

# DEPARTMENT OF DANCE

## Graduate Program Handbook

for students entering

# 2015-

# 2016

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



**THE OHIO STATE UNIVERSITY**

COLLEGE OF ARTS AND SCIENCES



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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 2015, 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](http://www.dance.osu.edu) and the Graduate School website ([www.gradsch.osu.edu](http://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 Internal Calendar, the Department 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 Representatives (MFA and PhD) on the Dance GSC. The Graduate School is your college-level resource available for questions and assistance for university requirements. The [Council of Graduate Students](#) also provides university-level opportunities for resources and leadership, including being a delegate from the Dance graduate program on the council.

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

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

You are also welcome to contact the Graduate School at:

247 University Hall, 230 North Oval Mall

Telephone: 614-292-6031

Fax: 614-292-3656

Website: [www.gradsch.osu.edu](http://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.

Sincerely,

Members of the Graduate Studies Committee

Department of Dance

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## Section I - 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.

### **I.1 - 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.

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

**Doctor of Philosophy.** At the core of the PhD experience are courses in the history, theory and literature of the discipline. Doctoral students focus 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 guest or visiting scholars and artists.

These educational opportunities provide students with substantial knowledge about the field and a vision of their relationship to the profession. The nature of this broad curricular commitment requires a faculty with diverse academic, professional, and research credentials, as well as frequent visiting faculty appointments to provide for a regular infusion of ideas and influences from the current dance scene and the broader world of the performing arts.

## **I.2 - 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).

## **I.3 - Service**

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

- [Society of Dance History Scholars](#) (SDHS),
- [Congress on Research in Dance](#) (CORD),
- [International Council of Kinetography Laban](#) (ICKL),
- [National Association of Schools of Dance](#) (NASD),
- [American College Dance Association](#) (ACDA),
- [Dance Notation Bureau](#) (DNB),
- [National Dance Education Organization](#) (NDEO),
- [American Dance Guild](#) (ADG),
- [International Association of Blacks in Dance](#) (IADB),
- [Society for Dance Research](#) (SDR),
- [Performance Studies International](#) (PSI),

- [International Guild of Musicians in Dance](#),
- [Popular Culture Association/American Culture Association](#) (PCACA),
- [Laban/Bartenieff Institute of Movement Studies](#) (LIMS),
- [Language of Dance Center USA](#) (LODC), and
- [Motus Humanus](#).

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

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

## **Section II - THE DEPARTMENT OF DANCE GRADUATE PROGRAM**

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

### **II.1 - GSC Responsibilities**

1. Sets policies and procedures for:
  - Graduate programs, MFA and PhD, in the Department of Dance
  - Cognate programs on MFA and PhD levels
2. Evaluates and determines curricula:
  - Course offerings in Department and related programs
  - MFA and PhD requirements within the Department
3. Provides guidance on:
  - Final 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:
  - Oversees and plans auditions and interviews
  - Evaluates Graduate Associate applicants by audition and/or interview
  - Makes final selection of graduate students
  - Recommends Graduate Associates to Chair and Fellows to the Graduate School

The Committee meets regularly during the academic year. All minutes are distributed to the Department faculty and staff.

### **II.2 - 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, see the current Grad Reps on the GSC. Both MFA and PhD students are welcome and desired to

serve as the Grad Reps. Any graduate student is welcome to attend meetings with the Grad Reps.

The Grad Reps are nominated by the Committee and appointed by the Department Chair as a service position. They serve as the official liaisons, conveying student concerns to the GSC and relaying important information from the Committee to the graduate cohort. The GSC is open to discussing the questions and concerns of the Grad Reps on behalf of the graduate cohort, though the final decisions rest with the faculty.

The Grad Reps attend most GSC meetings and meetings with the Department Chair and BFA class representatives. Grad Reps, in conjunction with the BFA class representatives, coordinate the end of semester Informances on behalf of the Department Chair and administrative staff. The Grad Reps are charged with coordinating the student volunteers for the annual Graduate Audition.

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.”

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

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

### **III.1 - 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.

### **III.2 - The PhD in Dance Studies**

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.

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.

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

**Direct-Enroll Doctoral Students.** Direct-Enroll doctoral students, who enter with only a bachelor's degree, are additionally required to successfully complete a Comprehensive Examination after completion of 30 graduate credits, which is typically at the end of their first year of course work. The Direct-Enroll doctoral student Comprehensive Examination is typically the same as the MFA Comprehensive Examination Question #1; this Examination is administered along with the general Qualifying Examination.

## **Section IV - ADDITIONAL PROGRAM RESPONSIBILITIES**

### **IV.1 - Attendance Policy**

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

Additional policies apply to Graduate Associates, who are employees and are subject to policies and procedures stated in the *Department of Dance Graduate Associate Handbook*.

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

### **IV.2 – Department Academic Probation Policy**

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

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

The Department of Dance also adheres to the *Graduate School Handbook* for overall academic progress as described in Section 5, available online at <http://gradsch.osu.edu/graduate-school-handbook1.html>.

### **IV.3 - Reading Lists**

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

#### **IV.4 - Audition Assistance**

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

#### **IV.5 - Professional Goals**

These criteria prepare students for professional work and boost a student's application for various fellowships. Please note that, in addition to the Department of Dance Semester Funding Initiative (SFI), there are a number of College and University funding sources for graduate students seeking to attend or present at conferences. Several funding sources are geared toward project or research completion; the MFA is considered a terminal degree thus these students are eligible to apply for such funding. Doctoral students need to be aware of pre- or post-candidacy eligibility for some awards.

##### **Professional Goals for the MFA Students**

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

##### **Professional Goals for PhD Students**

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

## Section V - THE MASTER OF FINE ARTS IN DANCE

### V.1 - Graduate Dates and Deadlines for MFAs Entering 2015

- Consult the Department website under Toolkit > Internal Calendar for any updates to this information.
- Consult the OSU Academic Calendar on the Registrar's website at <http://registrar.osu.edu/staff/bigcal.asp>.

#### **Year One: Autumn 2015**

- Enroll in 6801 *Graduate Seminar I*
- Enroll in 6301 *Graduate Analysis*

#### **Year One: Spring 2016**

- April 25, 2016 (last day of Spring classes): Comprehensive Examination Question #1 distributed by the Academic Program Coordinator, due August 7, 2016 (two weeks before first day of Autumn classes)

#### **Year One: Summer 2016 (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 2016**

- 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 (unless you request Summer enrollment)
- August 7, 2016 (two weeks before first day of Autumn classes): Comprehensive Examination Question #1 responses due to the Academic Program Coordinator
- August 18-19, 2016 (Thursday/Friday before the first day of Autumn classes): Attend Department of Dance TA Workshop (required attendance to at least two during the program)
- August 22, 2016 (Monday before the first day of Autumn classes): Attend Department of Dance opening meetings and meet with faculty/staff for advising/questions
- September 14, 2016: Submit one-page project proposal statement to the Academic Program Coordinator for distribution to all faculty members
- October 12, 2016: Submit revised one-page project proposal statement, including suggested committee members, to the Academic Program Coordinator
- November: MFA committees announced
- November 25, 2016: 1<sup>st</sup> full (five-page) MFA project proposal due to committee

#### **Year Two: Spring 2017**

- Enroll in 6802 *Graduate Seminar II*
- January: convene committee to discuss proposed project
- January: preliminary production meeting to discuss MFA project schedule with production faculty/staff and committee chair

- February: (approximately two weeks prior to Graduate School AGGRS grant proposal): approved MFA project proposal with bibliography submitted to Academic Program Coordinator and committee members
- March-April: consult with committee to formulate Comprehensive Examination Question #2
- April 24, 2017: Comprehensive Examination Question #2 distributed by Academic Program Coordinator, due September 5, 2016 (end of Labor Day holiday)

### **Year Two: Summer 2017 (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 2017**

- 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 (unless you request Summer enrollment)
- August 17-18, 2017 (Thursday/Friday before the first day of Autumn classes): Attend Department of Dance TA Workshop (required attendance to at least two during the program)
- August 21, 2017 (Monday/Tuesday before the first day of Autumn classes): Attend Department of Dance opening meetings and meet with faculty/staff for advising/questions
- September 4, 2017 (end of Labor Day holiday): Comprehensive Examination Question #2 responses due to MFA Committee and Academic Program Coordinator
- Enroll in 7600 *Production Seminar* in semester when producing
- Enroll in 7999 *MFA Project* all terms you are actively in progress or production of your project
- Submit the online GradForm Application to Graduate in the semester you are defending your project
  - You will be enrolled in 7999 *MFA Project* under your advisor by the Academic Program Coordinator in semester you are writing and 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, allowing enough time for Oral Examination and revisions prior to the published deadline for the Master's Examination Report form)
  - 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 2018**

- Enroll in 7600 *Production Seminar* in semester when producing
- Enroll in 7999 *MFA Project* all terms you are actively in progress or production of your project
- Submit the online GradForm Application to Graduate in the semester you are defending your project

- You will be enrolled in 7999 *MFA Project* under your advisor by the Academic Program Coordinator in semester you are writing and 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, allowing enough time for Oral Examination and revisions prior to the published deadline for the Master's Examination Report form)
- 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

## **V.2 - MFA Core Reading List for the Class Entering 2015**

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 Examination 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.

Familiarity with the vast visual resources of the discipline is an ongoing necessity for maintaining literacy in the field. The [Music and Dance Library](#) at 18<sup>th</sup> Avenue Library houses an extensive collection of classic and contemporary works, and other important resources are listed on their homepage as well as on the Department website in the [Toolkit section](#). Among other considerations, students taking the Comprehensive Examination #1 will explicitly draw upon these archived and linked materials. Students will encounter a varied spectrum of filmed and video dance through coursework, but are urged to develop a regular viewing practice to become familiar with the ever-expanding visual archive.

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

### **Authored Books**

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

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

- Burrows, Jonathan. *A Choreographer's Handbook*. New York, Routledge, 2010.
- Croft, Clare. *Dancers as Diplomats: American Choreography in Cultural Exchange*. New York: Oxford University Press, 2015. Print.
- \*Foster, Susan. *Choreographing Empathy: Kinesthesia in Performance*. New York: Routledge, 2011. Print.
- \*---. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: University of California Press, 1986. Print.
- Garafola, Lynn. *Legacies of Twentieth-Century Dance*. Middletown: Wesleyan University Press, 2005. Print.
- Gottschild, Brenda Dixon. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave, 2003.
- \*Kowal, Rebekah. *How To Do Things With Dance: Performing Change in Postwar America*. Middletown: Wesleyan University Press, 2010. Print.
- \*Manning, Susan. *Modern Dance, Negro Dance Race in Motion*. Minneapolis: University of Minnesota P, 2004. Print.
- \*Morris, Gay. *A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960*. Middletown: Wesleyan University Press, 2006. Print.
- \*Novack, Cynthia. *Sharing the Dance: Contact Improvisation and American Culture*. Madison: University of Wisconsin Press, 1990. Print.
- Rethorst, Susan. *A Choreographic Mind: Autobodygraphical Writings*. Theatre Academy Helsinki.
- \*Siegel, Marcia. *The Shapes of Change: Images of American Dance*. Boston: Houghton Mifflin, 1979. Print.

### Edited Volumes

- \*Bales, Melanie and Karen Eliot, eds. *Dance on Its Own Terms: Histories and Methodologies*. New York: Oxford University Press, 2013. Print.
- \*Buckland, Theresa, ed. *Dancing from Past to Present: Nation, Culture, Identities*. Madison: University of Wisconsin Press, 2006. Print.
- \*Carter, Alexandra and Janet O'Shea, eds. *Routledge Dance Studies Reader*, 2nd ed. London and New York: Routledge, 2010. Print.
- Copeland, Roger and Marshall Cohen, eds. *What is Dance?: Readings in Theory and Criticism*. Oxford: Oxford University Press, 1983. Print.

\*Desmond, Jane, ed. *Dancing Desires: Choreographing Sexualities On and Off the Stage*. Madison: University of Wisconsin Press, 2001. Print.

\*Franco, Susanne and Marina Nordera, eds. *Dance Discourses: Keywords in Dance Research*. London: Routledge, 2007. Print.

Garafola, Lynn, ed. *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Middletown: Wesleyan University Press, 1997.

Jordan, Stephanie, ed. *Preservation Politics: Dance Revived, Reconstructed, Remade*. London: Dance Books, 2000. Print.

\*Lepecki, André, ed. *Dance*. Cambridge: MIT Press, 2012. Print.

Mitoma, Judy, ed. *Envisioning Dance on Film and Video*. New York: Routledge, 2002. CD-ROM and Print.

### **V.3 - 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*). This will be assessed by the contact advisor at the first meeting with the student prior to Autumn semester classes.

## **V.4 - MFA Program Guide 2015**

**Overall Program Requirements.** A total of a minimum of 60 credits must include at least 17 credits of Core Courses and at least 30 credits of Area Courses. Students may take additional Area Courses or Elective Courses (within Dance or additional external courses) to reach the required number of credits. Faculty and students should utilize the MFA Checklist as both a planning document and record of completed coursework. This document is created and audited by the Academic Program Coordinator and updated by any faculty who meets with a student to discuss coursework.

### **Core Courses.**

1. Graduate Seminar I and II (6801 and 6802) .....4 credits
2. Analysis I (6301) .....2 credits
3. Production: MFA Project (7600)..... 1 credit
4. MFA Comprehensive Examination (for #1 and #2) .....2 credits
5. MFA Project (includes Comprehensive Examination #3) .....5 credits minimum
6. External course .....3 credits minimum

### **Area Courses.**

1. Movement Practice: 12-24 credits. Movement practice classes may be taken for 1-3 credits per semester. Typical credits include two-credit classes that meet three days per week, and one-credit classes that meet two days per week.

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

\* Please complete the Alternative Movement Practice Permission form.

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

5121	Improvisation	1-3
5200	Concert Workshop	1
5211	Dance Film I	3
5212	Dance Film II	3

5213	Intermedia	3
5214	Interdisciplinary Connections	2-3
5601	Production: Practicum	1-3**
5602	Lighting: Practicum, Autumn and Spring	1-3
5603	Costume: Practicum	1-3**
5611	Technology: Practicum	1-3**
5614	Sound Design for Dance, Autumn	1-3
5615	Costume Design for Dance, Spring	1-3
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	2-3
6290	Composition: Special Topics	1-3
6803	Interdisciplinary Seminar	1-3
6804	Interdisciplinary Workshop	1-3
6805	Interdisciplinary Practicum	1-3
7215	Emerging Research Methodologies	1-3
7304	Dance Dynamics	3

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

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
7901	HTL Choreography	4
7902	HTL Analysis of Movement	4
7903	HTL Criticism	4

4. Electives: 13-17 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. Students interested in creative work with technology or design and directing or text-based work are encouraged to enroll in courses offered in ACCAD and Theatre.

6189	Field Experience	1-3*
6193	Independent Study MFA	1-5*

7500 .....	Directed Teaching MFA or PhD .....	1-3*
7590 .....	Education: Special Topics .....	1-3
6700 .....	Repertory (Faculty/Visiting works) .....	1-3**
6701 .....	Performance (Graduate works).....	1-3**
6702 .....	Performance Techniques .....	2-3
6790 .....	Special Topics in Rep/Performance.....	1-3**
6990 .....	Research: Special Topics .....	1-4
7900 .....	Dance Studies: Theories & Methods .....	4
7999 .....	MFA Project (beyond minimum in Core).1-10	
7690 .....	Production/Technology: Special Topics..	1-3

\* Please use the Independent Study Plan and Permission form

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

### **V.5 – Course Petitions**

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

### **V.6 - Other MFA Program Requirements**

1. 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).
2. The successful completion with a minimum cumulative grade point average of 3.0 of 60 graduate credits, consisting of core requirements and related courses.
3. Successful completion of the three-part written Comprehensive Examination (see Section V.8-13).
4. 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.
5. Documentation of the project through an appropriate visual or written format presented to the Department of Dance Academic Program Coordinator for the Music/Dance Library.
6. A successful Oral Examination including a discussion and defense of the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the project.

### **V.7 - 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.

### **V.8 - 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 Comprehensive Examination Question #1, 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.

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

MFA students must successfully complete each 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.

### **V.9 - Comprehensive Examination Question #1**

**Format:** Written by the GSC and administered by the Academic Program Coordinator, who distributes the question on the last day of Spring classes and receives the responses after Autumn semester has begun. See Internal Calendar for specific dates.

**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 for the Autumn semester unless the student requests Summer enrollment.

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

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

**Scoring:** If two readers find any component of a student's examination response 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. The results for all examinations will not be released by the Academic Program Coordinator until all rewrites are complete.

### **V.10 - MFA Comprehensive Examination Question #1 Rubric**

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

#### **Writing**

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

**MLA Style**

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

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

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

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

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

**V.11- 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 on the last day of Spring classes and receives the response prior to the beginning of Autumn semester. See Internal Calendar for specific dates.

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 for the Autumn semester unless the student requests Summer enrollment.

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 over a three-week period.

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. The results for all examinations will not be released by the Academic Program Coordinator until all rewrites are complete.

### **V.12 - MFA Comprehensive Examination Question #2 Rubric**

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

#### **Writing**

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

#### **MLA Style**

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

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

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

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

_____ out of 5	Dance is placed in a larger context. Examples are well integrated, whether from a critical, historical or theoretical viewpoint: <i>writer demonstrates understanding of dance within its political, social or artistic world. The writer draws on sources that help to situate the topic within its context.</i>
_____ out of 10	Response demonstrates familiarity with relevant sources from the MFA core reading list; additionally demonstrates knowledge of other sources particular to the area of investigation.

out of 10	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
out of 5	All subjects of the question are treated in a balanced fashion: <i>writer treats all subjects with the same depth.</i>

### **V.13 - Comprehensive Examination Question #3**

**Format:** written by the student's project committee in consultation with the student. The committee chair distributes the question (copying the Academic Program Coordinator) and determines the deadline. The final approved response must be emailed to the Academic Program Coordinator before the published Graduate School deadlines for the Master's Examination Report form.

**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.

### **V.14 - 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 academic 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 via the Department of Dance Carmen

website. Faculty will give responses in Carmen for the students to review online and utilize the faculty feedback to submit a revised project statement in Carmen 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 for the Academic Program Coordinator to submit to the GSC for review.

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 2<sup>nd</sup> 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 #2 and #3, 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.

1. Title page including student name, project title, committee members, and date submitted.
2. Description of Proposed Project. In five or fewer double-spaced pages, not including references and/or bibliography, provide a description of your project that follows the following list of sections:
  - Hypotheses and/or Objectives.
  - Significance to the Field.
  - Methodology and Rationale (for the selected methodology). Briefly describe your role in the project and that of collaborators, if any.
  - Expected Outcomes: describe what you hope to gain through the project in terms of developing new knowledge and/or extending past expertise or experience.
  - Qualifications (for pursuing the project) (e.g., courses taken, previous experience, other).

- Timetable for Project (and explanation for how this timetable fits into your timetable for graduation.)
  - Selected Bibliography on the project topic(s), substantial. *A minimum of five essential entries must be annotated.*
3. Production Questionnaire (see Department website under Toolkit > Production and Publicity Resources): completed copy submitted with the proposal to the Academic Program Coordinator who will distribute to the Production Manager
  4. Production Project Budget and Timeline: a list of equipment needs, particular rehearsal space requirements, possible performance spaces, presentation dates, etc.

### **V.15 - 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.

### **V.16 - MFA Writing Guidelines**

1. Font size must be 12-point for project proposals and for Comprehensive Examinations.
2. Name usage – the first time a reference is made to a person, the full name is used. Thereafter, only the last name is used.

3. The text should have a formal tone and register (e.g. no contractions) but need not be constrained to the third person. It should not, however, read like a journal.
4. Acronyms should be spelled out the first time. If abbreviated thereafter, the abbreviation is indicated after the first mention. Example: 1st mention: The Ohio State University (OSU), Subsequently: OSU.
5. Entities such as "Autumn Semester" and "Department of Dance" should be capitalized.

### **V.17 - 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 2<sup>nd</sup> 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.

### **V.18 - Project Resources**

**Department Concert.** 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

**Alternate Concert.** 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.

### **V.19 - 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.

### **V.20 - 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.

### **V.21 - MFA Oral Examination Guidelines**

Upon successful production of project, 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 and the Academic Program Coordinator.

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 project committee through the GradForms website. The Oral 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 Comprehensive Examination Question #3 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 electronically signed by the committee members on the GradForms website. IT IS IMPORTANT THAT PROJECT DOCUMENTATION IS SUBMITTED TO THE ACADEMIC PROGRAM COORDINATOR PRIOR TO COMMENCEMENT.

## **V.22 - Final Year Timeline For MFA Candidates**

**Application to Graduate.** The Application to Graduate - Master's Degree online form is available on the GradForms website. It must be submitted to the Graduate School no later than the published deadline of the semester in which graduation is expected. Signatures from three parties are required: the graduate candidate, his or her committee chair, and the GSC Chair. Please schedule a time to meet with the Academic Program Coordinator ONE WEEK PRIOR to the Graduate School deadline to allow time for auditing the MFA Checklist and obtaining appropriate electronic signatures on the GradForms website. Students are responsible for checking signature status and reminding committee members to sign.

**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 regarding all meetings and examinations.

**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 prior to commencement.

**Oral Examination Guidelines.** A one and a half-hour meeting between the student and his/her committee, after completion of the project and Comprehensive Examination Question

#3 and before the Examination Report Form deadline, is required. The student prepares a 10-minute summary of the project, which is followed by discussion.

**Master's Examination Report Form.** The Examination Report Form must be signed by committee members and returned to the Graduate School on the GradForms website only after all requirements for the degree have been met.

**End-of-Semester Option.** This graduation option allows for a delay of this deadline date, *but only with the unanimous approval of the project committee*. This option extends the Master's Examination Report Form deadline as published by the Graduate School. If this option is taken, no further course enrollment is required. If these deadline dates are not met, the candidate must resubmit the Application to Graduate form in the following semester and be registered for a minimum of three credits of graduate credit (unless employed as a GA or Fellow).

## Section VI - THE DOCTORAL PROGRAM IN DANCE STUDIES

### VI.1 - Graduate Dates and Deadlines for PhDs Entering 2015

- Consult the Department website under Toolkit > Internal Calendar for any updates to this information.
- Consult the OSU Academic Calendar on the Registrar's website at <http://registrar.osu.edu/staff/bigcal.asp>.
- 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 2015**

- Enroll in 6801 *Grad Seminar I*
- Enroll in HTL core course
- Optional: enroll in 6301 *Grad Analysis*
- Possible work on language requirement

#### **Year One: Spring 2016**

- Enroll in 7900 *Theories and Methods*
- Enroll in one of the Body core courses
- Enroll in HTL core course
- Possible work on language requirement
- Begin identifying possible committee members
- April 25, 2016 (last day of Spring classes): Direct-Enroll doctoral students will receive Comprehensive Examination Question #1 and all 1<sup>st</sup> year doctoral students will receive the Qualifying Examination distributed by the Academic Program Coordinator, due August 7, 2016 (two weeks before first day of Autumn classes).

#### **Year One: Summer 2016 (May Session And June/July Session)**

- Possible summer courses, including language requirement
- Develop responses to Comprehensive/Qualifying Examinations

#### **Year Two: Autumn 2016**

- August 7, 2016 (two weeks before first day of Autumn classes): Comprehensive Examination Question #1 responses due to the Academic Program Coordinator
- August 18-19, 2016 (Thursday/Friday before the first day of Autumn classes): Attend Department of Dance TA Workshop (required attendance to at least two during the program)
- August 22, 2016 (Monday before the first day of Autumn classes): Attend Department of Dance opening meetings and meet with faculty/staff for advising/questions
- Enroll in HTL course(s)
- Begin forming committee

#### **Year Two: Spring 2017**

- Enroll in 6802 *Grad Seminar II*
- Enroll in possible Body/Theory core course

- Finalize committee
- Define Candidacy Examination areas
- Submit Candidacy Examination Proposal

**Year Two: Summer 2017 (May Session And June/July Session)**

- Possible summer courses, including language requirement
- Read for exams

**Year Three: Autumn 2017**

Read for exams

**Year Three: Spring 2018**

Written and Oral Portions of Candidacy Examination

**Year Three: Summer 2018 (May Session and June/July Session)**

- Develop prospectus
- Begin Dissertation Research

**Year Four: Autumn 2018 – Summer 2019**

Dissertation Research and Writing

**Year Five: Spring 2020**

- Submit Application to Graduate Form and Notification of Doctoral Draft/Final Oral Examination Form according to guidelines established and published by the Graduate School
- Conclude Dissertation Research and Writing
- Defend and File Dissertation

**VI.2 - PhD Candidacy Area Reading List For The Class Entering 2015**

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

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

**Authored Books**

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

- Albright, Ann Cooper. *Choreographing Difference: The Body And Identity in Contemporary Dance*. Middletown: Wesleyan University Press, 1997. Print.
- Banes, Sally. *Dancing Women: Female Bodies on Stage*. London and New York: Routledge, 1998. Print.
- Browning, Barbara. *Samba: Resistance in Motion*. Bloomington: Indiana University Press, 1995. Print.
- Burt, Ramsay. *Alien Bodies: Representations of Modernity, "Race," and Nation in Early Modern Dance*. London: Routledge, 1998. Print.
- Croft, Clare. *Dancers as Diplomats: American Choreography in Cultural Exchange*. New York: Oxford University Press, 2015. Print.
- Daly, Ann. *Done into Dance: Isadora Duncan in America*. Bloomington: Indiana University Press, 1995. Print.
- DeFrantz, Tommy. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. New York: Oxford University Press, 2004. Print.
- Dixon, Steve. *Digital Performance: a History of New Media in Theater, Dance, Performance Art, and Installation*. Cambridge: MIT, 2007. Print.
- Elswit, Kate. *Watching Weimar Dance*. New York: Oxford University Press, 2014. Print.
- Ezrahi, Christina. *Swans of the Kremlin: Ballet and Power in Soviet Russia*. Pittsburgh: University of Pittsburgh Press, 2012. Print.
- Foster, Susan. *Choreographing Empathy: Kinesthesia in Performance*. New York: Routledge, 2011. Print.
- . *Choreography & Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1998. Print.
- Franko, Mark. *Dancing Modernism/Performing Politics*. Bloomington: Indiana University Press, 1995. Print.
- Garafola, Lynn. *Diaghilev's Ballets Russes*. New York: Oxford University Press, 1989. Print.
- Gottschild, Brenda Dixon. *Digging the Africanist Presence: Dance and Other Contexts*. Westport: Greenwood, 1996. Print.
- Graff, Ellen. *Stepping Left: Dance and Politics in New York City, 1928-1942*. Durham: Duke University Press, 1997. Print.
- Hill, Constance Valis. *Tap Dancing America: A Cultural History*. New York: Oxford University Press, 2010. Print.

- Jackson, Naomi M. *Converging Movements: Modern Dance and Jewish Culture at the 92<sup>nd</sup> Street Y*. Hanover: Wesleyan University Press, 2000. Print.
- Jones, Susan. *Literature, Modernism and Dance*. New York: Oxford University Press, 2013. Print.
- Johnson, Mark. *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago: University of Chicago Press, 2007. Print.
- Kwan, SanSan. *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*. New York: Oxford University Press, 2013. Print.
- Laban, Rudolf, *Mastery of Movement*. London: MacDonald & Evans, 1960. Print.
- Lakoff, George and Mark Johnson. *Metaphors We Live By*. Chicago: University of Chicago Press, 1980. Print.
- Lepecki, Andre. *Exhausting Dance: Performance and the Politics of Movement*. New York and London: Routledge, 2006. Print.
- Levinson, André. *Andre Levinson on Dance: Writings from Paris in the Twenties*. Eds. Joan Acocella and Lynn Garafola. Hanover: Wesleyan University Press, 1991. Print.
- Loupe, Laurence and Sally Gardner. *Poetics of Contemporary Dance*. Alton, Hampshire: Dance Books, 2010. Print.
- Maletic, Vera. *Body, Space, Expression: the Development of Rudolf Laban's Movement and Dance Concepts*. Berlin and New York: Mouton de Gruyter, 1987. Print.
- Manning, Susan. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. Berkeley: University of California Press, 1993. Print.
- Martin, Randy. *Critical Moves: Dance Studies in Theory and Politics*. Durham: Duke University Press, 1998. Print.
- McCarren, Felicia M. *Dancing Machines: Choreographies of the Age of Mechanical Reproduction*. Stanford: Stanford University Press, 2003. Print.
- . *French Moves: the Cultural Politics of le Hip Hop*. New York: Oxford University Press, 2013. Print.
- O'Shea, Janet. *At Home in the World: Bharatanatyam on the Global Stage*. Middletown: Wesleyan University Press, 2007. Print.
- Rivera-Servera, Ramón. *Performing Queer Latinidad: Dance, Sexuality, Politics*. Ann Arbor: University of Michigan Press, 2012. Print.

Rossen, Rebecca. *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*. New York: Oxford University Press, 2014. Print.

Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*. Madison: University of Wisconsin Press, 2000. Print.

Savigliano, Marta. *Tango and the Political Economy of Passion*. Boulder: Westview, 1995. Print.

Scholl, Tim, *From Petipa to Balanchine: Classical Revival and the Modernization of Ballet*. New York: Routledge, 1994. Print.

---. *Sleeping Beauty, a Legend in Progress*. New Haven: Yale University Press, 2004. Print.

Shea Murphy, Jacqueline. *The People Have Never stopped Dancing: Native American Modern Dance Histories*. Minneapolis: University of Minnesota Press, 2007. Print.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham and London: Duke University Press, 2003. Print.

### **Edited Volumes**

Albright, Ann and David Gere, eds. *Taken by Surprise: A Dance Improvisation Reader*. Middletown: Wesleyan University Press, 2003. Print.

Cohen, Selma Jeanne, *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. 2nd ed. Hightstown: Princeton, 1992. Print.

DeFrantz, Thomas, ed. *Dancing Many Drums: Excavations in African American Dance History* (Studies in Dance History). Madison: University of Wisconsin Press, 2001. Print.

Garafola, Lynn, ed. *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Hanover: Wesleyan University Press, 1997. Print.

Jackson, Naomi and Toni Shapiro-Phim, eds. *Dance, Human Rights, and Social Justice: Dignity in Motion*. Lanham: Scarecrow, 2008. Print.

Klein, Gabriele, ed. *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*. Bielefeld: Transcript-Verlag, 2011. Print.

Kostelanetz, Richard, ed. *Merce Cunningham: Dancing in Space and Time*. New York: Da Capo, 1998. Print.

Lepecki, André, ed. *Of the Presence of the Body: Essays on Dance and Performance Theory*. Middletown: Wesleyan University Press, 2004. Print.

Manning, Susan and Lucia Ruprecht, eds. *New German Dance Studies*. Urbana: University of Illinois Press, 2012. eBook.

Noland, Carrie and Sally Ann Ness, eds. *Migrations of Gesture*. Minnesota: University of Minnesota Press, 2008. Print.

### **VI.3 - 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 research in embodied practice. The successful PhD student will focus on scholarly inquiry into these areas, and will complete a written dissertation that matches the standards of excellence established by other high-quality PhD programs at OSU.

The following dissertations in Dance Studies from our program gestures toward the range and interplay of areas of study:

1. Ashley Thorndike (2010): "[Articulating Dance Improvisation: Knowledge Practices in the College Dance Studio.](#)"  
*subject areas: institutional ethnography, dance pedagogy, epistemology*
2. Hannah Kosstrin (2011): "[Honest Bodies: Jewishness, Radicalism, and Modernism in Anna Sokolow's Choreography from 1927-1961.](#)"  
*subject areas: dance history, women's history*
3. Jessica Zeller (2012): "[Shapes of American Ballet: Classical Traditions, Teachers, and Training in New York City, 1909-1934.](#)"  
*subject areas: dance history, ballet pedagogy*
4. Veronica Stanich (2014): "[Perception and Poetics: Making Sense of Postmodern Dance](#)"  
*subject areas: dance studies, postmodern dance history, audience response, cognitive science, meaning-making*
5. Rachael Riggs Leyva (2015): "[Dance Literacy in the Studio: Partnering Movement Texts and Residual Texts.](#)"  
*Subject areas: movement analysis, Labanotation, dance literacy, reconstruction*

6. Ligia Pinheiro (2015): "[Yes, Virginia, Another Ballo Tragico: The National Library of Portugal's Ballet D'action Libretti from the First Half of the Nineteenth Century.](#)"  
*Subject areas: dance libretti, ballet technique, Brazilian history 19<sup>th</sup> century, mime and gesture*
7. Michael Morris (2015): "Material Entanglements with the Nonhuman World: Theorizing Ecosexualities in Performance."

#### **VI.4 - PhD Program Guide 2015**

**Master's requirement.** Direct-Enroll doctoral students must earn 30 graduate semester credits, including two (2) credits of enrollment for satisfactorily completing both the Comprehensive Examination and the Qualifying Examination questions in order to continue in the PhD program. Regular doctoral students may elect to transfer credits from their master's degree in consultation from the contact advisor (see Appendix).

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

1. 6801 ..... Graduate Seminar I .....2 credits
2. 6802 ..... Graduate Seminar II .....2 credits
3. 7902 ..... HTL: Analysis of Movement .....4 credits
4. 7900 ..... Theories and Methods \* .....4 credits
5. 8900 ..... Dissertation Seminar \*\* ..... 1 credit

\* Required in the first year of enrollment.

\*\* Required for first semester of post-candidacy. Repeatable as desired.

6. Select ONE of the following HTL courses .....4 credits

- 7901 ..... HTL: Choreography
- 7903 ..... HTL: Criticism

Note: if both courses taken, one will count in the Core Courses and the other in Elective Courses.

7. Select ONE of the following Body courses .....4 credits

- 7406 ..... Theories of the Body
- 7408 ..... Bodies on the Line

Note: if both courses taken, one will count in the Core Courses and the other in Elective Courses.

**Elective Courses.** Doctoral coursework at the 6000 level or above in Dance must include a minimum of 14 credits. Elective courses *exclude* credits earned for Movement Practice, Independent Study, Research: Special Topics, Candidacy Exams and the Dissertation.

- 7215 ..... Emerging Research Methodologies .....2-3 credits
- 7304 ..... Dance Dynamics .....3 credits
- 7390 ..... Analysis: Special Topics ..... 1-3 credits
- 7401 ..... Aesthetics and Criticism .....4 credits
- 7402 ..... Dance in a Time of Turbulence .....4 credits
- 7403 ..... Postmodernism in Dance I .....4 credits
- 7404 ..... Postmodernism in Dance II .....4 credits
- 7405 ..... Black Continuum in American Dance .....2-3 credits

7406 .....	Theories of the Body.....	4 credits
7407 .....	Current Issues .....	2 credits
7408 .....	Bodies on the Line .....	4 credits
7409 .....	Ethnographies of Dance Performance....	4 credits
7490 .....	HTL: Special Topics.....	1-4 credits
7690 .....	Production/Technology: Special Topics..	1-3 credits

**Independent Research Courses.** All doctoral students must complete a minimum of eight (8) credits in Independent Study, Research: Special Topics, Candidacy Exams, Dissertation and/or other graduate coursework inside or outside of the unit.

8193 .....	Ph.D. Independent Study.....	1-3 credits*
8990 .....	Research: Special Topics .....	1-4 credits
8998 .....	Candidacy Exams .....	3-6 credits
8999 .....	Dissertation.....	1-10 credits

\* Please use the Independent Study Plan and Permission form

**Courses outside of the Department.** All doctoral students may select a minimum of eight (8) credits of external courses, such as those for a Graduate Minor or Graduate Interdisciplinary Specialization (listed on the Graduate School website), or others in consultation with advisor. A selected list of suggestions for courses outside the Department is maintained on the Department website.

### **VI.5 - Competency**

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

- In a foreign language (a translation test administered in the language department); in selecting a foreign language, the student should be guided by what will be most pertinent to his/her research. A letter or email from the appropriate language department at OSU should be emailed to the contact advisor, GSC chair, and Academic Coordinator verifying the student's competency.
- In Labanotation through achieving elementary and intermediate certification in Labanotation through the Dance Notation Bureau. The student should submit documentation from the DNB to the contact advisor, GSC chair, and Academic Program Coordinator.
- In Laban Movement Analysis through demonstration of sufficient expertise as determined by the Department, or by completion of a certificate program (CMA or IMS). A letter or email from the appropriate person at OSU should be emailed to the contact advisor, GSC chair, and Academic Coordinator verifying the student's competency.

### **VI.6 – Course Petitions**

Students who wish to make changes or substitutions within the program requirements must have demonstrated previous ability or course work in the proposed area. After discussing with and receiving the signature of the contact advisor/committee chair and stating a rationale

clearly on the Graduate Curriculum Petition form, please submit the form to the Academic Program Coordinator for consideration by the GSC. The Academic Program Coordinator will notify students of the results of the petition. The Graduate Curriculum Petition form is available on the Department website in the Toolkit section.

### **VI.7 - Admission to the PhD in Dance Studies**

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

**Entry following a bachelor's degree, known as a Direct-Enroll doctoral student.** 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 the comprehensive examination and the qualifying examination.

*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. In order to terminate studies with the degree of MA in Dance Studies, the student must successfully complete two comprehensive examinations, write and successfully defend a thesis by oral examination with a graduate committee.*

The first year course of study for a Direct-Enroll doctoral student 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 and the Qualifying Examination along with the first year PhD students.

General Recommendations:

- The Direct-Enroll doctoral 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.

**Entry following a master's degree, known as a Regular doctoral student.** Students entering the Department already in possession of a master's degree will meet with their advisors during the first semester to evaluate the applicability of earned graduate credit toward the PhD in Dance Studies. Students should bring copies of their transcripts and relevant syllabi from previous courses, with particular attention to courses in the history, theory and literature

of the discipline to the advising appointment. Upon reviewing these materials, the advisor will bring her or his recommendation to the Graduate Studies Committee, where a final determination will be made regarding transfer credit.

### **VI.8 - Qualifying Examination for All Doctoral Students**

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 the appropriate course number under the contact advisor for the Autumn semester unless the student requests Summer enrollment.

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

The Qualifying Examination should be 15-20 pages in length, exclusive of the bibliographic section.

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

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. Examination results will not be released by the Academic Program Coordinator until all rewrites are complete.

### **VI.9 - PhD Annual Review: Forms and Meetings**

In an effort to help students plan their individual programs of study, and in order to better assess progress toward doctoral candidacy, the Graduate Studies Committee requires an annual review meeting and annual review form to be completed by all PhD students who have passed their Qualifying Examinations but who have not yet passed candidacy. After candidacy, only the annual review form is required.

The purpose of the annual review meetings is to allow the committee to hear the individual student's self-assessment of coursework and research, including goals for the coming year and specific plans to move forward to candidacy. The meetings will also be forums for the student to hear the committee's observations and recommendations, as well as opportunities to ask questions and to voice any concerns about progress toward degree.

To prepare for annual review meeting, students are asked each year to complete an annual review form. The information on these forms is kept on file for generating letters of recommendation for grants, awards or job searches; in tracking student status in a given academic year, the record also provides a useful means for students to record and maintain annual updates of their achievements. Additionally, the annual review form allows the Academic Coordinator to assist the Department Chair in tracking progress to degree, predicting enrollments, and so on.

The annual review meetings will be scheduled early in Spring semester. The form, which is to be filled out retroactively for the previous calendar year (January to December), is due by the first day of Spring semester classes and emailed to the Academic Program Coordinator. Hard copies with the advisor's signature may be submitted at the annual review meeting.

### **VI.10 - Candidacy Examination**

The Ohio State University Graduate School does not impose a standard format for Candidacy Examinations. The Candidacy Examination will begin at the time deemed appropriate by the student's committee and the Dance GSC and no later than 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 Examination in the Department of Dance require students 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 formal written essay Examination form (see Written Portion below). While these areas of primary specialization vary widely from one student to the next, all students must include a Dance Studies area as part of their exams. The Dance Studies area is intended to test the student's foundational knowledge, and will derive primarily from the texts included on the PhD Candidacy Area Reading List. The committee member overseeing this area of the examination works with the student to tailor the PhD Candidacy Area Reading List to best support his or her specific research inquiry, including works both on and off the general reading list.

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

**Committee Selection.** Toward the conclusion of coursework, the student identifies an OSU graduate faculty member in Dance who 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. The student must enroll in a minimum of three graduate credit hours (Dance 8998 Candidacy Examination) during the term in which any portion of the Candidacy Examination is to be completed.

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

Once the proposal is reviewed and approved by each committee member, the student submits the 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 Examination should be no more than 10 pages (exclusive of the individual reading lists). Please include the following:

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

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

The student is excused from the committee meeting, as the committee members identify lines of questioning. The committee chair sets a date for questions to be formalized. Questions --

one from each member of the committee -- are sent to the committee chair, who forwards them to the student at the appropriate time.

**Written Portion.** The 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 a copy of the completed written portion to the Academic Program Coordinator for the student's file.

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

**Oral Portion.** A two-hour period for the oral portion of the Candidacy Examination will ideally be scheduled before the end of the semester in which the exams are administered. The student arranges a date and location for the defense in consultation with the committee chair. The Graduate School requires that the student must complete and file the **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 on the GradForms website. The student is responsible for checking the status of the form to insure that all committee members have signed by the two-week deadline. Ideally, this form should be submitted prior to the beginning of the written portion of the exam.

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 the Candidacy Examination is passed.

### **VI.11 – Post-Candidacy Continuous Enrollment Policy**

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

### **VI.12 - Considerations for Off-Campus Research**

Doctoral work may include fieldwork that requires an extended leave from campus. While the Department and university support and encourage such investigation, students must consult both university and Department guidelines in developing such research plans. Depending on the timing, location and specific details associated with off-campus research, considerations

may include such issues as the university continuous enrollment policy, university policies on student health insurance, GA obligations, and the search for college or external resources for tuition assistance where applicable, among others. Students who are granted approved leaves of absence to conduct research or complete writing away from campus may also be eligible to apply through the Academic Program Coordinator for sponsored guest privileges, which permits off-campus library access. Students considering off-campus research should consult with the Graduate Studies Committee chair and Academic Program Coordinator as early as possible.

### **VI.13 - Dissertation Prospectus**

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

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

Please also consult the Graduate School's Guidelines for Dissertations, located on their website [www.gradsch.osu.edu](http://www.gradsch.osu.edu) under Current Students > Dissertation and Theses.

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

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

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

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

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

### 1. Introduction.

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

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

### 2. Historiography/Review of Scholarship

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

### 3. Driving Question/Central Issue/Core Argument

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

focused dissertation be able to contribute to the larger driving questions in your field as sketched out above?

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

#### 4. Data

Exactly what material, evidence or data will you collect and/or examine? Why are you selecting this material? What is its potential for your project? What, specifically, are the bounds of your material, such as one part of a particular work of literature or performance, a particular selection of inscriptions or visual images, one site or a group of sites, one kind of material found at a particular selection of sites, and so on? Why focus on precisely this — not more, not less, not something else? Why are these the right bounds for your project?

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

#### 5. Method

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

#### 6. Preliminary Fieldwork or Other Forms of Research Undertaken

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

#### 7. Preliminary Outline and Proposed Chapter Summaries

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

get derailed into long and unnecessary chapters of background information or description.

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

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

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

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

#### 8. Expected Contribution

Make clear what you hope this project will do: e.g. answer a specific question, provide a new way of understanding your material, speak more broadly to a core issue in your field. What is innovative/original about the proposed approach and/or its methodology? What is the significance of its expected outcomes?

#### 9. Timeline and Plan of Work

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

#### 10. Bibliography

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

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

#### 11. Other Supporting Materials

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

## Appendix A - Funding

### A.1 - Graduate Funding Policies in Dance

The following guidelines apply to funding expectations for graduate students beginning 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 departmental 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.

### A.2 - Other Funding Sources

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

Office of Student Financial Aid  
Student Consolidated Services Center, First Floor  
Student Academic Services Building  
281 West Lane Avenue  
Columbus, OH 43210  
[www.sfa.osu.edu](http://www.sfa.osu.edu)

Occasionally work-study positions are awarded depending upon funds available and departmental needs. Students who believe they may be eligible for work-study must fill out a FAFSA form online at <https://fafsa.ed.gov/> by deadline dates established by the government each year.

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

### **A.3 - Graduate 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*.

### **A.4 - Funding for Projects/Research and Travel**

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

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

The [Council of Graduate Students](#) also has competitions listed on 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 B - Enrollment Information**

### **B.1 - Summer Enrollment**

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

Students who are fellows and required to enroll in Summer or 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**.

### **B.2 - 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 using the **Independent Study Plan and Permission form**.

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.

## **Appendix C - Advising Procedures**

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

### **C.1 - Advisors for Incoming MFA Students**

Contact advisors are assigned by the Graduate Studies Committee in the Spring semester of the auditioning year, after the incoming cohort has been finalized. Typically, the contact advisor remains the advisor of record for MFA students until his or her MFA Project committee is established.

### **C.2 - Advisors for Incoming PhD Students**

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

### **C.3 - Initial Meeting**

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

### **C.4 - Ongoing meetings**

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

### **C.5 - Changes to Contact Advisor**

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

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

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

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

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

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

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

- Discuss your project 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

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

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

- Registration assistance *prior to the beginning of the* semester for any Dance courses not accepted online. You may do this by sending an email to the Academic Program Coordinator including semester you wish to enroll, course number, class number, instructor name (with confirmation of any permissions needed), and credits.
- To receive and submit written examinations and other degree requirements
- To receive information about Graduate School policies and requirements
- To 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*.

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

The MFA and PhD are terminal degrees with unique requirements and objectives: the MFA culminating in a studio-centered project and the PhD in a written dissertation. In rare

circumstances, a student may initiate—or be advised to initiate—a request to transfer from one program to the other. The request for transfer must be approved by the Graduate Studies Committee which will evaluate the student's current progress to degree and will assess the remaining requirements the individual student needs to complete in the proposed degree. The Graduate Studies Committee will be responsible for conducting this transfer of program.

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

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

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

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

## Appendix D - University Research Resources

### **D.1 - OSU Music & Dance Library**

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

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

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

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

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

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

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

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

## Appendix F - Department of Dance Facilities and Resources

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

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

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

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

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

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

Candace Feck, the Extension faculty once again became nationally recognized for 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, Hannah Kosstrin and Valarie Williams and former Extension Director, Sheila Marion.

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

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

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

## Appendix G - Department Of Dance People

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

For specific contact information, see the Department website [www.dance.osu.edu](http://www.dance.osu.edu) under About-People and Graduate-Graduate Student Listing. This listing is as of 21 August 2015.

*Department Chair* .....Susan Hadley

### *2015-2016 Graduate Studies Committee*

GSC Chair .....Karen Eliot  
 Harmony Bench  
 Melanye White Dixon  
 Hannah Kosstrin  
 Bebe Miller  
 Norah Zuniga Shaw  
 Graduate Student Representatives.....Kelly Klein (PhD), Sarah Levitt (MFA)

### *Administrative & Professional Staff*

Academic Program Coordinator.....Amy Schmidt  
 HR/Fiscal/Administrative Manager.....Deborah Singer  
 External Relations Coordinator .....Dorene “Dori” Jenks  
 Media Manager.....Toby Kaufmann-Buhler

### *Production Teaching Staff*

Costume Shop Supervisor .....Lindsay Simon  
 Music Supervisor .....Susan Chess  
 Production Manager, Barnett Theatre.....Carrie Cox  
 Production Manager, Motion Lab.....Oded Huberman  
 Sound Design Specialist.....Elijah Palnik

### *Faculty*

Harmony Bench  
 Michael Kelly Bruce  
 David Covey  
 Melanye White Dixon  
 Karen Eliot  
 Susan Hadley (Chair)  
 Hannah Kosstrin  
 Beryl “Bebe” Miller  
 Daniel Roberts  
 Mitchell Rose  
 Susan Van Pelt Petry  
 Valarie Williams (Associate Dean)  
 Norah Zuniga Shaw

### *Faculty Emeriti*

Melanie Bales  
 Helen P. Alkire  
 Karen Bell  
 Vera J. Blaine  
 Odette Blum  
 M. Candace Feck  
 Angelika Gerbes  
 John Giffin  
 Louise Guthman  
 Ann Lilly  
 Vera Maletic  
 Sheila Marion  
 Victoria Uris  
 Lucy Venable

