in the appendices)

**YEAR THREE: AUTUMN 2015**
- You will be enrolled in 7998 *MFA Comprehensive Examination* under your committee chair by the Academic Program Coordinator for your submission of the Comprehensive Examination Question #2
- **August 13-14, 2015**: Attend Department of Dance TA Workshop (required attendance to at least two during program)
- **August 20, 2015**: Comprehensive Exam Question #2 responses due to Academic Program Coordinator
- Enroll in 7600 *Production Seminar* in semester when producing
- Submit Application to Graduate to the Academic Program Coordinator in the semester you are defending your project
  - You will be enrolled in 7998 *MFA Comprehensive Examination* under your advisor by the Academic Program Coordinator in semester you are defending your project
  - Comprehensive Examination Question #3 distributed, as scheduled with committee and copied to the Academic Program Coordinator (typically within two weeks of project presentation)
  - Comprehensive Examination Question #3 completed, as scheduled with committee (four weeks after question is given)
  - Oral Examination of MFA Project, as scheduled with committee (two to four weeks after Comprehensive Examination Question #3 response given to committee and prior to published deadline for the Master’s Examination Report form)
  - Submit committee-approved Comprehensive Examination Question #3 and final project documentation to the Academic Program Coordinator by the published deadline for the Master’s Examination Report form

**YEAR THREE: SPRING 2016**
- Submit Application to Graduate to the Academic Program Coordinator in the semester you are defending your project
  - You will be enrolled in 7998 *MFA Comprehensive Examination* under your advisor by the Academic Program Coordinator in semester you are defending your project
  - Comprehensive Examination Question #3 distributed, as scheduled with committee and copied to the Academic Program Coordinator (typically within two weeks of project presentation)
  - Comprehensive Examination Question #3 completed, as scheduled with committee (four weeks after question is given)
  - Oral Examination of MFA Project, as scheduled with committee (two to four weeks after Comprehensive Examination Question #3 response given to committee and prior to published deadline for the Master’s Examination Report form)
  - Submit committee-approved Comprehensive Examination Question #3 and final project documentation to the Academic Program Coordinator by the published deadline for the Master’s Examination Report form
MFA CORE READING LIST FOR THE CLASS ENTERING 2013

The MFA Core Reading List consists of texts that are foundational to the discipline, providing essential context for dance as a creative and scholarly endeavor. This list also serves as a required resource for the Comprehensive Examination Questions #1 and #2. Students writing their first comprehensive exam question should refer to a minimum of five texts from this list in formulating their answers. Committee chairs and other faculty members may recommend additional books, articles or audio-visual materials in preparation for the second comprehensive examination question, and students are further expected to develop individualized lists pertaining to their research interests. Many of the selections on this list appear on bibliographies for a variety of Department courses.


**Edited Volumes**


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 written Comprehensive Examination accompanying the project includes a thorough analysis and evaluation of the investigation through which the project was realized; an oral examination completes the final step in the faculty review process. Visual and written documentation of the project must be submitted at the conclusion of MFA studies to the Academic Program Coordinator to be housed in the Music/Dance Library.

The MFA 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 committee chair.

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
- Equivalent of undergraduate dance history coursework (*students lacking this must complete DANCE 3411 or 3412: History/Theory/Literature I or II*).

**Course Substitutions**

Substitutions for required courses are petitioned to the committee chair and to the GSC (see Petitions).

**MFA PROGRAM GUIDE 2013**

| Overall Program Requirements: 60 credits |
|-----------------------------------------|---|
| **Graduate Seminar I and II** (6801 and 6802) | 4 credits |
| **Analysis I** (6301) | 2 credits |
| Movement Practice | 12-24 credits |
| Creative Process | 12 credits |
| History Theory Literature (HTL) | 6-8 credits |
| Electives | 14 credits |
| MFA Project | 10-20 credits |
**Movement Practice: 12-24 credits**

Movement practice classes may be taken for 1-3 credits 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

5100 ....................... Alternate Movement Practice ............................ 1-3*
5101 ....................... Contemporary - Autumn ................................. 1-3
5102 ....................... Contemporary - Spring ................................... 1-3
5111 ....................... Ballet - Autumn ............................................. 1-3
5112 ....................... Ballet - Spring ............................................. 1-3
5105 ....................... Contemporary Practice – Autumn ..................... 1-3
5106 ....................... Contemporary Practice – Spring ....................... 1-3
5115 ....................... Ballet Practice – Autumn .................................... 1-3
5116 ....................... Ballet Practice – Spring .................................... 1-3
5171 / 2  ................. Pilates Mat I / II ................................................. 1-2
5173 / 4  ................. Pilates Reformer I / II ........................................ 1-2
5175 ....................... Yoga .................................................................. 1-2
5176 ....................... Bartenieff Fundamentals ................................... 1-2
5177 ....................... Alexander Technique ........................................ 1-2
5178 ....................... Floor Work ........................................................ 1-2
5190 ....................... Movement Practice: Special Topics ............... 1-3*
5191 ....................... Eurhythmics ..................................................... 1-3

* Please complete the Movement Practice Permission form if necessary

**Creative Process: 12 credits**

To be completed in the first two years of the program.

5200 ....................... Concert Workshop ......................................... 1-3
5211 ....................... Dance Film I .................................................... 2-3
5212 ....................... Dance Film II .................................................... 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
6205 ....................... Dance Theatre Choreography & Performance .... 2-3
6290 ....................... Movement Practice: Special Topics ............... 1-3*
7215 ....................... New Ground ..................................................... 2-3

**History/Theory/Literature: 6-8 credits**

Prerequisite: If graduate students have not completed a bachelor’s degree in dance, they must take one of the two required undergraduate dance history courses (3411 and 3412) in addition to fulfilling the MFA Dance History Theory Literature (HTL) requirement.

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

**Electives: 14 credits**  
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 graduate credits are required outside the Department.

**Education:**
7500 ....................... Directed Teaching MFA or PhD ...................... 1-3  
7590 ....................... Education: Special Topics .......................... 1-3  

**Production/ Technology:**
5211 ....................... Dance Film I ...................................................... 1-3  
5212 ....................... Dance Film II ..................................................... 1-3  
5601 ....................... Production: Practicum ...................................... 1-3  
5602 ....................... Lighting: Practicum ........................................... 1-3  
5603 ....................... Costume: Practicum .......................................... 1-3  
5611 ....................... Technology: Practicum ..................................... 1-3  
5614 ....................... Sound Design for Dance ................................... 1-3  
5615 ....................... Costume Design for Dance .................................. 1-3  
7690 ....................... Prod/Tech: Special Topics ................................ 1-3  

**Graduate Repertory:**
6700 ....................... Repertory (1-5 credits) ...................................... 1-3  
6701 ....................... Performance ..................................................... 1-3  
6702 ....................... Performance Techniques ...................................... 2-3  
6790 ....................... Special Topics in Repertory/Performance........... 1-3  

**Elective Seminar Workshops (for work in EMMA / ACCAD):**
6803 ....................... Interdisciplinary Seminar ................................ 1-3  
6804 ....................... Interdisciplinary Workshop ................................ 1-3  
6805 ....................... Interdisciplinary Practicum ......................... 1-3  

**Research and Creative Activity/MFA Project: 10-20 credits**
6189 ....................... Field Experience ........................................ 1-3*  
6193 ....................... Independent Study MFA .................................. 1-3*  
6990 ....................... Research: Special Topics ................................ 1-4  
7600 ....................... Production: MFA Project ................................ 1-2^  
7900 ....................... Dance Studies: Theories & Methods .............. 4  
7901 ....................... HTL Choreography ........................................... 4  
7902 ....................... HTL Analysis of Movement ......................... 4
Petitions

If you wish to make changes or substitutions within your 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 contact advisor/committee chair and stating your rationale clearly, petitions are submitted to the Academic Program Coordinator for consideration by the GSC. The Academic Program Coordinator will notify you of the results of your petition.

Other MFA Program Requirements:

- Full-time enrollment in the MFA program (the program is designed as a three-year course of study; the university stipulates that it must be completed within seven years).
- The successful completion with a minimum cumulative grade point average of 3.0 of 60 graduate credits, consisting of core requirements and related courses.
- Successful completion of the three-part written comprehensive examination (see Comprehensive Exams).
- The completion and showing of a substantial final project 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 visual or written format presented to the Department of Dance for the Music/Dance Library.
- A successful oral examination including a discussion and defense of the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the project.
STUDIO-CENTERED AREA DESCRIPTIONS

**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.

**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.

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 COMPREHENSIVE EXAMINATIONS

A comprehensive examination is a University requirement for all non-thesis master’s programs.

The MFA in Dance comprehensive examination consists of three questions: the first is composed by the GSC; the second and third by the student’s project committee. In responding to these questions, students demonstrate broad knowledge of history, theory and practices in dance, and discuss specific issues within the field as they are related to selected areas of investigation. Following the presentation of the project, MFA 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 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 enrollment or as soon as possible.

Students 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 Question #1 and #2 Rubrics). 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 responses must be in MLA format.

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

MFA students must successfully complete each 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.
Comprehensive Examination Question #1

Format: Written by the GSC and administered by the Academic Program Coordinator, who distributes the question and receives the responses.

Dates: Determined by the GSC and posted on the Department website. Students read and write over the summer between the first and second year of study. The Academic Program Coordinator will enroll the student in 7998 MFA Comprehensive Examination under the contact advisor.

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

Evaluation: A blind review process with readers drawn from the faculty.

Scoring: If two readers find any component of a student’s examination unsatisfactory, s/he is allowed a single rewrite; in the case of a tie, the Academic Program Coordinator will ask a third reader 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 GSC, and the student may be dismissed from the program.

Comprehensive Examination Question #2

Format: written by the student’s committee in consultation with the student and administered by the Academic Program Coordinator, who distributes the question and receives the response.

Dates: Determined by the GSC and posted on the Department website. Students read and write over the summer between the second and third year of study. The Academic Program Coordinator will enroll the student in 7998 MFA Comprehensive Examination under the committee chair.

Components: The student will discuss specific issues within the field as related to her/his selected area/s of investigation; should be 10-15 pages in length, exclusive of the bibliographic section.

Evaluation: These questions are determined and assessed by the student’s committee.

Scoring: Should the committee find the examination unsatisfactory, one rewrite may be permitted, at the discretion of the committee. In the case of a tie within the committee, the Academic Program Coordinator will select a third reader. Should the rewrite not produce a passing grade, the matter will be brought to the GSC, and the student may be dismissed from the program.
Comprehensive Examination Question #3

Format: written by the student’s project committee in consultation with the student and administered by the Academic Program Coordinator, who distributes the question and receives the response.

Dates: Determined by the student’s Project Committee following the project showing. The candidate has four (4) weeks to complete. Question #3 must be given as soon as possible following the production of the MFA project, but must be completed so as to allow the committee to read the question prior to the oral examination and in observance of the published Graduate School deadlines for the Master’s Examination Report form.

Components: The student will summarize, analyze and critically evaluate her/his final project and the process through which it was realized. Answers should be 20-25 pages in length, exclusive of the bibliographic section.

Evaluation: These questions are determined and assessed by the student’s committee.

Scoring: Should the committee find the examination unsatisfactory, one rewrite may be permitted, at the discretion of the committee.

MFA ORAL EXAMINATION GUIDELINES

Upon successful production of their projects, comprehensive examinations and project documentation, MFA candidates undergo an oral examination 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 committee is provided a minimum of two weeks to read the student’s response to the Comprehensive Examination Question #3. 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 examination 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 the Master’s Examination Report form deadline published by the Graduate School. The Master’s Examination Report form is distributed from the Graduate School to the Academic Program Coordinator, who will deliver it to the committee chair once the oral examination date has been determined by the student and committee. The oral portion of the master’s examination must take place during announced university business hours, Monday through Friday, on the Columbus campus. See the Graduate School Handbook section VI for more details about the master’s examination.

The student prepares a 10-minute summary of the project, which is followed by discussion. 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 examination of the student, and the synthesis of craft, artistic vision and conceptual rigor as
demonstrated in the project. The oral examination may include, but is not restricted to the following issues:

- Discussion of the ideas guiding the project
- Discussion of the student's artistic processes and choices in relation to 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.

At the end of the oral examination, the Master's Examination Report Form must be signed by the committee members. The student must bring the Report form to the Academic Program Coordinator, who will make a copy for the student’s file and then take the original to the Graduate School only after all requirements for the degree have been met and the project documentation has been received.

**MFA COMPREHENSIVE EXAMINATION QUESTION #1 RUBRIC**

Revised April 2013. Satisfactory is 83+ points.

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<td>I. MLA Style</td>
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<td>(10)</td>
<td>Paper demonstrates understanding and correct application of MLA style</td>
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| II. Ability to state, clearly define and develop an answer, which pertains to a premise |   |
| (15) | Thoughtful and well-researched responses integrate a minimum of 5 sources from the MFA core reading list; demonstrates knowledge of pertinent readings and other resources. |
| (10) | Opening remarks lay out premise and methodology; conclusion draws upon and references core ideas without repeating. |
| (10) | Writer’s voice is situated within points of view from sources. |

| III. Ability to bring breadth of knowledge to the question; ability to integrate and apply information |   |
| (5) | Dance is placed in a larger context. Examples are well integrated, whether from a critical, historical or theoretical viewpoint. |
| (15) | Using 3 works from the list of viewings provided, choreography and performance are described and analyzed in light of question; movement descriptions and specific exemplars are used to support argument |
| (5) | All subjects of the question are treated in a balanced fashion. |

| IV. 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 cited resources; follows MLA style |
**MFA COMPREHENSIVE EXAMINATION QUESTION #2 RUBRIC**

Revised April 2013. Satisfactory is 83+ points.

I. **MLA Style**

| (10) | Paper demonstrates understanding and correct application of MLA style |

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

| (15) | Thoughtful and well-researched response demonstrates familiarity with relevant sources from the MFA core reading list; additionally demonstrates knowledge of other sources particular to the area of investigation. |
| (10) | Opening remarks lay out premise and methodology; conclusion draws upon and references core ideas without repeating. |
| (10) | Writer’s voice is situated within points of view from sources. |

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

| (5) | Dance is placed in a larger context. Examples are well integrated, whether from a critical, historical or theoretical viewpoint. |
| (15) | Appropriate creative works (choreography, performance, film, digital display, etc.) are described and analyzed in light of question; specific exemplars are carefully researched and well-chosen to support argument |
| (5) | All subjects of the question are treated in a balanced fashion. |

IV. **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 cites sources appropriately following MLA style. |
MFA PROJECT COMMITTEES AND PROJECT PROPOSALS

Project Committees

MFA students are required by the Graduate School to have a committee composed of two OSU graduate faculty members, including the committee chair, who works in concert with a supporting committee member. Normally both faculty members are in the Department of Dance, unless approved in discussion with the GSC. Occasionally, a third member is added as a resource person; usually this is someone outside the university or it can be an OSU graduate faculty member in another unit. The GSC finalizes committee membership by the published date in the beginning 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 the second year of study. On the published date (see Deadlines), a one-page MFA project proposal is due to the Academic Program Coordinator to distribute to all faculty members. All faculty will give responses and suggestions to the Academic Program Coordinator to return to students. Utilizing this faculty feedback, the student will submit a revised project statement on or before the published deadline along with a suggestion of two or more possible project committee chairs and two or more possible project committee members to the Academic 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 distributed by the Academic Program Coordinator. Early in Spring Semester, there will be a meeting with the 2nd year MFA cohort, production staff, and committee chairs to strategize who, what and where; 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 committee is the responsibility of the student. Students should contact the individual faculty members about their availability; all faculty have ample service and research obligations in addition to teaching assignments, and students are well-advised to allow adequate time to schedule meeting times that are convenient for all parties involved.

The full, approved project proposal must be submitted to the Academic Program Coordinator along with the signed MFA Project Approval Form for the student's by the published deadline. The student's committee then oversees all stages of the graduate project (the project, the related comprehensive examination questions, and the oral examination and project documentation following production 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 GSC for review. If the GSC does not approve the proposal, the student may be dismissed from the program.
Project Proposals

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

I. Title page (see sample on department website)

II. Description of Proposed Project. In five or fewer double-spaced pages, not 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.

III. Production Questionnaire (sample on department website): completed copy submitted with the proposal to the Academic Program Coordinator who will distribute to the Production Manager

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

Trouble Shooting Project Proposals

1. Project write-ups (through 1998) and project documentation (1999 and beyond) of MFA alumni are housed in the Music/Dance Library. Ask at the main desk for assistance in accessing these documents.

2. In developing 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 that 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 614-688-5865 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. See the Graduate Funding information in the appendices.

**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" and “Department of Dance” 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 three or four 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 GSC. This is due to implications for staffing, use of facility, and fairness to other students and project chairs.

A preliminary Production Questionnaire is provided to begin the planning of your concert, and must be submitted with your project proposal to the Academic Program Coordinator, who will distribute to the Production Manager. The graduate concert year will be scheduled and planned in a meeting early in Spring Semester with all 2nd year MFAs, project chairs, and production staff. The specific dates for all projects (in house or otherwise) will be determined by the production staff, in consultation with the Department Chair and GSC.

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

All students presenting work must enroll for 7600 Production: MFA Project, in the semester in which they produce.

Project Resources

Projects 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 the Media Coordinator for copy approval. Posters are due no later than four (4) weeks prior to the concert. Programs are due no later than two (2) weeks prior. Please see the publicity process as detailed on the department website for more information
- One night of video documentation

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 one night documentation provided by the Department
Projects may be presented in an alternate space with approval 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 the Media Coordinator for copy approval. Posters are due no later than four (4) weeks prior to the concert. Programs are due no later than two (2) weeks prior. Please see the publicity process as detailed on the department website 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 and Answer period.
- The content of the presentation should consist of a summary of the student's investigation and findings.
- Photocopying of posters and programs (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 the Media Coordinator) 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 degree requirement for the MFA student is a final project, demonstrating a synthesis of craft, artistic vision and conceptual rigor, as well as professional competence in the specific area of creative research. The Comprehensive Examination responses reflect the candidate's in-depth thinking about the project, including critical analysis and evaluation. Projects are further documented through a visual documentation.

While Vimeo and website links are welcome to be submitted, static documentation is required. Project documentation may include a video or data DVD, website link (with page content also exported to PDF), or other written documentation.

When appropriate, please also submit a high resolution .mov file of the raw or edited footage to the Media Program Coordinator so it can be made available to other project participants. See the final page of the Dance Film Tech Guide for instructions. The file can be found on the Dance website under Toolkit > Technology Resources > Reference.

All project documentation must be submitted to the Academic Program Coordinator as soon as possible after the oral examination but no later than published deadline for the Master’s Examination Report form. Your project documentation will be housed in the Music/Dance Library.

FINAL YEAR TIMELINE FOR MFA CANDIDATES

Application to Graduate

The Application to Graduate - Master's Degree form is available on the Graduate School website. It must be submitted to the Graduate School no later than the published deadline of the semester in which graduation is expected. Signatures from three parties are required: the graduate candidate, his or her committee chair, and the GSC Chair. Please submit the Application to Graduate to the Academic Program Coordinator ONE WEEK PRIOR to the Graduate School deadline to allow time for auditing your record and obtaining the GSC Chair signature.

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 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 committee.
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 (this is NOT the oral examination).

Comprehensive Examination Question #3 and Project Documentation

The candidate has four weeks to complete the comprehensive examination question #3. This question, which serves as part of the project documentation, must be completed satisfactorily before the oral examination. Please consult the graduate calendar for established deadlines. All project documentation must be submitted to the Academic Program Coordinator as soon as possible after the oral examination but no later than published deadline for the Master’s Examination Report form.

Oral 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 resubmit the Application to Graduate form in the following semester and be registered for a minimum of three credits of graduate credit (unless employed as a GA or Fellow).
The Doctoral Program in Dance Studies

GRADUATE DATES AND DEADLINES FOR PhDS ENTERING 2013

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 2013
- Enroll in 6801 Grad Seminar I
- Enroll in possible HTL core course
- Possible work on language requirement

YEAR ONE: SPRING 2014
- Enroll in 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
- April 18, 2014: Direct Enroll PhD 1st Comprehensive Exam Question distributed via email by the Academic Program Coordinator; at advisor’s discretion, students may also receive their second questions in conjunction with 1st exam; due August 13, 2014

YEAR ONE: SUMMER 2014 (May Session and June/July Session)
- Possible summer courses, including language requirement
- Develop responses to Comprehensive Exams

YEAR TWO: AUTUMN 2014
- August 13, 2014: Direct Enroll PhD 1st Comprehensive Exam responses due via email to the Academic Program Coordinator; note that for “direct enroll” PhD students, 2nd exam deadline is governed by advisor
- August 14-15, 2014: Attend Department of Dance TA Workshop (required attendance to at least two during program)
- Enroll in D 7902 History/Theory/Literature of Movement Analysis
- Optional: enroll in D 6301 Grad Analysis
- Begin forming committee

YEAR TWO: SPRING 2015
- Enroll in possible Body core course
- Enroll in 8900 Theories and Methods
- Finalize committee
- Define Candidacy Exam areas
- Submit Exam Proposal
YEAR TWO: SUMMER 2015 (May Session and June/July Session)
- Possible summer courses, including language requirement
- Read for exams

YEAR THREE: AUTUMN 2015
Read for exams

YEAR THREE: SPRING 2016
Written and Oral Doctoral Candidacy Exams

YEAR THREE: SUMMER 2016 (May Session and June/July Session)
- Develop prospectus
- Begin Dissertation Research

YEAR FOUR: AUTUMN 2016
Dissertation Research and Writing

YEAR FOUR: SPRING 2017
Dissertation Research and Writing

YEAR FOUR: SUMMER 2017
Dissertation Research and Writing

YEAR FIVE: AUTUMN 2017
Dissertation Research and Writing

YEAR FIVE: SPRING 2018
- Submit Application to Graduate Form according to guidelines established and published by the Graduate School
- Conclude Dissertation Research and Writing
- Defend and File Dissertation
PHD CANDIDACY AREA READING LIST FOR THE CLASS ENTERING 2013

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


**Edited Volumes:**


STRUCTURE AND CURRICULUM OF THE PHD IN DANCE STUDIES

The PhD program requires a total of 80 credits of graduate credit, at least 50 of which must be earned beyond the master’s degree. Of the total 80 credits, 20 credits of the core courses are required. A minimum of 22 additional credits must be taken within the department. PhD students must take at least eight (8) credits outside the department to support their independent lines of research. Students may elect to declare graduate minors in other disciplines to support their work and use toward the eight credits outside the department.

For the PhD student, 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 student will focus on scholarly inquiry into these areas, and will complete a written dissertation that matches the standards of excellence established by other high-quality PhD programs at OSU.

The following 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
# PhD Program Guide 2013

## Master's Requirement (Minimum) 30 Credits

“Direct Enroll” students, entering with a Bachelor’s degree only, must earn 30 graduate semester credits, including 2 credits of 7998, and successfully complete two comprehensive examination questions to qualify for continuation to the PhD program.

## Core Requirements Beyond the Master’s Degree 20 Credits

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>6801</td>
<td>Seminar I</td>
<td>2</td>
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<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>
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Select ONE of the following HTL courses:

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<tr>
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<td>History/Theory/Literature: Choreography</td>
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</tr>
<tr>
<td>7902</td>
<td>History/Theory/Literature: Analysis of Movement</td>
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<tr>
<td>7903</td>
<td>History/Theory/Literature: Criticism</td>
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Select ONE of the following:

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<tr>
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<td>Theories of the Body</td>
<td>4</td>
</tr>
<tr>
<td>7408</td>
<td>Bodies on the Line</td>
<td>4</td>
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</tbody>
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## Elective Courses at the 6000 Level or Above in Dance (Minimum) 14 Credits

Elective courses exclude credits earned for Independent Study, Research: Special Topics, Candidacy Exams and the Dissertation.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
<td>7215</td>
<td>Emerging Research Methodologies</td>
<td>2-3</td>
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<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: Writing About Dance</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 in Dance I</td>
<td>4</td>
</tr>
<tr>
<td>7404</td>
<td>Postmodernism in Dance II</td>
<td>4</td>
</tr>
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<td>7405</td>
<td>Black Continuum in American Dance</td>
<td>2-3</td>
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<tr>
<td>7406</td>
<td>Theories of the Body</td>
<td>4</td>
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<td>7407</td>
<td>Current Issues</td>
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<td>Bodies on the Line</td>
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<td>7409</td>
<td>Ethnographies of Dance and Performance</td>
<td>4</td>
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<td>7490</td>
<td>History/Theory/Literature: Special Topics</td>
<td>1-4</td>
</tr>
<tr>
<td>7690</td>
<td>Production/Technology: Special Topics</td>
<td>1-3</td>
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</table>

## Independent Research Courses (Minimum) 8 Credits

Independent Study, Research: Special Topics, Candidacy Exams, Dissertation and/or other graduate coursework inside or outside of the unit

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
<td>8193</td>
<td>Ph.D. Independent Study</td>
<td>1-3</td>
</tr>
<tr>
<td>8990</td>
<td>Research: Special Topics</td>
<td>1-4</td>
</tr>
<tr>
<td>8998</td>
<td>Candidacy Exams</td>
<td>3-6</td>
</tr>
<tr>
<td>8999</td>
<td>Dissertation</td>
<td>1-10</td>
</tr>
</tbody>
</table>
* Please use the Independent Study Plan and Permission form

Courses outside of the Unit (minimum) .............................................................. 8 credits
Selected in consultation with advisor

Total ................................ ................................................................................................ 80 credits

**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).

**Petitions**

If you wish to make changes or substitutions within your 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 contact advisor/committee chair and stating your rationale clearly, petitions are submitted to the Academic Program Coordinator for consideration by the GSC. The Academic Program Coordinator will notify you of the results of your petition.

**ADMISSION TO THE PHD IN DANCE STUDIES**

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 credits of graduate credit, including the two core Graduate Seminars I and II (6801 and 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 GSC, 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 and 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 Comprehensive Examination Question #1 along with the First Year MFA candidates.
5. At the successful completion of the Comprehensive Examination, students will confer with their advisors to write a Comprehensive Examination Question #2 to be turned in and graded in an agreed-upon timeframe. The student in consultation with the advisor writes the Comprehensive Examination Question #2. The purpose of this exam is to promote deeper study in the general area of the student’s research interest. 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. Upon successful completion of the Comprehensive Examination, 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:
- The direct enroll student should consider taking courses outside the department that may support his/her general area of research.
- If the student has not attained competency in a foreign language, s/he should do so.
- The student should begin to take some of the Core Requirements for the Ph.D. program when possible and as appropriate.

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 committee and the Dance GSC 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 GSC in accordance with the Graduate School Handbook.

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 an OSU graduate faculty member in Dance who is willing to chair her or his committee, and works in concert with that committee
chair to identify potential committee members. The Graduate School requires four OSU graduate faculty on doctoral candidacy committees and three OSU graduate faculty on doctoral dissertation committees.

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

**Formulating the Proposal**

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

Once the proposal is reviewed and approved by each committee member, the student submits the signed *Dance Candidacy Proposal* form to the Academic Program Coordinator and emails the finished proposal to all committee members and the Academic Program Coordinator for the student’s file.

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

1. A brief *preliminary* description of the dissertation topic (1-2 pages)
2. One committee member oversees the general Dance Studies area (please see reading list).
3. A description of each of the three specialized reading areas (1-2 pages devoted to each area), please include:
   a. 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 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

**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
PhD Program

If the preliminary proposal is viewed as unsatisfactory, recommendations are made and a date may be set for a new meeting.

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

**The Written Portion**

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 style guide format of responses should be decided in consultation with the committee members. The student should also submit

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

**The Oral Portion**

A two-hour period for the oral portion of the candidacy examination will ideally be scheduled before the end of the semester in which the exams are administered. The student arranges a date and location for the defense in consultation with the committee chair. The Graduate School requires that the student must complete and file the **Notification of Doctoral Examination** form to the Graduate School (with a copy to the Academic Program Coordinator) no later than two weeks prior to the oral portion of the exam. Ideally, this form should be submitted prior to the beginning of the written portion of the exam.

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

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

**Continuous Enrollment Policy**

Continuous enrollment post-candidacy is required of all graduate students who were admitted to the Graduate School Autumn 2008 and after, or if a student admitted prior to Autumn Quarter 2008 does not enroll for two years and is reactivated after 2008. Enrollment of at least three graduate credits per semester is required for every semester of a student's candidacy (summer excluded) until graduation. See the Graduate School Handbook for more details about this policy.
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 examination. The structure will be determined by the topic and methodology most appropriate for the individual dissertation. The list of common elements below should serve as a guide for developing your prospectus.

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

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

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 committee during this period.

Length

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

All committee members should read the prospectus and signal their approval of the final document. A formal, full-committee meeting may also be scheduled at the discretion of the committee chair. The **Dance Dissertation Prospectus form** should be signed by the committee members and submitted to the Academic Program Coordinator and the final prospectus should be emailed to the committee and the Academic Program Coordinator.

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

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

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 dissertation into a publishable 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?
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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: e.g. answer a specific question, provide a new way of understanding your material, speak more broadly to a core issue in your field. What is innovative/original about the proposed approach and/or its methodology? What is the significance of its expected outcomes?

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's a problem; if the key work is spread across various languages and you do not read one of them, that is also a problem.

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

XI. Other Supporting Materials
Include any illustrations, film footage, performances or other supporting materials that will be a part of your prospectus.
Appendix: Funding

Graduate Funding Policies in Dance

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

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

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

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

Other Funding Sources

Unfortunately, all qualified graduate students cannot be financially supported by either the university or the department. In order to qualify for in-state tuition, Ohio residency status requires a student to have physically resided in the state of Ohio for the entire 12-month period prior to full-time enrollment (see http://registrar.osu.edu/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. Students who believe they may be eligible for work-study must fill out a FAFSA form: [http://www.fafsa.ed.gov](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/](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 (GA) positions each year. Current and incoming students must complete the **GA Planning Application** by the designated deadline for the following academic year. The GSC works in conjunction with the Department Chair to make assignments. More information about GA positions, procedures, and information can be found in the *Department of Dance Graduate Associate Guidelines*.

**Funding for Projects/Research and Travel**

Students proposing substantial projects that involve considerable expense may be eligible for an **Alumni Grant for Graduate Research and Scholarship (AGGRS)**. Potential applicants should discuss the advisability of applying with the committee chair at least one month before the application due date. There are two competitions, one in Autumn Semester and the other in Spring Semester. Forms and guidelines are available on the Graduate School website under **Current Students > Career Development**.

The **Council of Graduate Students** also has competitions listed on their website under Funding and also hosts the Hayes Research Form annually.

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

Department-level opportunities are available on the Department website under **Toolkit > Student Resources > Scholarships, Grants, and Funding**, including the Semester Funding Initiative.
Appendix: Enrollment Information

Summer Enrollment

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

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

Elective Program for Undergraduates in the Department of Dance

The Ohio State University offers an Elective Program for Dance Minors, Dance Majors, and the university community. Supervised opportunities for teaching in this program are available for Graduate Associates employed by the Department and to other students as Directed Teaching experience by enrolling in DANCE 7500.

The Elective Program 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.

Please use the Independent Study Plan and Permission form and contact the Academic Program Coordinator to enroll in 7500 Directed Teaching.
Appendix: Advising Procedures

Communication between students and faculty in the Department of Dance is an important aspect of the learning process. There are two phases of faculty advising for MFA and PhD students: a contact advisor during your first year and a committee chair during your second and subsequent year(s).

First, during graduate orientation, you meet with your contact advisor to discuss your goals and plan an individualized program for the first year of graduate study. Meet with your contact 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 in consideration of the faculty member’s teaching, service, and research duties.

Upon approval of your graduate project/candidacy proposal, your committee chair also serves as your academic advisor. Your 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 committee and let them get to know you. Everyone is busy, but there is always time for discussion. Take advantage of the opportunity for interchange.

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

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

**See your Contact Advisor or Committee Chair to:**
- Discuss your project plans, your successes and challenges, and any other concerns you may have
- Request advise about coursework selections in the Department of Dance and outside the Department

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

**Appendix: 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.

**Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI)**

The Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI) houses the Mime, Dance, and Movement Collection. Many TRI collections have materials in dance, mime, and movement. In the Mime, Dance, and Movement Collection TRI holds the records of the Association of Theatre Movement Educators which promotes the highest possible standards for theatre movement training and the application of those standards to educational and professional theatre; materials relating to the Dalcroze School of Music and the Dalcroze Society of America; the papers of John Colman a strong proponent of Dalcroze methods; the Dance Notation Bureau Collection including original Labanotated scores, teaching materials, moving and still images, newsletters, and collections of Helen Priest Rogers, Carl Wolz, Richard Holden, and Albrecht Knust; Sandra L. Hughes' collection documenting her work as
director, choreographer, performer, and playwright; the McCaghy collection of exotic dance from burlesque to clubs; the Marcel Marceau Collection containing videotape of teaching sessions, interviews, performances, and motion capture data of signature pieces; the Bebe Miller collection documenting her career as a modern dance choreographer; performance photographs taken by Robert Slusser during the 1950s of Kurt Jooss' *The Green Table* (Frankfurt, 1950-1952), Martha Graham’s *Antigone* and other dance works.

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

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

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**Appendix: Department of Dance**

**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.

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
Appendix

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

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

For specific contact information, see the Department website www.dance.osu.edu under About-People and Graduate-Graduate Student Listing. This listing is as of 19 August 2013.

Department Chair.............................................. Susan Van Pelt Petry

2013-2014 Graduate Studies Committee
   GSC Chair ............................................. M. Candace Feck
   Melanye Dixon
   Karen Eliot, PhD
   Beryl (Bebe) Miller
   Graduate Student Representative........ Ani Javian

Administrative & Professional Staff
   Academic Program Coordinator ............. Amy Schmidt
   HR/Fiscal Associate ............................. Elaine Smith
   External Relations Coordinator ............. Dorene “Dori” Jenks
   Media Coordinator ............................... Melissa Bontempo

Teaching Staff
   Costume Shop Supervisor .................. Lindsay Simon
   Music Supervisor ............................... Susan Chess
   Production Manager .......................... Carrie Cox
   Sound Design Specialist ................. Elijah Palnik

Faculty
   Melanie Bales
   Harmony Bench
   Rodney Brown
   Michael Kelly Bruce
   David Covey
   Melanye White Dixon
   Karen Eliot
   M. Candace Feck
   Susan Hadley
   Beryl “Bebe” Miller
   Mitchell Rose
   Susan Van Pelt Petry
   Valerie 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
   Sheila Marion
   Victoria Uris
   Lucy Venable