

DEPARTMENT OF DANCE

# Graduate Program Handbook

for students entering

2019-  
2020

Master of Fine Arts in Dance  
PhD in Dance Studies



THE OHIO STATE UNIVERSITY

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COLLEGE OF ARTS AND SCIENCES

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# GREETINGS

Dear Incoming 2019 Graduate Student,

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

This *Dance Graduate Program Handbook* provides graduate students in the Department of Dance with a basic understanding of the organization, administration, and requirements of the Master of Fine Arts (MFA in Dance) and the Doctor of Philosophy (PhD in Dance Studies). The Handbook provides a wealth of information specific to students entering the OSU Department of Dance in 2019 (previous cohorts may elect to follow), and communicates the responsibilities each student must fulfill in order to satisfactorily complete the degree program.

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

The requirements contained in this Handbook follow rules and guidelines found in the [Graduate School Handbook](#) and the [Rules of the University Faculty](#). The [Graduate School Handbook](#) is an indispensable guide containing policies and practices that govern all graduate programs, faculty, and students at Ohio State. Students use the *Dance Graduate Program* and the *Graduate School* handbooks for frequent consultation as they are responsible for meeting all deadlines and being aware of procedures and guidelines contained in these handbooks.

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

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

Sincerely,

Members of the Graduate Studies Committee

# Section I - MISSION STATEMENTS

## I.1 – DEPARTMENT MISSION STATEMENT

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

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

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

## I.2 – GRADUATE PROGRAM MISSION STATEMENT

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

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

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

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

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

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

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

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

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

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

**Direct-Enroll Doctoral Students.** Direct-Enroll doctoral students, or those who enter with only a bachelor's degree, are additionally required to successfully complete the MFA Comprehensive Examination Research Paper and the PhD Qualifying Examination Question. See more in Section IV.6. Direct-Enroll students may also need additional time in coursework prior to candidacy, depending on the student's goals in consultation with faculty advisors.

### **I.3 - TEACHING**

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

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

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

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

## **I.4 - RESEARCH**

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

## **I.5 - SERVICE**

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

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

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

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

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



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

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

### **II.1 - GSC RESPONSIBILITIES**

1. Sets policies and procedures for graduate programs, MFA and PhD, in the Department of Dance
2. Evaluates and determines curricula for the MFA and PhD requirements within the Department, including acting on degree progress and curriculum petitions
3. Provides guidance on MFA Comprehensive Examination components, PhD Qualifying and Candidacy Examinations, MFA Project proposals and documentation, and PhD dissertations
4. Recruits, organizes and conducts Graduate Auditions and Interviews for the MFA and PhD programs, including evaluating Graduate Teaching Associate (GTA) applicants by audition and/or interview
5. Other responsibilities:
  - Administers, sets dates, policies and content for the Advising Calendar and MFA Comprehensive and PhD Qualifying Examinations
  - Acts as a grievance board for graduate students in Dance
  - Revises the *Dance Graduate Program Handbook*
  - Updates program requirements in [GradCentral](#)
  - Recommends GTAs to the Department Chair and Fellows to the Graduate School
  - Recommends Department GTA Workshop content

The Committee meets regularly during the academic year at times determined by the Department Chair and Academic Program Coordinator based on faculty availability outside of teaching and research duties. Any faculty member is welcome to be a guest at the committee meetings upon request to the GSC chair. All minutes are available to the Department faculty and staff in BuckeyeBox.

### **II.2 - GRADUATE STUDENT REPRESENTATION AND SERVICE OPPORTUNITIES**

Graduate students have representation on selected standing and *ad hoc* committees of the Department. Both MFA and PhD students are welcome and encouraged to serve as graduate student representatives or in other service roles, as outlined below.

#### **Year-Long Positions**

##### **1. Department Representation**

- MFA Representative and PhD Representative on GSC as academic liaisons

- Check in with respective cohorts; attend GSC meetings to share student concerns, questions, and issues of their respective degree programs and content desires for professional development and GTA workshops hosted by the Department
  - Relay information from GSC to the graduate cohort
  - Attend Advising Day cohort meetings with GSC chair in Autumn
  - Organize and moderate respective programs: MFA/PhD Grad Day visits, MFA Showings, MFA/PhD audition/interviews, Graduate research presentations
  - Bring GTA issues and professional development topics to GSC and Department Chair as they arise
  - The GSC chair sends a call for nominations to all graduate students each Autumn for the following academic year. The GSC faculty make the selection. The future MFA and PhD Representatives shadow the current MFA and PhD Representatives for the Spring events.
- Graduate Facilitator to the Department Chair
    - Attends meetings with Department Chair and BFA Reps (4-6 per year)
    - Gives department tour to incoming 1<sup>st</sup> year grads, Advising Day in Autumn
    - Coordinates Autumn and Spring Informances, Graduation Celebration events in conjunction with the BFA Reps and staff.
    - Is the primary Student Ambassador for prospective student visits
    - Graduate students select one student (MFA or PhD) to serve through a voting process each spring, informing the Academic Program Coordinator of the new Grad Facilitator by May 1. The electee shadows the incumbent for the Informance and Graduation Celebration.
- Grad Rep on Undergraduate Studies Committee (USC)
    - Attend USC meetings to assist with communication across program goals where graduate and undergraduate students intersect
    - Assist with BFA Auditions: work with Academic Program Coordinator and BFA Representative to coordinate student participation; share at Q & A session with families on graduate student contributions to BFA; lead Saturday audition warm-up; offer perspective on evaluation of auditionees.
    - Coordinate mentorship of undergraduates by graduate students: schedule “brown bags” or workshops, visit or coordinate graduate student visits to Introductory Seminar and Senior Seminar
    - The Academic Program Coordinator sends a call for nominations to all graduate students each Autumn for the following academic year. The USC faculty make the selection. The future USC Representative shadows the current USC Representative for Spring events.
- Council of Graduate Student (GSC) Department Representative
    - [Council of Graduate Students](#) is “the official branch of student government that represents every graduate student at the main and branch campuses,” working towards “continual improvement of the graduate student experience at the Ohio State University.”
    - Elected by fellow graduate students

## 2. [DiGS: Dancers in Graduate School](#)

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

### **Occasional Throughout the Year**

1. Peer and faculty classes occasionally seek a guest lecturer or substitute teacher. Possibilities include:
  - Directly tell the instructors of classes you are interested in teaching as a guest or substitute. If faculty are out on pre-approved or unexpected absence, the choice of substitute teacher is at the discretion of the faculty member who is the course instructor. Please build relationships with individual faculty, ask directly if you can teach a class, or part of a class, especially if you are applying for jobs and wish for a teaching reel and/or simply more experience.
  - Talk to a faculty member if interested in doing a 7500 Directed Teaching and establish how you will shadow, micro teach, or coach.
  - Consult with HTL faculty about being a peer reviewer of a dance journal
  - Offer a topic to the faculty instructor for undergraduate first year and/or Senior Seminar
2. Student Concerts
  - Choreographers selected for the concert have the opportunity to volunteer for administrative jobs: assemble program, write press release, design poster, etc.
3. Search Committees
  - Some years Search Committees are formed and graduate and undergraduate student representatives are sought through a call put out by the Chair.

### **Once a year for Everyone**

- Graduate auditions in January: many volunteer positions available; MFA and PhD Reps and Academic Program Coordinator put out a call helpers. First and second year students are required to volunteer and third year and beyond students are asked to contribute in manageable ways.
- Graduation Celebration in May: Grad Facilitator and BFA Class Rep ask for volunteers
- Large Department events: volunteers requested by Department Chair or staff.
- Share studio music resources for the Dance Music Database in Box.

## **Section III - THE MASTER OF FINE ARTS IN DANCE**

### **III.1 - MFA READING AND VIEWING LISTS**

The MFA Core Reading List consists of texts that are foundational to the discipline, providing essential context for dance as a creative and scholarly endeavor. This list also serves as a required resource for the Comprehensive Examination Components of the Research Paper and the Field Review.

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

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

Please refer to Appendix A: Graduate Program Reading and Viewing Lists.

### **III.2 - STRUCTURE AND CURRICULUM OF THE MFA IN DANCE**

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

The centerpiece of the MFA is the successful completion and showing of a MFA Project that demonstrates a synthesis of craft, artistic vision and conceptual rigor. Stepping stones in the process are first and second year End-of-Year Meetings, a Research Paper, a Project Proposal, Field Review, and after the project, a Project Reflection and Final Examination.

The Field Review and Project Reflection accompanying the Project include a thorough analysis and evaluation of the investigation through which the Project was realized and a Final Examination completes the final step in the faculty review process. Visual and written documentation of the Project must be submitted at the conclusion of MFA studies to the Academic Program Coordinator to be housed in the Music/Dance Library. Project Reflections (1998 and beyond) and Project documentation (1999 and beyond) of MFA alumni are housed in the Music/Dance Library. Ask at the main desk during weekdays between 8am-5pm for specific projects by author's name to access these documents. See MFA Project Titles in Appendix D. Please note that program requirements for the Project reflection/documentation have shifted over time and vary by faculty committee preferences!

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

### Pre-requisites to the Program.

- Successful completion of the audition process
- Please note that all international graduate students are required to fulfill the federal English composition requirements as stated in the [Graduate School Handbook](#) and on the ESL website [www.esl.osu.edu](http://www.esl.osu.edu).

### III.3 - MFA PROGRAM GUIDE

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

#### Core Courses.

1. Foundations in Dance Research (6801) \*..... 3 credits
  2. Foundations in Dance Pedagogy (6802) \*..... 3 credits
  3. Choreography Workshop (6200) \* ..... 1 credit
  4. Production: MFA Project (7600) \*\*..... 1 credit
  5. Comprehensive Exam: Reading/Viewing (7998)..... 1 credit
  6. Comprehensive Exam: Field Review (7998)..... 1 credit
  7. MFA Project (7999) includes Comprehensive Exam: Project Reflection \*\* ..... 5 credits minimum
  8. External course..... 3 credits minimum
- Students may elect to declare a [Graduate Minor or Interdisciplinary Specializations](#) to support individual research, and use this coursework as the External course and elective coursework.

\* required in the first year of enrollment.

\*\* required in the third year of enrollment.

#### Area Courses.

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

5101	.....Contemporary - Autumn	..... 2
5102	.....Contemporary - Spring	..... 2
5111	.....Ballet - Autumn	..... 1
5112	.....Ballet - Spring	..... 1
5105	.....Contemporary Practice – Autumn	..... 1
5106	.....Contemporary Practice – Spring	..... 1
5115	.....Ballet Practice – Autumn	..... 1
5116	.....Ballet Practice – Spring	..... 1
5171 / 2	.....Pilates Mat I / II	..... 2
5173 / 4	.....Pilates Reformer I / II	..... 2
5175	.....Yoga	..... 2 or 3
5176	.....Bartenieff Fundamentals	..... 2
5177	.....Alexander Technique	..... 2

5190 .....	Movement Practice: Special Topics.....	1-3
5100 .....	Alternate Movement Practice.....	1-3*

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

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

5121 .....	Improvisation.....	1
5191 .....	Eurhythmics.....	1
5200 .....	Concert Workshop.....	1
5211 .....	Dance Film I.....	3
5212 .....	Dance Film II .....	3
5213 .....	Intermedia .....	3
5601 .....	Production: Practicum .....	1-3**
5602 .....	Lighting: Practicum.....	1
5603 .....	Costume: Practicum.....	1**
5611 .....	Technology: Practicum.....	1-3**
5615 .....	Costume Design for Dance .....	1
6202 .....	Music and Choreography .....	3
6204 .....	Choreographic Process.....	2-3
6290 .....	Composition: Special Topics .....	3
6301 .....	Analysis [Laban Systems] .....	3
7893 .....	ACCAD Interdisciplinary Creative Research Seminar .....	1-3

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

3. History/Theory/Literature: minimum of 6 credit hours.

7402 .....	Dance in a Time of Turbulence.....	4
7403 .....	Modernism in Dance .....	4
7404 .....	Postmodernism in Dance.....	4
7405 .....	Black Continuum in American Dance .....	2-3
7406 .....	Theories of the Body .....	4
7408 .....	Bodies on the Line .....	4
7409 .....	Ethnographies of Dance & Performance.....	4
7490 .....	HTL: Special Topics .....	3 or 4
7901 .....	HTL: Choreography .....	4
7902 .....	HTL [Analyzing] of Movement .....	4

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

request being added to research center, department, or student group listservs of your choice to hear about upcoming courses. The Academic Program Coordinator can also assist in using BuckeyeLink search tools for current course offerings.

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

\* Please use the Independent Study Plan and Permission form

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

### **III.4 – COURSE PETITIONS**

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

### **III.5 - OTHER MFA PROGRAM REQUIREMENTS**

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

1. Full-time enrollment in the MFA program (the program is designed as a three-year course of study). Part-time enrollment is by approval after GSC review of the proposed degree timeline.
2. The successful completion with a minimum cumulative grade point average of 3.0 of 60 graduate credits, consisting of core requirements and related courses.
3. Successful completion of the three-part Comprehensive Examination Components: the Research Paper, Field Review, and Project Reflection (see Section III.7).
4. The completion of 1<sup>st</sup> and 2<sup>nd</sup> year End-of-Year Meetings and substantial final MFA Project demonstrating a synthesis of craft, artistic vision and conceptual rigor, as well as professional competence in the student's defined research area. Some graduate projects may require review from the Office of Responsible Research Practices; it is recommended that students speak to committee members early in the proposal process for any projects requiring human subject research (<http://orrr.osu.edu/irb/>).
5. Documentation of the MFA Project through an appropriate visual or written format presented to the Department of Dance Academic Program Coordinator for the Music/Dance Library archives. Project Reflections (1998 and beyond) and Project documentation (1999 and beyond) of MFA alumni are housed in the Music/Dance Library as a resource. Ask at the main desk during weekdays between 8am-5pm for specific projects by author's name to access these documents. See MFA

Project Titles in Appendix D. Please note that program requirements for the Project reflection/documentation have shifted over time and vary by faculty committee preferences!

6. A successful Final Examination including a discussion and justification of the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the MFA Project.
7. While not required, participation in Grad Day showings and/or research presentations are strongly encouraged.

### **III.6 – COURSEWORK DESCRIPTIONS**

All MFA graduate students construct a pathway of curriculum and co-curricular experiences that are unique and particular to their development, interests, and needs. Beyond the required courses that solidify a foundation in creative, analytic, and contextual thinking and doing, there is flexibility in designing an optimal and individualized program of study. Students discuss these options with advisors, who aid students to balance aspects of movement practice, creative work, technical skills, and theoretical and historical perspectives. Courses in other departments often inflect a student’s overall direction or focus.

Courses within the Department of Dance generally fall into one of three categories: Movement Practice, Creative Process, and History, Theory, Literature (HTL). These categories define the dominant content of any given course. However, individual courses may crossover between these areas; advisors and instructors help inform students during “pre-registration” meetings about the content and intent of specific course offerings. MFA students are expected to develop a focus that derives a balance of support from courses in all three categories.

Following are some typical groupings of artistic practice and production, choreographic making, or performance work interests to guide students with planning and possibilities, not as specific roadmaps but rather examples of avenues, and are by no means exhaustive.

#### **Digital Making for Screen or Performance**

- Movement Practice courses to expand movement vocabulary and skills
- Choreography courses – one semester combined with upper-level undergraduates, one semester is graduate-only
- Independent Study for projects or production (on or off campus) in consultation with a faculty supervisor
- Courses based at ACCAD, taught by faculty in Dance, Theatre, Music
- Dance Film courses in Dance
- Video arts courses in Theatre and Art
- Digital arts practice and history courses in Departments of Theatre, Art, Design, English, History of Art
- Lighting Design courses and projects in Departments of Dance and Theatre
- Isadora software course or independent study
- Dance HTL course about artists connected with digital arts or screendance
- Courses part of available [Graduate Minors and Interdisciplinary Specializations](#)

#### **Community Engagement/Social Justice**

- Movement Practice courses to expand movement vocabulary and skills
- Choreography courses – one semester combined with upper-level undergraduates, one semester is graduate-only
- Independent Study for projects or production (on or off campus) in consultation with a faculty supervisor



- Directed Teaching or assisting a faculty member involved in community engagement work within department, Arts and Humanities Discovery Themes, Barnett Center for Integrated Arts and Enterprise, and other research and engagement centers on campus
- Courses in Departments of Theatre, Music, Women's, Gender and Sexuality Studies, African and African American Studies, History of Art, Comparative Studies, Social Work, Psychology, English, and Art Administration, Education, and Policy
- Dance HTL course about artists connected with dance for social justice
- Possible involvement in projects at the Wexner Center for the Arts, Urban Arts Space, and community organizations
- Courses part of available [Graduate Minors and Interdisciplinary Specializations](#)

### **Education and Pedagogy**

- Movement Practice courses to expand movement vocabulary and skills
- Somatics and improvisation courses as pedagogical tools
- Directed Teaching independent study in undergraduate courses (3501 Education, contemporary technique, choreography, and others) under faculty instructor
- Supervising undergraduate student in Directed Teaching independent study in courses where you are the instructor
- Courses in movement analysis and Laban studies
- Field Experience independent study for teaching in conjunction with community and campus partners for projects (on or off campus) in consultation with a faculty supervisor, possibly early stages of projects where pedagogy and education meet creative place making, storytelling, etc.
- Courses part of the Graduate Interdisciplinary Specialization in College and University Teaching or other [Graduate Minors and Interdisciplinary Specializations](#)
- Courses in College of Education and Human Ecology's Educational Studies area, English, Department of Art Administration, Education, and Policy, and University Institute for Teaching and Learning
- Volunteer or leadership opportunities with the Wexner Center for the Arts Education area, University Institute for Teaching and Learning, areas within the Office of Student Life, etc.
- Apply to the Graduate School's Preparing Future Faculty Program

### **Somatics, Kinesiology, and Wellness**

- Movement Practice courses to expand movement vocabulary and skills
- Multiple somatic courses in Dance and the College of Education and Human Ecology's Kinesiology area such as Pilates, Yoga, Bartenieff Fundamentals, Alexander Technique, etc.
- Courses in movement analysis and Laban Studies
- Courses part of the Graduate Minor in Anatomy or other [Graduate Minors and Interdisciplinary Specializations](#)
- Independent Study for projects or production (on or off campus) in consultation with a faculty supervisor, such as a study on how somatics inflect or affect performance and/or choreographic decisions
- Directed Teaching independent study in undergraduate courses (3801 Kinesiology, contemporary technique, and others) under faculty instructor
- Relevant courses in Departments of Theatre, Psychology, Anthropology, Comparative Studies, English, Biology, College of Education and Human Ecology's Human Sciences and Kinesiology area, College of Medicine. Several [undergraduate minors related to health and wellness](#) may include graduate courses or an independent study with a faculty instructor may be an option.

### **Dance Studies**

- Movement Practice courses to expand movement vocabulary and skills

- Multiple somatic courses in Dance and the College of Education and Human Ecology's Kinesiology area such as Pilates, Yoga, Bartenieff Fundamentals, Alexander Technique, etc.
- Choreography courses – one semester combined with upper-level undergraduates, one semester is graduate-only
- Courses in movement analysis and Laban studies
- Independent Study for projects or production (on or off campus) in consultation with a faculty supervisor, such as mining historical works for ideas and influence and/or taking theoretical ideas into the studio for embodied exploration
- Dance HTL courses beyond the required two if interested in historical, theoretical, or cultural studies
- Directed Teaching independent study in undergraduate courses (3411 HTL I, 3412 HTL II, and others) under faculty instructor
- Relevant courses in Departments of Theatre, Women's, Gender and Sexuality Studies, African and African American Studies, History, Spanish and Portuguese, East Asian Languages and Literatures, History of Art, Comparative Studies, Art Administration, Education and Policy, Music, Jewish Studies, Medieval and Renaissance Studies, English, etc.

### **III.7 - MFA COMPREHENSIVE EXAMINATIONS AND PROJECT OVERVIEW**

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

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

In completing these written examinations, students demonstrate broad knowledge of history, theory and practices in dance, and discuss specific issues within the field as they are related to selected areas of investigation. Following the presentation of the MFA Project, candidates summarize, analyze and critically evaluate the final Project as well as contextualize the Project with reference to appropriate work, artists and literature.

The MFA Reading List constitutes a selection of disciplinary readings with which all graduates of the program should be familiar. It provides a contextual resource for the Research Paper, and will undoubtedly be of further use for the Project Proposal, Field Review, and final Project Reflection. Students should begin reading the required books during the summer prior to entering the program.

Students are expected to write the three parts of Comprehensive Examination by synthesizing the information gained from readings, viewings, discussions, and course work. Written responses should include substantiated statements in order to demonstrate an informed viewpoint utilizing the consulted resources. The student is expected to situate the individual voice within the points of view of sources. If students require writing assistance, use the Center for the Study of Teaching and Writing (<http://cstw.osu.edu/>).

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

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

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

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

Year	Autumn	Spring	Summer
<b>One</b>	Enroll in required core courses  Enroll in a HTL course; write Research Paper  One or more meetings with contact advisor as desired/needed	Enroll in a HTL course; write Research Paper if not completed in Autumn  1 <sup>st</sup> Year End-of-Year Meeting with contact advisor and other faculty  Enroll in 7998 to represent work with contact advisor in reading MFA Reading and Viewing Lists (if not Summer)	Enroll in 7998 to represent work with contact advisor in reading MFA Reading and Viewing Lists (if not Spring)
<b>Two</b>	Enroll in a HTL course; write Research Paper if not completed in 1 <sup>st</sup> year; must be completed by this semester  Submit MFA Project proposal drafts online; committees assigned by GSC	Submit final MFA Project proposal and AGGRS funding application  2 <sup>nd</sup> Year End-of-Year Meeting with committee  Determine Field Review reading and viewing list with committee	Write Field Review
<b>Three</b>	Submit Field Review  Enroll in 7998 to represent work with committee chair in preparing the Field Review	Produce Project (sometimes done in Autumn)  Write and submit Project Reflection  Final Examination	<i>Go forth and make a difference in the world!</i>

### **III.7.1 - COMPREHENSIVE EXAMINATION COMPONENT 1: RESEARCH PAPER**

#### **Timeline:**

- Students maintain an on-going schedule of reviewing the reading/viewing list. The Academic Program Coordinator enrolls the student in 7998 MFA Comprehensive Examination under the contact advisor during the first year in recognition of this work.
- Students enroll in an HTL course and completes a major research paper by the end of their third semester. At registration meetings, students learn which courses have the appropriate assignment to meet this requirement.
- Students follow the instructor's course timetable for completion of the paper, and are urged to draw from resources within the course, as well as from the reading/viewing list.

- If the final grade on the paper is below an 83 according to the MFA Comprehensive Examination Research Paper rubric, the student is required to attempt the Research Paper in a second HTL course.
- If the second Research Paper is graded below an 83 according to the Research Paper rubric, the student must enroll in a third HTL course, beyond the two that are required. While another Research Paper is not required, the additional course work is necessary to increase the comprehensive understanding of the field.
- It is strongly recommended that students complete the paper in their first year.

#### **Components:**

- The student demonstrates broad knowledge of history, theory and practices in dance, with specific topics in relation to the course they are enrolled in.
- Generally, the instructor requires the paper to be 10-15 pages, exclusive of the bibliographic section.
- The student uses Chicago Author Date Style, and carefully proofreads.
- Successful completion includes the ability to:
  - State, clearly define and develop a response, which pertains to a premise
  - Bring breadth of knowledge to the response
  - Integrate and apply information
  - Appropriately draw upon and cite sources and resources
  - Organize thoughts and communicate them clearly in writing

#### **Evaluation:**

- The instructor of the HTL course is the sole evaluator of the research paper.
- A sample rubric is in Appendix A
- No rewrite is necessary but the faculty instructor may work with the student in a “draft” and “final” paper context.
- If the paper is submitted after the due date or not at all, or if the grade falls below an 83%, it is an automatic unsatisfactory. If it is the second Research Paper, the student must continue with a total of three HTL courses.
- The Research Paper, rubric, and faculty notes (if any) for all examination responses are uploaded to [GradCentral](#) by the Academic Program Coordinator when complete.

### **III.7.2 - COMPREHENSIVE EXAMINATION COMPONENT 2: FIELD REVIEW**

#### **Timeline:**

- GSC determines the final date by which the 2<sup>nd</sup> Year End-of-Year Meetings should occur. See Advising Calendar on the [Internal Calendar](#) for the student and committee to determine an individual day and time (minimum of 30 minutes).
- Drawing from the initial bibliography in the Project Proposal, during the 2<sup>nd</sup> Year End-of-Year Meeting a viewing and reading list is decided on with student and committee input and is finalized by the last day of Spring classes.
- Students read/view and write over the summer after their 2<sup>nd</sup> year of study.
- The Academic Program Coordinator enrolls the student in 7998 MFA Comprehensive Examination under the committee chair for the Autumn semester of the 3<sup>rd</sup> year, unless the student requests Summer enrollment.

- The Field Review is due shortly after Autumn classes begin. See Advising Calendar on the [Internal Calendar](#) for specific dates.

**Components:**

- The student's final viewing and reading list should include four to six (4-6) viewings and four to six (4-6) texts (i.e., articles, chapters from books, or whole books) taken from the reading list in the handbook and outside the reading list as appropriate to the student's research area, to be a total of 10-12 sources.
- In writing annotations (approximately a substantial paragraph) of each source, the student must consider some or all of the following. For additional guidance on readings, see the MFA Reading Template in Toolkit.
  - Summarize the point of view
  - Discern any central argument
  - Highlight significant contribution to the field
  - Suggest gaps or problems with the argument
  - In the case of videos, describe and analyze something of the movement
  - Exclude reference to their own opinions or projects
- The student writes a synthesis on their e-portfolio, in any manner or style of their choosing in consultation with their committee. This draws on their sources in relation to their project and research. The length of this entry is approximately 300-500 words, but designed and determined by the committee, as there may be other elements included such as mind maps, drawings, or videos. The student can determine if the e-portfolio is public or private.
- Any citations should also be in Chicago Author Date format.
- The student uploads the completed Field Review to [GradCentral](#) as well as email to each committee member.

**Evaluation:**

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

### **III.7.3 - COMPREHENSIVE EXAMINATION COMPONENT 3: PROJECT REFLECTION**

**Timeline:**

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

**Components:**

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

**Evaluation:**

- Assessment is by the student's committee.
- Further details are emailed from the Academic Program Coordinator on behalf of the GSC and deadlines posted on the Advising Calendar on the [Internal Calendar](#).
- It is expected that the student's committee responds within one week with either no suggested re-writes and confirm plans for Final Examination or give re-write requests to be completed by the student no later than one week before the Final Examination.
- Scoring is to be determined by the committee. If the committee determines the Final Examination, as the third part of the Comprehensive Examination is unsatisfactory, the committee chair consults with the GSC and Graduate School.

**III.8 – MFA END-OF-YEAR REVIEWS****1<sup>st</sup> Year MFA's:**

- The student sets up a 30-45 minute meeting with their contact advisor towards the end of spring semester to review accomplishments for the year, celebrate successes, troubleshoot issues, review curricular progress, discuss summer work, and consider emerging research themes.
- The student can invite a second faculty member to join.
- Before the meeting the student provides links to their e-portfolio where blog entries, videos, and/or other artifacts can be found.
- Before the meeting the student sends the End-of-Year Review Form (CV optional) to the faculty or upload to [GradCentral](#). On the Review Form, the student cites works produced, papers presented, awards, grants, service, etc. during the academic year, as well as a brief bulleted list of additional items such as:
  - Course work
  - Professional development
  - Grants or other that were submitted but not awarded
  - Upcoming activities
  - Other information
- The contact advisor and student can review the reading/viewing list to determine particularly important or relevant sources to study over the summer.
- The contact advisor uses the End of Year Review Form for notes and rubric to upload to [GradCentral](#) after the meeting to ensure compliance with program assessment data considering the following questions:
  - Quantity and quality of work: is motivation and output rigorous and plentiful?
  - Discernment of thematic threads and developments: what research questions might be emerging?
  - Perceptions of where challenges and opportunities lie: where are habits, blind spots, or obfuscations getting in the way?

- Review coursework taken and projected: is there appropriate investigation towards the student's work and is it connected to research themes?
- What other activities and engagements have been occurring towards professional development?
- If a faculty advisor has concerns about progress or any other issues, they come to GSC for next steps.

### **2<sup>nd</sup> Year MFA's:**

- The student sets up a 45-60 minute meeting with their committee towards the end of spring semester to review accomplishments for the year, celebrate successes, trouble shoot issues, review curricular progress, discuss summer work, and review project plans.
- Before the meeting the student provides links to their e-portfolio where blog entries, videos, and/or other artifacts can be found.
- Before the meeting the student sends the End-of-Year Review Form (CV optional) to the faculty or upload to [GradCentral](#). On the Review Form, the student cites works produced, papers presented, awards, grants, service, etc. during the academic year, as well as a brief bulleted list of additional items such as:
  - Course work
  - Professional development
  - Grants or other that were submitted but not awarded
  - Upcoming activities
  - Other information
- The committee and the student review and approve the reading/viewing list for the Field Review.
- The committee chair uses the End of Year Review Form for notes and rubric to upload to [GradCentral](#) after the meeting to ensure compliance with program assessment data considering the following questions:
  - Quantity and quality of work: is motivation and output rigorous and plentiful?
  - Discernment of thematic threads and developments: what research questions might be emerging?
  - Perceptions of where challenges and opportunities lie: where are habits, blind spots, or obfuscations getting in the way?
  - Review coursework taken and projected: is there appropriate investigation towards the student's work and is it connected to research themes?
  - What other activities and engagements have been occurring towards professional development?
- If a committee chair has concerns about progress or any other issues, they come to GSC for next steps.

### **III.9 - MFA PROJECT COMMITTEE**

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

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

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

The formal process begins early in the Autumn Semester of the second year of study. On the published date in the Advising Calendar on the [Internal Calendar](#), a one-page MFA Project proposal is due to the Academic Program Coordinator to distribute to all faculty members online.

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

Faculty respond online providing comments about scale, scope, relevant artists or literature, and questions to help focus or broaden the ideas. Students then submit a revised one-page Project proposal online on or before the next date in the Advising Calendar on the [Internal Calendar](#), along with a suggestion of two or more possible Project committee chairs and two or more possible Project committee members for the Academic Program Coordinator to collect for GSC review.

The GSC then convenes to review each proposal and list of potential committee members. Suggested committee assignments are then vetted by the chair, who considers overall workload balance, and proposed to the faculty. Once approved, final committee assignments are distributed by the Academic Program Coordinator to the students via email and in [GradCentral](#).

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

The full five-page MFA Project proposal is developed in consultation with the student's committee. The initiation of the first and all subsequent meetings of the student and the committee is the responsibility of the student; students should contact the individual faculty members about availability. All faculty have ample service and research obligations in addition to teaching assignments, and students are well-advised to allow adequate time to schedule meeting times that are convenient for all parties involved. Some projects may require review from the Office of Responsible Research Practices; it is recommended that students speak to Project committee members early in the proposal process for any projects requiring human subject research (<http://orrrp.osu.edu/irb/>).

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

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



### **III.10 - MFA PROJECT PROPOSAL**

**Prepare a written proposal following the requirements for the Alumni Grants for Graduate Research and Scholarship (AGGRS); see the Graduate School website for details at**

<https://gradsch.osu.edu/funding/grants/alumni-grants-graduate-research-and-scholarship>. Please upload both a copy of the AGGRS Description and Budget plus Dance Production Questionnaire to [GradCentral](#). If it is not applicable for a student to apply to AGGRS, these guidelines should still be utilized for the MFA Project Proposal.

1. AGGRS Description of Proposed Project. In five or fewer double-spaced pages, not including references and/or bibliography, provide a description of the Project that follows the following list of sections:
  - Hypotheses and/or Objectives.
  - Significance to the Field.
  - Methodology and Rationale for the selected methodology. Briefly describe your role in the project and that of collaborators, if any.
  - Expected Outcomes: describe what the student hopes to gain through the project in terms of developing new knowledge and/or extending past expertise or experience.
  - Timetable for Project and explanation for how this timetable fits into the student timetable for graduation
  - Relevant bibliography to the project topic(s) of 5-10 books, articles, videos, or other. These will be the basis for the Field Review. Work with your committee chair to select specific ones for AGGRS proposal.
2. AGGRS Project Budget. Consult the AGGRS website, your committee chair, AND the Dance Administrative Manager.
3. Dance Production Questionnaire (see Department website in the [Toolkit section](#) > Production and Publicity Resources).

#### **Resources and considerations for Project Proposal writing.**

1. Project Reflections (1998 and beyond) and Project documentation (1999 and beyond) of MFA alumni are housed in the Music/Dance Library. Ask at the main desk during weekdays between 8am-5pm for specific projects by author's name to access these documents. See MFA Project Titles in Appendix D. Please note that program requirements for the Project reflection/documentation have shifted over time and vary by faculty committee preferences!
2. In developing the Project Proposal, allow for some flexibility. The MFA Project should be process-oriented, which allows freedom to alter the original plans as the need arises or as intentions become clarified. The important thing is to write a proposal that reflects substantial thinking to demonstration to the committee that the student is prepared and able to undertake the Project and its process.
3. As the student writes:
  - Consult the most current Chicago Author Date manual for writing style and proper annotated bibliography format.

- If there is difficulty with formal writing, take advantage of the OSU Writing Center(s). The committee is not responsible for editing written work for basic writing and grammar. Call 614-688-5865 for the [Writing Center](#) in Smith Lab.
- Annotate a minimum of five substantial entries in the bibliography.
- Consider course work as a qualifying asset; indicate how course work prepares or supports the Project.
- Make sure the proposed investigation is clearly defined and original. It should utilize creative and scholarly work at OSU and not be a reworking of previous projects. What is new to this investigation? Do not simply rely upon an investigation of personal preferences in developing a project.
- Give consideration to an itemized budget including travel costs, commissions, production costs, and so on. If the budget is substantial, plan to apply for one or more grants. See Appendix E Funding and consult with faculty for specific suggestions.

### Writing Guidelines.

1. Font size must be 12-point for Project Proposals and for Comprehensive Examinations.
2. 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. Text should not, however, read like a personal journal.
4. Acronyms are spelled out the first time. If abbreviated thereafter, the abbreviation is indicated after the first mention. Example: 1st mention: The Ohio State University (OSU), subsequently: OSU.
5. Entities and proper nouns such as “Department of Dance” should be capitalized.

### **III.11 - GRADUATE PROJECT IMPLEMENTATION GUIDELINES – ANY CHANGES NEED EXEC AND PRODUCTION MANAGER REVIEW/APPROVAL**

The Department of Dance produces two or more concerts per year with combinations of undergraduate and graduate work, BFA Senior Projects and MFA Final Projects. All concerts dates are established by the Department Chair and production staff and published on the Internal Calendar. MFA Projects are typically presented on shared programs. MFA Projects are 10 – 20 minutes in length; if a student wishes to exceed 20 minutes or use a non-Department-sponsored venue such Urban Arts Space or the ACCAD Motion Lab, requests go first to GSC. Students are reminded that production planning has implications for department staffing, use of facility, and fairness to other students and committee chairs.

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

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

Barnett Theatre beyond the allocation for technical rehearsals must be approved in advance by the Production Manager.

### **III.11.1 – RESOURCES FOR PROJECT PRODUCTION**

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

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

Students are responsible for:

- Program copy and poster design and all copy costs if not black and white
- If the student wants a specialty paper, it must be provided by the student. If a student wants color printing, it must be provided by the student through an outside vendor.
- Any costs associated with costumes, sets, props or equipment needed beyond the theatre's inventory.
- Obtaining lighting designers and stage managers for the project. The production staff assists with identifying such collaborators, if needed.
- All sound source materials and copyright permissions.
- Arranging video documentation beyond the documentation provided by the Department. We encourage you to ask peers and undergraduate students for additional camera support for multiple-camera shoots. Department cameras and equipment are available to use for anyone who has training through our Media Manager or a Dance Film class. The Production Manager can assist with placement of cameras in the Barnett Theatre.
- Removing project props out of Grad Office area within one week after the close of the production.

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

- Production personnel and resources **may** be available to UAS participants, pending Departmental use and schedules. Dance Production staff members consult with UAS participants; they do NOT physically support UAS events. Members of Production 2601 may be available for stage crew.
- Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper, one-fold only originals. **Both posters and programs must be submitted to the External Relations Coordinator for copy approval, even though UAS may be producing the materials.** 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 External Relations Coordinator and the [Toolkit section](#) > Production and Publicity Resources for more information.

- If the student wants a specialty paper, it must be provided by the student. If a student wants color printing, it must be provided by the student through an outside vendor.
- Video documentation of one performance with one camera **may** be available depending on Media Manager availability from Departmental schedules. All other documentation is the student's responsibility to coordinate appropriate volunteers and check out equipment from the Media Manager.
- Video documentation footage **may** be available in the Media Lab 2-3 weeks after the close of the production.
- The Department does not supply any in-house equipment for performances in alternate spaces.
- Removing project props out of Grad Office area within one week after the close of the production.

Students presenting work in alternate spaces are responsible for:

- Securing permission to use the space and incurring costs involved such as rental fee, staffing, etc.
- Program copy and poster design and all copy costs if not black and white.
- If the student wants a specialty paper, it must be provided by the student. If a student wants color printing, it must be provided by the student through an outside vendor.
- All costs associated with personnel, designers, technical equipment, costumes, sets and props.
- Securing all production crew and front of house crew. The Production Manager assists with identifying these people, if needed.
- All sound source materials and copyright permissions.
- Arranging video documentation beyond the documentation provided by the Department. We encourage you to ask peers and undergraduate students for additional camera support for multiple-camera shoots. Department cameras and equipment are available to use for anyone who has training through our Media Manager or a Dance Film class.

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

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

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

**For all other MoLa student-driven work.** For graduate and undergraduate "pop-up" projects that are not part of the OSU Dance season, no extra support shall be granted to the student (such as staff, crew, in-house printing, and video documentation). All aspects of production are the student's responsibility.

### **III.11.2 - LECTURE-DEMONSTRATION GUIDELINES**

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

Students anticipating a lecture-demonstration turn in a production questionnaire with the Project Proposal, discuss needs with the Production Manager prior to approval of the proposal and assignment of the Project committee, and observe these guidelines:

- Held either in a studio or similar space with minimal technical support, contingent upon discussion with the Production Manager and Administrative staff.
- No longer than 30-45 minutes duration, followed by a 10-15 minute Question and Answer period. The content of the presentation should consist of a summary of the student's investigation and findings.
- Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper, one-fold only originals. Both posters and programs must be submitted to the External Relations Coordinator for copy approval. Posters are due no later than four (4) weeks prior to the concert. Programs are due no later than two (2) weeks prior. Please see the External Relations Coordinator and the [Toolkit section](#) > Production and Publicity Resources for more information.
- If the student wants a specialty paper, it must be provided by the student. If a student wants color printing, it must be provided by the student through an outside vendor.
- Students are responsible for obtaining any production crew required to help with the presentation. The Production Manager assists with identifying these people, if needed.
- Students are responsible for all sound source and copyright permissions.

### **III.11.3 - MFA PROJECT DOCUMENTATION**

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

While Vimeo and website links are welcome to be submitted, static documentation is required. **Project documentation must be uploaded as a data file to BuckeyeBox and [GradCentral](#).** After uploading, Academic Program Coordinator shares the files with the Music/Dance Library to create the necessary disc for library archives.

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

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

### **III.12 - MFA FINAL EXAMINATION GUIDELINES**

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

student's written Project Reflection prior to the Final Examination. Prior to the MFA Project production, the student sets the date and reserves the location for the Final Examination, in consultation with the committee and the Academic Program Coordinator.

The Final Examination is given approximately one and a half hours, and takes place not later than the Report on Final Examination deadline published by the Graduate School. The Report on Final Examination is distributed from the Graduate School to the project committee through the [GradForms website](#). The Final Examination must take place during announced university business hours, Monday through Friday, on the Columbus campus. See the [Graduate School Handbook](#) Section 6 for more details about the Master's Examination.

The student prepares a 15-minute presentation, which synthesizes the Project Reflection and Research Statement of the larger investigation in the form of a job talk or conference paper.

The Final Examination may include, but is not restricted to the following issues:

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

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

### **III.13 - FINAL YEAR TIMELINE FOR MFA CANDIDATES**

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

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

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

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

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

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

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

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

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

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

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

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

## Section IV - THE DOCTORAL PROGRAM IN DANCE STUDIES

### IV.1 - PHD CANDIDACY AREA READING LIST

Please refer to Appendix A: MFA/PhD Reading and Viewing Lists for texts to reference as the general Dance Studies reading list to be amended in consultation with the faculty member overseeing the candidacy 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 scholarship, video recordings, and primary archival source materials, and other important resources are listed on the Library homepage as well as on the Department website in the [Toolkit section](#). Among other considerations, all doctoral students for the PhD Qualifying Examination (see Section IV.7) and Direct-Enroll doctoral students for the MFA Comprehensive Examination Research Paper (see Sections III.7.1) will explicitly draw upon these archived and linked materials. Students will encounter a varied spectrum of filmed dance through coursework, but are urged to develop a regular viewing practice to become familiar with the ever-expanding visual archive.

### IV.2 - STRUCTURE AND CURRICULUM OF THE PHD IN DANCE STUDIES

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

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

Dissertations of PhD in Dance Studies alumni gesture toward the range and interplay of areas of study. See Appendix D: PhD Dissertation Titles to view the abstract, keywords, and dissertation document in OhioLink.

### IV.3 - PHD PROGRAM GUIDE

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

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



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

**Elective Courses.** Doctoral coursework at the 6000 level or above in Dance must include a minimum of 14 credits from the following list.

6301	.....Analysis [Laban Systems]	.....3 credits
6802	.....Foundations in Dance Pedagogy (required for Direct-Enroll).....	3 credits
7893	.....ACCAD Interdisciplinary Creative Research Seminar	.....1-3 credits
7402	.....Dance in a Time of Turbulence	.....4 credits
7403	.....Modernism in Dance	.....4 credits
7404	.....Postmodernism in Dance.....	4 credits
7405	.....Black Continuum in American Dance	.....2-3 credits
7406	.....Theories of the Body (if not used as Core)	.....4 credits
7408	.....Bodies on the Line (if not used as Core)	.....4 credits
7409	.....Ethnographies of Dance and Performance.....	4 credits
7490	.....HTL: Special Topics	.....3-4 credits

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

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

\* Please use the Independent Study Plan and Permission form

\*\* Please email the Academic Program Coordinator to be enrolled

**Courses outside of the Department.** All doctoral students may select a minimum of eight (8) credits of external courses, such as those for a [Graduate Minor or Interdisciplinary Specialization](#), or others in consultation with the contact advisor or committee. It is helpful to request being added to research center, department, or student group listservs of your choice to hear about upcoming courses. The Academic Program Coordinator can also assist in using BuckeyeLink search tools for current course offerings.

**Graduate earned hours.** Movement Practice, Directed Teaching, and creative process courses will count toward student graduate earned hours but not PhD degree requirements.

#### **IV.4 - COMPETENCY**

Students are expected to be competent in the skills that support their research which may include elements such as foreign language, Laban Movement Analysis, notation forms, music theory, etc. This competency is expected to be determined and approved by the candidacy committee chair.

#### **IV.5 – COURSE PETITIONS**

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

#### **IV.6 – DIRECT-ENROLL REQUIREMENTS**

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

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

1. Requirement to enroll in both Foundations in Dance Research (6801) and Foundations in Dance Pedagogy (6802) during the first year of the program.
2. In consultation with the contact advisor, a Direct-Enroll student plans an individualized course of study that allows expansion of knowledge of the field. Courses in the Department of Dance may be supplemented with relevant courses in outside disciplines.
3. Requirement to enroll in Core Courses as soon as possible and as appropriate.
4. At the end of the first year, Direct-Enroll students should have completed the MFA Comprehensive Examination Research Paper.
5. In Spring Semester, the student meets with the contact advisor to begin to chart out tentative areas of dissertation research and further ideas about course work that might support this research.
6. In the Spring Semester, the GSC distributes the PhD Qualifying Examination Question to all doctoral students for writing over the summer and submitted prior to Autumn classes according to the Advising Calendar on the Internal Calendar

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

## **IV.7 – PHD QUALIFYING EXAMINATION FOR ALL DOCTORAL STUDENTS**

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

### **Timeline**

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

### **Components:**

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

### **Evaluation:**

- The Academic Program Coordinator assigns readers and distributes the responses to the faculty for evaluation according to the rubric designed by the GSC (see rubric in Appendix).
- Two faculty per student conduct a blind review over a three-week period
- If two readers find a response unsatisfactory, the student is allowed a single rewrite
- If one reader finds the response satisfactory and the other finds it unsatisfactory, the Academic Program Coordinator asks a third reader to determine the final grade
- If a student must rewrite the response, the rewrite is due within two weeks from the date on which the response is returned to the student
- Students are encouraged to refer to the faculty rubrics and responses with any faculty notes and meet with faculty readers, though the rewrite is read by new readers

- Should the rewrite not produce a satisfactory grade, the matter is brought to the GSC, and the student may be dismissed from the program.
- The rubrics and any faculty notes for all examination responses is not released by the Academic Program Coordinator until all rewrites are complete.

#### **IV.8 - PHD ANNUAL REVIEW**

In an effort to help students plan individual programs of study, and in order to better assess progress toward doctoral candidacy, the GSC requires a PhD Annual Review meeting for all PhD students who have passed PhD Qualifying Examinations and are in residency. PhD students who are not in residency and All-But-Dissertation should consult with the dissertation committee chair about a meeting, and submit an updated CV and Annual Review Form in [GradCentral](#).

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

1. The student can invite additional faculty member(s) to join.
2. Before the meeting the student sends the Annual Review Form (CV optional) to the faculty or upload to [GradCentral](#). On the Review Form, the student cites works produced, papers presented, awards, grants, service, etc. during the calendar year, as well as a brief bulleted list of additional items such as:
  - a. Course work
  - b. Professional development
  - c. Grants or other that were submitted but not awarded
  - d. Upcoming activities
  - e. Other information
3. If a faculty advisor has concerns about progress or any other issues, they come to GSC for next steps.

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

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

The contact advisor or committee chair uses the Annual Review Form for notes and rubric to upload to [GradCentral](#) after the meeting to ensure compliance with program assessment data.

Information requested on the Annual Review Form includes:

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

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

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

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

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

#### **IV.9 - CANDIDACY EXAMINATION**

The Ohio State University Graduate School does not impose a standard format for Candidacy Examinations. The Candidacy Examination timing is determined individually for each student at the discretion of the student’s committee and no later than one semester before graduation. Procedures for the written and oral portions are determined by the GSC in accordance with the [Graduate School Handbook](#) Section 7.

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

research. Students should enroll in Dance 8800 Pre-Candidacy Independent readings with each Dance faculty member, and perhaps other independent study coursework in other Departments with non-Dance faculty, as appropriate.

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

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

Text equivalents:

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

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

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

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

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

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

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

At least two of the four candidacy committee members must be graduate faculty in the Department of Dance. The student contacts the desired committee members to confirm interest in serving, and a committee of at least four OSU graduate faculty is formed; this committee may or may not prove to be the same as the dissertation committee.

Additional committee members beyond the minimum required by the Graduate School from outside experts or faculty may also serve on doctoral committees with the approval of the GSC and the Graduate

School. With an external member on your committee, please work with your committee chair to determine a fourth OSU graduate faculty member to fulfill a minimal, signatory role.

The student must enroll in a minimum of three graduate credit hours (Dance 8998 Candidacy Examination) during the term in which any portion of the Candidacy Examination is to be completed.

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

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

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

1. A brief *preliminary* description of the dissertation topic (1-2 pages)
2. A description of each of the three or four 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. These may include areas of specialization outside dance.
  - The name of the individual faculty member serves on the committee and direct the area
  - A rationale for the area: why is it relevant to the anticipated dissertation and/or why is it important to the candidate's professional growth?
  - A reading list prepared in conjunction with the individual faculty member

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

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

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

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

**Oral Portion.** A two-hour period for the oral portion of the Candidacy Examination is ideally scheduled before the end of the semester in which the written portion is administered and no later than four weeks after the written portion is completed. The student arranges a date and location for the examination in consultation with the committee chair and Academic Program Coordinator. The Graduate School requires that the student must complete and file the Application for Candidacy Examination form through the [GradForms](#) website no later than two weeks prior to the oral portion of the exam. The student is responsible for checking the status of the form to insure that all committee members have signed by the two-week deadline. Ideally, this form should be submitted prior to the beginning of the written portion of the exam. The student must be enrolled in a minimum of three (3) credit hours during any portion of the candidacy examination, including written and oral portions.

Committee members query and discuss the student's written work. Following the discussion period, the student is excused so that the committee can deliberate. If the work is considered unanimously acceptable, the student advances to candidacy and begins the dissertation prospectus; the date of candidacy expiration is listed in the Notes section of the Application for Candidacy Examination in GradForms. If the work is not unanimously passed, the Graduate School permits a second examination following the committee's recommendations and the Graduate School Handbook guidelines; the student may also be advised by the committee to terminate the program. See Section 7 in the [Graduate School Handbook](#).

#### **IV.10 – POST-CANDIDACY CONTINUOUS ENROLLMENT POLICY**

Continuous enrollment post-candidacy is required of all graduate students who were admitted to the Graduate School Autumn 2008 and after, or if a student admitted prior to Autumn Quarter 2008 does not enroll for two years and is reactivated after 2008. Enrollment of no more than three graduate credits per semester is required for every semester of a student's candidacy (summer excluded) until graduation. See the [Graduate School Handbook](#) for more details about this policy.

The Dance GSC requires at least two credits of dissertation credit each Autumn and Spring Semester. To participate in movement practice, students are strongly encouraged to arrange for Alternative Movement Practice for no more than one credit. To enroll in a course outside the Department that is vital to the student's research, enrolling in more than three credits is permitted on rare occasions. It is important for the post-candidacy student to communicate with the committee chair, GSC chair, and Academic Program Coordinator in order to avoid a delay in dissertation progress.

Please address specific questions about the continuous enrollment to the GSC chair and Academic Program Coordinator.

#### **IV.11 - CONSIDERATIONS FOR OFF-CAMPUS RESEARCH**

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



permits off-campus library access. Students considering off-campus research should consult with the GSC chair and Academic Program Coordinator as early as possible.

#### **IV.12 - DISSERTATION PROSPECTUS**

Before preparing the dissertation prospectus, the student and committee chair should determine if candidacy committee members are willing to continue to the dissertation committee, which requires only three OSU graduate faculty. If someone is not able to continue, the student should consult with the committee chair to determine new dissertation committee members.

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

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

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

Please also consult the Graduate School's Guidelines for Dissertations, located on the website [www.gradsch.osu.edu](http://www.gradsch.osu.edu) under Current Students > Dissertation and Theses. Doctoral candidates may consult with their committee chair for examples of past prospects.

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

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

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

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

It is the candidate's task to assemble a document that answers these questions. The prospectus should demonstrate that the necessary preliminary work on the project has been accomplished, that its constituent

elements have been identified and thought through, and that there is a solid plan for fulfilling the aims of the project.

**Process.** Developing a successful prospectus takes time! It typically takes several weeks or months. The candidate should work closely with the committee during this period.

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

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

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

#### 1. Introduction.

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

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

#### 2. Historiography/Review of Scholarship

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

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

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

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

### 3. 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).

### 4. Method

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

### 5. 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.

### 6. 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?)

#### 7. 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?

#### 8. Timeline and Plan of Work

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

#### 9. 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.

#### 10. Other Supporting Materials

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

### **IV.13 – DISSERTATION COMPLETION**

Once the Dissertation Prospectus is approved, the doctoral candidate works closely with the dissertation committee chair, committee members, peer groups, and other support networks to complete each phase of research and dissertation writing. Each dissertation and candidate are unique and will have unique timelines.

The *Graduate School Handbook* requires completion and approval of the dissertation within five years of achieving candidacy (see the *Graduate School Handbook* Section 7). When the Application for Candidacy Examination is submitted in GradForms, the Graduate School lists the semester of candidacy expiration and credit hour completion on the Notes tab. Doctoral candidates and dissertation committee chairs should

consult the *Graduate School Handbook*, GSC Chair, and Academic Program Coordinator if there are any concerns about not meeting the five-year limit in order to plan and prepare accordingly.

Doctoral candidates and dissertation committee chairs should consult the *Graduate School Handbook*, GSC Chair, and Academic Program Coordinator as the time for applying to graduate and final examinations approaches. The Graduate School website section on [Completing Your Degree](#) should be consulted regularly, particularly for formatting guidelines and graduation deadlines.

## **Section V - ADDITIONAL PROGRAM RESPONSIBILITIES**

### **V.1 - ATTENDANCE POLICY**

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

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

In accordance with the [Ohio State Faculty Rules](#), it is the responsibility of the student to communicate by informing the instructor directly of any missed class time due to their commitment and make up any necessary assignments. Students are familiar with University rule 3335-9-22 (B), which details the need to document such absences, and (C), which asks instructors to "make reasonable efforts to assist students" in such cases and stipulates that the student is responsible for material covered in class during the absence.

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

### **V.2 – DEPARTMENT ACADEMIC PROBATION POLICY**

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

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

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

### **V.3 - READING LISTS**

In addition to graduate coursework, all graduate students are accountable to the core literature of the respective degrees: MFA student requirements are listed in Section III.1 and PhD student requirements are

listed in Section IV.1. See Appendix A for the list of texts and viewings.

#### **V.4 – ACADEMIC WRITING MANUAL OF STYLE**

The Department utilizes the Chicago “Author Date Style” for the MFA Comprehensive Examination Research Paper and PhD Qualifying Examination Question, assignments in many courses, and all formal written materials in order to better follow publication industry standards. It is very important for student to familiarize themselves with this important resource. See <http://www.chicagomanualofstyle.org> for additional resources.

#### **V.5 - AUDITION ASSISTANCE**

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

#### **V.6 - PROFESSIONAL GOALS**

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

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

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

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

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

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

## **V.7 – ACADEMIC DISABILITY SERVICES**

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

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

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

## **V.8 – HEALTH AND WELLNESS RESOURCES**

Our goal is for you to be healthy and productive. Please become **familiar with the healthcare resources available on or near campus** so that should the need arise, you know where to go right. Here are some suggestions to help you be proactive and preventative:

- [Performing Arts Medicine Team](#) at The Ohio State University Wexner Medical Center ([Toolkit section](#) > Wellness)
- [Student Wellness Center](#) - includes wellness assessment and coaching, financial coaching, nutrition coaching, and more
- [Counseling and Consultation Service](#)
- [Disability Services](#)
- [Student Health Services](#)
- [Student Advocacy Center](#)
- [Suicide Prevention Office](#)
- [Student Health Insurance](#) – if you select, 85% is covered as a benefit of your GTA appointment.
- If you remain on your own health insurance, find Columbus-area chiropractors, physical therapists, acupuncturists, medical massage therapists, general physicians and specialists, etc.
- FREE SERVICES for STUDENTS include:
  - [SMART Lab](#) – free online resource for Stress Management and Resiliency Training
  - [Ohio State Psychology Services Center](#) – free resource for individual and group therapy with a waitlist; contact directly for more information

Teaching / Mentoring Resources include:

- R.E.A.C.H. Suicide Prevention Training <https://suicideprevention.osu.edu/reach/> (plus further online work with Kognito At-Risk Training at <https://suicideprevention.osu.edu/online-training/>)
- #mindstrong workshop (Academic Program Coordinator can request a program for self-care and care of others): <https://nursing.osu.edu/students/student-experience/health-and-wellness>



## **Section VI - ADVISING PROCEDURES**

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

Faculty advisors can view an advisee’s class schedule and advising report in Faculty Center under the Advising tab. More details are also viewable in GradCentral.

Students and faculty advisors, please note that each individual has different enrollment requirements depending on their funding source (examples include university fellow, grant fellow, graduate teaching/research/administrative associate, external funding, government funding, and self-funding). Please consult with the Academic Program Coordinator to ensure enrollment eligibility requirements are met. For all graduate students, enrollment in 8-18 credit hours cost the same, so MFA and pre-candidacy PhD students are encouraged to enroll in manageable courseloads in consultation with the faculty advisor.

For specific recommendations for supporting international students, please see section VI.9.

### **VI.1 - ADVISORS FOR INCOMING MFA STUDENTS**

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

### **VI.2 - ADVISORS FOR INCOMING PHD STUDENTS**

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

### **VI.3 - INITIAL MEETING**

During Department of Dance activities before the start of Autumn semester, each incoming student meets with the contact advisor by means of introduction, to review the following checklist:

- Review course selection for semester/year for appropriate load and depth vs. breadth
- Discuss how to manage commitments to projects, repertory, etc.
- discuss goals and to develop an individualized reading/viewing list for the first year of graduate study

- Check in regarding how they are doing with living arrangements, the office space, knowing where things are
- Ask if there are any plans or needs to go out of town and discuss how that works.
- Plan and clarify how you will meet through the semester, making it very clear you are available for any questions or concerns that come up. Meet mid- and end- of semester at a minimum

#### **VI.4 - ONGOING MEETINGS**

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

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

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

Appendix F in the [\*Graduate School Handbook\*](#) provides a useful summary of Best Practices in Advising.

#### **VI.5 - CHANGES TO CONTACT ADVISOR**

In general, contact advisors are assigned to students for at least three semesters until the MFA student is assigned the MFA project committee and until the PhD student selects their candidacy committee. Occasionally, a student may wish to request a change in the contact advisor beyond the probationary period of the first year. Reasons for this change may include such developments as a realignment of research interests, a faculty leave, or other possible factors. While the role of contact advisor can be changed without formal petition, it is an official position with ramifications for faculty workload, and must be handled with courtesy for all concerned. Students must meet with GSC chair for next steps as soon as possible

Faculty who may wish to change their advising or committee role must meet with the Department Chair before any consulting actions are taken.

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.

#### **VI.6 - WHEN TO MEET WITH THE CONTACT ADVISOR OR COMMITTEE CHAIR**

Please plan to meet with your faculty advisor at least twice per semester for the following issues.

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

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

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

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

## **VI.8 - TRANSFERRING BETWEEN DEGREE PROGRAMS WITHIN THE DEPARTMENT OF DANCE**

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

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

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

- 20-30 minutes: the student presents research interests to the panel with appropriate visual materials if necessary.
- 15-20 minutes: individual faculty interview with the student.
- The GSC’s final decision about the transfer to the PhD program is by official letter via email.

These requests ideally align with the application deadlines in the fall semester so the student can be considered for program transfer and funding adjustments among the applicants interviewing and auditioning in a given year.

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

## **VI.9 – SUPPORTING INTERNATIONAL STUDENTS**

International student resources are available from campus partners such as the [Office of International Affairs](#) particularly for immigration and visa information and adjusting to [academic life at Ohio State](#), the [Multicultural Center](#), [Office of Student Life](#), and [Student Activities/Organizations](#).

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

During the summer semesters or during final semesters of study, international students may wish to pursue OPT or CPT. Optional Practical Training (OPT) is intended to provide hands-on practical work experience that is directly related to a student's area of study. The training is authorized by U.S. Citizenship and Immigration Services (USCIS) for a maximum of 12 months. It is available to students who have been lawfully enrolled on a full-time basis for at least one academic year (9 months). Curricular Practical Training (CPT) Temporary employment such as an internship, practicum, and alternative work-study or cooperative education may be authorized under certain circumstances as curricular practical training (CPT). Such training must not only be related to the field of study but must also be an integral part of established curriculum still in progress. Both OPT and CPT are benefits of being an F-1 Student. Both OPT and CPT are application processes and subject to evaluation over a period of six months or more. The Office of International Affairs hosts workshops and provides guidance on the application.

International students regularly need a support letter or other documentation from the faculty advisor or Academic Program Coordinator for OPT or CPT or visa status and travel to and from the home country. The Academic Program Coordinator has a template letter ready to customize for particular student needs, and the faculty can also write letters of support with advance notice.

## Appendix A – Graduate Program Reading and Viewing Lists

See Sections III.1 (MFA) and IV.1 (PhD) for additional information. This list is current as of August 16, 2019.

<b>AUTHORED BOOKS</b>	<b>MFA</b>	<b>PhD</b>
Albright, Ann Cooper. <i>Choreographing Difference: The Body And Identity in Contemporary Dance</i> . Middletown: Wesleyan University Press, 1997. Print.		X
Banes, Sally. <i>Dancing Women: Female Bodies on Stage</i> . London and New York: Routledge, 1998. Print.		X
---. <i>Terpsichore in Sneakers: Post-modern Dance</i> . Middletown: Wesleyan University Press, 1987. Print.	X	X
Bogart, Anne. <i>A Director Prepares: Seven Essays on Art and Theatre</i> . London; New York: Routledge, 2001. Print.	X	
---. <i>And Then You Act: Making Art in an Unpredictable World</i> . New York: Routledge,, 2007. Print.	X	
Browning, Barbara. <i>Samba: Resistance in Motion</i> . Bloomington: Indiana University Press, 1995. Print.		X
Burrows, Jonathan. <i>A Choreographer's Handbook</i> . New York, Routledge, 2010.	X	
Burt, Ramsay. <i>Alien Bodies: Representations of Modernity, "Race," and Nation in Early Modern Dance</i> . London: Routledge, 1998. Print.		X
Croft, Clare. <i>Dancers as Diplomats: American Choreography in Cultural Exchange</i> . New York: Oxford University Press, 2015. Print.	X	X
Daly, Ann. <i>Done into Dance: Isadora Duncan in America</i> . Bloomington: Indiana University Press, 1995. Print.		X
DeFrantz, Tommy. <i>Dancing Revelations: Alvin Ailey's Embodiment of African American Culture</i> . New York: Oxford University Press, 2004. Print.		X
Dixon, Steve. <i>Digital Performance: a History of New Media in Theater, Dance, Performance Art, and Installation</i> . Cambridge: MIT, 2007. Print.		X
Elswit, Kate. <i>Watching Weimar Dance</i> . New York: Oxford University Press, 2014. Print.		X
Ezrahi, Christina, <i>Swans of the Kremlin: Ballet and Power in Soviet Russia</i> . Pittsburgh: University of Pittsburgh Press, 2012. Print.		X
Foster, Susan. <i>Choreographing Empathy: Kinesthesia in Performance</i> . New York: Routledge, 2011. Print.	X	X
---. <i>Choreography &amp; Narrative: Ballet's Staging of Story and Desire</i> . Bloomington: Indiana University Press, 1998. Print.		X
---. <i>Reading Dancing: Bodies and Subjects in Contemporary American Dance</i> . Berkeley: University of California Press, 1986. Print.	X	X
Franko, Mark. <i>Dancing Modernism/Performing Politics</i> . Bloomington: Indiana University Press, 1995. Print.		X
Garafola, Lynn. <i>Diaghilev's Ballets Russes</i> . New York: Oxford University Press, 1989. Print.		X
---. <i>Legacies of Twentieth-Century Dance</i> . Middletown: Wesleyan University Press, 2005. Print.	X	
Gottschild, Brenda Dixon. <i>Digging the Africanist Presence: Dance and Other Contexts</i> . Westport: Greenwood, 1996. Print.		X
---. <i>The Black Dancing Body: A Geography from Coon to Cool</i> . New York: Palgrave, 2003.	X	
Graff, Ellen. <i>Stepping Left: Dance and Politics in New York City, 1928-1942</i> . Durham: Duke University Press, 1997. Print.		X
Hill, Constance Valis. <i>Tap Dancing America: A Cultural History</i> . New York: Oxford University Press, 2010. Print.		X

<b>AUTHORED BOOKS</b>	<b>MFA</b>	<b>PhD</b>
Jackson, Naomi M. <i>Converging Movements: Modern Dance and Jewish Culture at the 92<sup>nd</sup> Street Y</i> . Hanover: Wesleyan University Press, 2000. Print.		X
Johnson, Mark. <i>The Meaning of the Body: Aesthetics of Human Understanding</i> . Chicago: University of Chicago Press, 2007. Print.		X
Jones, Susan. <i>Literature, Modernism and Dance</i> . New York: Oxford University Press, 2013. Print.		X
Kowal, Rebekah. <i>How To Do Things With Dance: Performing Change in Postwar America</i> . Middletown: Wesleyan University Press, 2010. Print.	X	X
Kraut, Anthea. <i>Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance</i> . Oxford University Press, 2016. Print.		X
Kwan, SanSan. <i>Kinesthetic City: Dance and Movement in Chinese Urban Spaces</i> . New York: Oxford University Press, 2013. Print.		X
Lakoff, George and Mark Johnson. <i>Metaphors We Live By</i> . Chicago: University of Chicago Press, 1980. Print.		X
Lepecki, Andre. <i>Exhausting Dance: Performance and the Politics of Movement</i> . New York and London: Routledge, 2006. Print.		X
Levinson, André. <i>Andre Levinson on Dance: Writings from Paris in the Twenties</i> . Eds. Joan Acocella and Lynn Garafola. Hanover: Wesleyan University Press, 1991. Print.		X
Loupe, Laurence and Sally Gardner. <i>Poetics of Contemporary Dance</i> . Alton, Hampshire: Dance Books, 2010. Print.		X
Manning, Susan. <i>Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman</i> . Berkeley: University of California Press, 1993. Print.		X
---. <i>Modern Dance, Negro Dance Race in Motion</i> . Minneapolis: University of Minnesota P, 2004. Print.	X	X
Martin, Randy. <i>Critical Moves: Dance Studies in Theory and Politics</i> . Durham: Duke University Press, 1998. Print.		X
McCarren, Felicia M. <i>Dancing Machines: Choreographies of the Age of Mechanical Reproduction</i> . Stanford: Stanford University Press, 2003. Print.		X
---. <i>French Moves: the Cultural Politics of le Hip Hop</i> . New York: Oxford University Press, 2013. Print.		X
Morris, Gay. <i>A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960</i> . Middletown: Wesleyan University Press, 2006. Print.	X	X
Novack, Cynthia. <i>Sharing the Dance: Contact Improvisation and American Culture</i> . Madison: University of Wisconsin Press, 1990. Print.	X	X
O'Shea, Janet. <i>At Home in the World: Bharatanatyam on the Global Stage</i> . Middletown: Wesleyan University Press, 2007. Print.		X
Profeta, Katherine. <i>Dramaturgy in Motion: At Work on Dance and Movement Performance</i> . University of Wisconsin Press, 2015. Print.	X	X
Rainer, Yvonne. <i>Feelings are Fact: A Life</i> . MIT Press, 2013. Print.	X	
Rethorst, Susan. <i>A Choreographic Mind: Autobiographical Writings</i> . Theatre Academy Helsinki.	X	
Rivera-Servera, Ramón. <i>Performing Queer Latinidad: Dance, Sexuality, Politics</i> . Ann Arbor: University of Michigan Press, 2012. Print.		X
Ross, Janice. <i>Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education</i> . Madison: University of Wisconsin Press, 2000. Print.		X
Rossen, Rebecca. <i>Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance</i> . New York: Oxford University Press, 2014. Print.		X
Savigliano, Marta. <i>Tango and the Political Economy of Passion</i> . Boulder: Westview, 1995. Print.		X

<b>AUTHORED BOOKS</b>	<b>MFA</b>	<b>PhD</b>
Scholl, Tim. <i>From Petipa to Balanchine: Classical Revival and the Modernization of Ballet</i> . New York: Routledge, 1994. Print.		X
---. <i>Sleeping Beauty, a Legend in Progress</i> . New Haven: Yale University Press, 2004. Print.		X
Shea Murphy, Jacqueline. <i>The People Have Never stopped Dancing: Native American Modern Dance Histories</i> . Minneapolis: University of Minnesota Press, 2007. Print.		X
Taylor, Diana. <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i> . Durham and London: Duke University Press, 2003. Print.		X

<b>EDITED VOLUMES</b>	<b>MFA</b>	<b>PhD</b>
Albright, Ann and David Gere, eds. <i>Taken by Surprise: A Dance Improvisation Reader</i> . Middletown: Wesleyan University Press, 2003. Print.	X	X
Berhaus, Günter and Max Niemeyer Verlag, eds. <i>New Approaches to Theatre and Performance Analysis</i> . Niemeyer, 2001. Print. Includes "Using Lexicons for Performance Research: Three Duets" by Marcia Siegel, pp. 205-216.	X	X
Buckland, Theresa, ed. <i>Dancing from Past to Present: Nation, Culture, Identities</i> . Madison: University of Wisconsin Press, 2006. Print. Includes "Bridging the Critical Distance" by Marcia Siegel, pp. 188-196.	X	X
Carter, Alexandra and Janet O'Shea, eds. <i>Routledge Dance Studies Reader</i> , 2nd ed. London and New York: Routledge, 2010. Print.	X	
Cohen, Selma Jeanne. <i>Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present</i> . 2nd ed. Hightstown: Princeton, 1992. Print.		X
Copeland, Roger and Marshall Cohen, eds. <i>What is Dance?: Readings in Theory and Criticism</i> . Oxford: Oxford University Press, 1983. Print.	X	
DeFrantz, Thomas, ed. <i>Dancing Many Drums: Excavations in African American Dance History (Studies in Dance History)</i> . Madison: University of Wisconsin Press, 2001. Print.		X
Desmond, Jane, ed. <i>Dancing Desires: Choreographing Sexualities On and Off the Stage</i> . Madison: University of Wisconsin Press, 2001. Print.	X	X
Franco, Susanne and Marina Nordera, eds. <i>Dance Discourses: Keywords in Dance Research</i> . London: Routledge, 2007. Print.	X	X
Garafola, Lynn, ed. <i>Rethinking the Sylph: New Perspectives on the Romantic Ballet</i> . Middletown: Wesleyan University Press, 1997.	X	X
Jackson, Naomi and Toni Shapiro-Phim, eds. <i>Dance, Human Rights, and Social Justice: Dignity in Motion</i> . Lanham: Scarecrow, 2008. Print.		X
Jordan, Stephanie, ed. <i>Preservation Politics: Dance Revived, Reconstructed, Remade</i> . London: Dance Books, 2000. Print.	X	
Klein, Gabriele, ed. <i>Emerging Bodies: The Performance of Worldmaking in Dance and Choreography</i> . Bielefeld: Transcript-Verlag, 2011. Print.		X
Kostelanetz, Richard, ed. <i>Merce Cunningham: Dancing in Space and Time</i> . New York: Da Capo, 1998. Print.		X
Lepecki, André, ed. <i>Dance</i> . Cambridge: MIT Press, 2012. Print.	X	X
---. <i>Of the Presence of the Body: Essays on Dance and Performance Theory</i> . Middletown: Wesleyan University Press, 2004. Print.		X
Manning, Susan and Lucia Ruprecht, eds. <i>New German Dance Studies</i> . Urbana: University of Illinois Press, 2012. eBook.		X
Mitoma, Judy, ed. <i>Envisioning Dance on Film and Video</i> . New York: Routledge, 2002. CD-ROM and Print.	X	

EDITED VOLUMES	MFA	PhD
Morris, Gay, ed. <i>Moving Words, Re-Writing Dance</i> . Routledge, 1996. Print. Includes “Visible Secrets: Style Analysis and Dance Literacy” by Marcia Siegel, pp. 26-37.	X	X
Noland, Carrie and Sally Ann Ness, eds. <i>Migrations of Gesture</i> . Minnesota: University of Minnesota Press, 2008. Print.		X

**BROAD VIEWING LIST** – see Department website in the [Toolkit section](#) > Technology Resources for access

CHOREOGRAPHER. WORK (YEAR)	ACCESSIBLE to VIEW at...
Abraham, Kyle. <i>When the Wolves Came In</i> (2015)	OntheBoards.tv (OSU Library Streaming)
Ailey, Alvin. <i>Cry</i> (1971)	OSU Library
Ailey, Alvin. <i>Revelations</i> (1960)	Arts server
Ashton, Frederick. <i>Cinderella</i> (1948)	OSU Library (DVD, not online)
Ashton, Frederick. <i>Symphonic Variations</i> (1946)	You Tube (18-20min is complete work)
Aviles, Arthur. <i>Algo en la cocina</i> (2013)	Hemispheric Institute <a href="https://hemisphericinstitute.org/en/enc13-trasnocheo/item/2130-enc13-trasnocheo-aaviles.html">https://hemisphericinstitute.org/en/enc13-trasnocheo/item/2130-enc13-trasnocheo-aaviles.html</a>
Balanchine, George. <i>Jewels</i> (1967)	OSU Library
Bausch, Pina. <i>Café Müller</i> (1978)	Arts server
Bel, Jérôme. <i>The Show Must Go On</i> (2001)	OSU Library, Arts server
Brown, Trisha. <i>Watermotor</i> (1978)	OSU Library, YouTube (complete film is 7:52 by Mangolte)
Castro, Yanira. <i>Court/Garden</i> (2014)	Vimeo <a href="https://vimeo.com/145859179">https://vimeo.com/145859179</a>
Cunningham, Merce. <i>Antic Meet</i> (1958) Dance in Video, Alexander Street Press (OSU Library Streaming) or <i>Biped</i> (1999, 2005 performance) – <a href="http://dancecapsules.mercecunningham.org">dancecapsules.mercecunningham.org</a> or	<i>Septet</i> (1964 performance) – <a href="http://dancecapsules.mercecunningham.org">dancecapsules.mercecunningham.org</a> or <i>Split Sides</i> (2003) – OSU Library, <a href="http://dancecapsules.mercecunningham.org">dancecapsules.mercecunningham.org</a>
DeMille, Agnes. <i>Rodeo</i> (1942)	OSU Library
Driscoll, Faye. <i>Thank You for Coming: Attendance</i> (2015)	OntheBoards.tv (OSU Library Streaming)
Eiko and Koma. <i>River</i> (1995)	eikoandkoma.org (excerpt & full documentary)
Forsythe, William. <i>One Flat Thing Reproduced</i> (2006)	OSU Library
Gill, Beth. <i>Electric Midwife</i> (2013)	OntheBoards.tv (OSU Library Streaming)
Good, Joe. <i>29 Effeminate Gestures</i> (1987)	Arts server, YouTube
Graham, Martha. <i>Night Journey</i> (1947)	Arts server
Halprin, Anna. <i>Parades and Changes</i> (1965)	OSU Library, VHS
Humphrey, Doris. <i>Day on Earth</i> (1947)	OSU Library “Two Dances : Ritmo Jondo ; Day On Earth / By Doris Humphrey With The Limon Dance Company” DVD
Humphry, Doris. <i>New Dance</i> (1935)	OSU Library
Jones, Bill T. <i>D-Man in the Waters</i> (1989)	OSU Library, “Dancing in the Light” DVD
Jones, Bill T. <i>Untitled March Dance</i> (1982)	Arts server
Jooss, Kurt. <i>The Green Table</i> (1932)	Arts server



<b>CHOREOGRAPHER. WORK (YEAR)</b>	<b>ACCESSIBLE to VIEW at...</b>
Lemon, Ralph. <i>Come home Charley Patton</i> (1997)	Vimeo
Lin, Hwai-Min. <i>Cursive II</i> (2006)	OSU Library
Marks, Victoria. <i>Outside In</i> (1991)	acceleratedmotion.wesleyan.edu
McKayle, Donald. <i>Rainbow 'Round My Shoulder</i> (1959)	OSU Library, VHS
Monk, Meredith. <i>Book of Days</i> (1988)	OSU Library, DVD
Monson, Jennifer. <i>La Mer</i> (1995)	Dance in Video, Alexander Street Press (OSU Library Streaming)
Morris, Mark. <i>Dido and Aeneas</i> (1989)	DocuSeek2 (OSU Library Streaming)
Naharin, Ohad. <i>Deca Dance</i> (2002)	OSU Library (language Chinese), YouTube (complete 1:13:54)
O'Connor, Tere. <i>Bleed</i> (2014)	OntheBoards.tv (OSU Library Streaming)
Pite, Crystal. <i>Dark Matters</i> (2011)	OntheBoards.tv (OSU Library Streaming)
Primus, Pearl. <i>Strange Fruit</i> (1943)	OSU Library, "Dancing in the Light" DVD
Primus, Pearl. <i>The Negro Speaks of Rivers</i> (1944)	Dance in Video, Alexander Street Press (OSU Library Streaming)
Rainer, Yvonne. <i>Trio A</i> (1966)	Arts server
Sokolow, Anna. <i>Dreams</i> (1961)	Dance in Video, Alexander Street Press (OSU Library, Streaming)
Streb, Elizabeth. <i>Little Ease</i> (1985)	Kanopy (OSU Library Streaming)
Streb, Elizabeth. <i>Wild Blue Yonder</i> (2003)	acceleratedmotion.wesleyan.edu
Tharp, Twyla. <i>Push Comes to Shove</i> (1976)	OSU Library "Baryshnikov By Tharp : American Ballet Theatre" DVD, YouTube in two parts: <a href="https://www.youtube.com/watch?v=w_aEbEqpLdc">https://www.youtube.com/watch?v=w_aEbEqpLdc</a> and <a href="https://www.youtube.com/watch?v=-WGxxjt1_0M">https://www.youtube.com/watch?v=-WGxxjt1_0M</a>
Tharp, Twyla. <i>Sue's Leg</i> (1975)	Arts server
Tudor, Antony. <i>Lilac Garden</i> (1936)	
Zollar, Jawole Willa Jo. <i>Batty Moves</i> (1995)	private link only, do not share: <a href="https://vimeo.com/95428111/d20cf0b06b">https://vimeo.com/95428111/d20cf0b06b</a>

## Appendix B – MFA Research Paper Rubric

Applies to all students enrolled in a research paper course as part of the MFA Comprehensive Examination: Research Paper requirement; other grading/feedback may apply to the course assignments. Satisfactory is 83+ points out of 100 points possible. This rubric was approved by the Graduate Studies Committee on November 15, 2018.

### Writing

	(15)	Thoughtful and well-researched paper address the assignment directly and meaningfully: <i>the body of the text manifests clear thinking and ample research that build a persuasive argument; 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>
	(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>
	<b>(30)</b>	<b>Writing Total</b>

### Chicago Author-Date Style

	(5)	Paper demonstrates understanding and correct application of Chicago Author Date style in in-text citations and Works Cited. (See <i>The Chicago Manual of Style</i> for direction.)
	(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>
	<b>(10)</b>	<b>Chicago Style Total</b>

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

	(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. The conclusion is manner of resolving the paper that shows how the argument has developed, points to future directions, and gives the paper a place to land.</i> <sup>[SEP]</sup>
	(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>
	<b>(30)</b>	<b>Argument and Premise Total</b>

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

	(10)	Dances or dance practices discussed are 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>
	(10)	Responses integrate a <i>minimum</i> of eight (8) sources. Instructor to advise on types and distribution of sources. Sources may come from recommended core reading and viewing lists in the handbook; 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>
	(10)	Writing shows movement descriptions and analysis of specific exemplars in light of premise 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>
	<b>(30)</b>	<b>Integration and Application Total</b>

\_\_\_\_\_ **Total points for assignment** (100 points possible)

## Appendix C – PhD Qualifying Examination Question Rubric

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

### Writing

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

### Chicago Author Date Style

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

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

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

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

____ out of 10	A. Discussion of the sources situated within the larger field of dance scholarship. Scholarly examples are well integrated, whether from a critical, historical or theoretical viewpoint: <i>writer demonstrates understanding of dance within its political, social or artistic world. The writer draws on sources that help to situate the topic within its context.</i>
____ out of 20	B. Responses integrate a <i>minimum</i> of six (6) sources from the PhD core reading list; response demonstrates engagement with the field of dance studies and a selection of appropriate literature: <i>writer uses the reading list as appropriate, and integrates, as well, other resources that are specific to the topic to focus more narrowly on the argument. The writer shows a basic mastery of dance literature.</i>

## Appendix D: MFA Project and PhD Dissertation Titles

### MFA Project Titles

Project Reflections (1998 and beyond) and Project documentation (1999 and beyond) of MFA alumni are housed in the Music/Dance Library. Ask at the main desk during weekdays between 8am-5pm for specific projects by author's name to access these documents. Please note that program requirements for the Project reflection/documentation have shifted over time and vary by faculty committee preferences!

Abbott-Main, Erik  
In the future we'll all be kings  
MFA 2012 (includes DVD)

Adams, Sarah Marie  
Creating Self through Dance Performance: A  
Selective Inquiry into the Life and Work of José  
Arcadio Limón (1908-1972)  
MFA 1998

Aikens, Wm. Eric  
The Use of Effort/Phrasing in the Choreographing  
and Performing Process  
MA 1985

Allen, Mary Jane  
The Family  
MA 1977

Allgire, Karen  
Breathing Coordination for the Singer/Dancer  
MA (example of music manuscript)

Alter, Joe  
"23:59:59"  
MFA 2005 (DVD only)

Altman, Ronald  
Moving from Text to Textile  
MFA 2016

Anderson, Robin S.  
Three Minute Portions and Straight  
MFA 2006 (DVD in book pocket)

Angier, D. Chase  
Finding Home  
MFA 1994

Arnold, Quilan  
Negus  
MFA 2016

Atkinson, Lisa Ferrugia  
Thesis Presentation  
MFA 2010

Aylward, Katie  
Roadside  
MFA 2013  
Balsam, Kareen  
"When I Am Little Again"  
MFA 2003 (videotape only)

Banks, Cheryl A.  
Homespun...A Story Quilt Movin'  
MFA 1995 (2 copies)

Baños-Milton, Margarita  
A Search for New Process  
MFA 1989

Barker, Rachel  
Silts  
MFA 2015

Barnes, Audrey  
Developing a Performers Approach to Style  
MA 1983

Bartley, Jolene  
Performance Through Labonotation  
MFA 2010 (includes DVD)

Bartunek, Peggy J.  
Signature Dance: An Investigation and Exploration  
of Personal Movement Style  
MFA 1997

- Beadle, David Jay  
Developing a Choreographic Method  
MFA 1994
- Beckham, Blake  
Mapping the Border (Project) and Artists of Place:  
Locating Performance  
MFA 2005 (includes various documentation and  
videotape)
- Bell, Angelica  
Comprehensive Research Statement & MFA Project  
Reflection  
MFA 2018
- Bella, Danah.  
Corporeal Semiotics...and then there's faith  
MFA 2002 (includes digital mini videocassette)
- Berezina-Blackburn, Vita  
"When I Am Little Again"  
MFA 2003 (videotape only)
- Bernstein, Joan B.  
Involving the Classroom Teacher in Dance in the  
Arts Impact Schools of Columbus  
MA 1975
- Biagi, Elaine  
Il n'y a pas de quoi!: or, A Report Concerning the  
Preparation and the Presentation of an Introductory  
Program on Baroque Dance  
MA 1974
- Biggs, April  
Of Otherness: Inclusion and the Dialect of Other in  
Dance-Making  
MFA 2018 (Includes DVD)
- Bilek, Rebecca Lynn  
Student Teaching Experience in Dance at the Arts  
and Academic High School of Fort Hayes  
Metropolitan Education Center  
MA 1993
- Birk, Karena  
Project Documentation  
MFA 2010 (includes MFA show DVD)
- Blosser, Rachelle T. W.  
Graduate Project Report, Performance  
MA 1978
- Boatright, Ann Long  
Going Within  
MA 1993
- Bodouin, Cavin  
Project Report  
MA 1984
- Boggia, Rachel A.  
Two Works and the Philosophies that Shaped Them  
MFA 2003
- Bohaty, Noelle  
The Order of Things  
MFA 2015
- Boyd, Barbara  
Stage II and Inner Landscapes  
MA 1978
- Brito, Lelis K.  
Home Centered Movement Theatre: Creating a  
Forum via Theatrical, Choreographic, and Somatic  
Techniques  
MFA 1997
- Brooks, Bonni J.  
Start Anywhere and Keep Going: A Project in  
Choreography and Performance  
MA 1987
- Brosseau, Vincent L.  
"Ladybug" Investigation of an Collaboration  
"Extra" A Personal Choreographic Process  
MFA 1997
- Brown, Danté  
Blind Spots  
MFA 2012 (includes DVD)
- Brownlee, Bruce  
A Day in the Life — The Autobiography of a Fool  
MA 1984

Bruggemann, Jo-Ann  
Construction and Production of "Women's Song"  
by Helen Tamiris  
MA 1971 (2 copies)

Bucek, Loren E.  
A Choreographic Study  
MA 1980

Burnidge, Anne  
"Faultline" Project Documentation  
MFA 2003 (includes videotape)

Burns, Georgia C.  
Continuum  
MA 1974 (includes photographs)

Butcher, Victor  
Choreographic Exploration of Basic Movement  
Actions

Byars, P. Amanda  
The sum of their parts  
MFA 2012(includes DVD)

Calucci, Tony  
A Comparative Study in Teaching Styles  
MA 1986

Cappelletti, James R.  
The Consigliere Collection  
MFA 1999

Carrington, Amy E.  
Loie Fuller and the Influence on her Work  
MA 1984

Carter, Ellie Escosa  
MFA Project 2012

Cavender, Jess  
MFA Project  
MFA 2016

Chen, Christine  
Palimpsest: An Excavation of Palimpsest: A  
Memoir Past, Future, Present...  
MFA 2000 (includes diskette and videotape)

Chen, Ting-Yu  
Choreographing Ting-Yu Tango (group)  
MA 1996

Childs-Vogler, Carol  
En Route and the Things She Can Do With  
Broccoli  
MA 1981

Childs-Vogler, Mark  
"Slender Ribs" and "Construction from Scraps"  
MA 1981

Chu, Mang Ching, Wendy  
"Breakers"  
MFA 1991

Clemmensen, Ann Sofie  
Magnetic North  
MFA 2013

Cobb, Christine Carol  
"Schlemmer Sketches"  
MA 1989

Cohen, Irene  
Reconstruction of Brahms Waltzes  
MA 1981

Cooper, Sonya  
Percussion Accompaniment for Dance  
MA 1979

Corning, Beth  
Stepping Out - a Solo Concert with Friends  
MA 1981

Craig, Francis W.  
"Where is the Voice Coming From?" A  
Choreographic Investigation  
MFA 1989

Craig-Qiujada, Balinda J.  
Exploration of Choreographic Process: Narrative  
Solo for Non-Dancer vs. Non-Narrative Group  
Work  
MFA 1995

Cross, Kris I Said - We Said: A Multi-Generational Dance Work MFA 1993	DeFries, Diane Reconstruction of Brandenburg Concerto (Humphrey/Curner) MA 1982
Cruse, Julie The VICKI Project: Diversity and Sustainability in Dance & Society MFA 2010 (includes documentation packet)	del Sol, Alexis M. It's Complicated MFA 2012
Cummings, Douglas Terminal MA 1978	Devine, Brian M. Library Dance MFA 2013
Cunningham, Tiffany "Tumbleweed" Comprehensive Exam Question #3; Documentation MFA 2003 (includes videotape)	Diaz, Miguel Angel Serial Composition for Dancers and Electronic Sound Tape MA 1976
Custer, Teena "The Experienced Thinking Body" (Comprehensive Question #3) (includes DVD)	DiBianca, Loretta Mary "Hollywood Suite" Investigation of a Choreographic Process MFA 1989
Cutcher, Jenai Thinking on Their Feet: Women of the Tap Renaissance MFA 2009 (includes DVD)	Dishman, Elizabeth M. A Dance Setting of Barber's Hermit Songs MFA 2000
Cutcher, Jenai MFA Project 2009/2010?	D'Onofrio, Kristina Project Documentation MFA 2016
Daughtridge, Emily Distilling the Performer's Contribution within Collaborative Creative Processes of Dance Making MFA 2004 (included video: Conversation Piece- Interview with choreographer R. McCulloch)	Draudt, Kristin On Solo Performance and Maalox MA 1974
David, Owen Here(ing) MFA 2014	Drube, Philip Mind/Body Awareness: a Self-Investigation MA 1984 (includes videotape)
Davis, Megan Trace Forms MFA 2015	Druen, Janet Ward Slide Lecture Series on "Choreomania" MA 1970
DeCato, Lisa M. A Personal and Conceptual Exploration of the Choreographic Process MA 1986	Duffee-Kojo, Donna Dee The Rhythm of Life is Often a Silent Scream
	Duggan, May Kay Excerpt from "L'Art et Instruction de Bien Dancer" MA Thesis 1962

Dunnell, Deborah  
Cello Suite and Duet for Flute and Dancer  
MA 1982

Durant, Adriana  
Life Like Make Believe  
MFA 2008

Ebbert, Clark M.  
Performance Project: “Aureole”, “Urban Animal”,  
Inside Out”  
MA 1987

Eckert, Todd  
MFA Project  
MFA 2017

Eder, Julie M.  
A Reconstruction of Anna Sokolow’s “Moods”  
MA 1978

Enright, Kathryn  
“Almost, Not Quite”  
MFA 2009 (DVD Only)

Feck, Candace  
A Reconstruction of “Chaconne in D Minor”  
MA 1982

Fenwick, Robert  
“L. Q. Sunshine”  
MA 1972

Fields, Peter A. Jr.  
Reconnaissance: “Rejoice and Be Thankful”  
MA 1985

Finley, Carol Kyles  
Short Dances and Videodances Inspired by the  
Writings of Italo Calvino  
MFA 1998

Fischer, Kenneth  
Project Report  
MA 1973

Fisher, Angelia Siu-Yau Leung  
Teaching Dance to Institutionalized Disturbed  
Populations  
MA 1975

Fobbs, Joyelle  
MFA Project 2013

Fontg, Maria Luisa  
A Journey towards Performance  
MA 1996

Fouch, Jeffrey  
Happy Hour  
MFA 2007

Fox, Julie C.  
Boxes & Bags  
MFA 2009 (includes DVD)

Franklin, Jane Hoffner  
Language, Gesture, and Work or The Music Made  
Me Do It, Is This Dance or What?  
MFA 1990

Fredricsson, Anna Sofia  
Investigation of the Major Characteristics and  
Qualities of Modern and Jazz Styles  
MA 1984

Freeburg, Rachel  
Bodybodybodybodybodybodybodybodybodybody  
MFA 2016

Friedes, Deb  
“Lec-Dem”  
2006 (DVD only)

Friend, Ashley A.  
Triage: Part I: Process and Product  
MFA 2005 (includes DVD - 2 copies)

Fuchs, Jordan  
Subterranean Dreams (An Octet in Nine Memories)  
MFA 1998

Garlando, Nicole  
Time In  
MFA 2017

Furber, Carey  
289 Teaching Experience Winter Quarter and  
Research on Creative Dance with Children  
1974



Gabriel, Denise Lynn On Solo and Duet Performance MA 1976	Gonzales, Lisa In Dialogues Investigating the Holistic Self Through Improvisation and Choreography MA 1998
Gaonge, Biag Locomotion: Gained In Translation MFA 2018 (Includes DVD)	Goodman, Madeline Reconstruction and Production of "Shakers" by D. Humphrey MA 1970
Gatling, Travis D. An Analysis of Personal Performance Development	Graham, James Separate Panes MFA 2010 (includes DVD)
Gauger, Christine Anne Translation of the Art Deco Aesthetic to Movement MA 1984	Greenberg, Jeri Quan Tikkun MA 1980
Garcia, Maria Capitano Succession, Scenes from a Rehearsal, "A Woman's Influence", and Willing to Fall/Ready to Stand MFA 1998	Greene, Rance Alone with Zarathustra: A Dancer's - Theatre Work Based on Eugene Ionesco's "The Chairs" MFA 1997
Gavaler, Joan Gesture in Choreography MA 1987	Greenlaw, Sarah Moving with the Dance: One Dancer's Thoughts on Process and Performing MFA 1992
Gee, Chrys Estimated Time of Arrival: A Project Report MFA 1999	Greenlee, Margot K. In Crowd MA 1993
George, Michael Personal Alters MFA 1990	Dreamhouse MFA 1999
Gierz, Gabriele The Travelers (Project Report with Video) MA 1996	Gross, Janine Project Report MFA 1980
Gill, Hatty Children's Dance / Folklore Workshop MA 1984	Hadley, Susan "Variation of a Woman's Theme" MA 1981
Glenn, Tim Whistling Doves: An Evening of Multimedia Dance Theater MFA 1999 (includes videotape)	Hall, Chad Making the Work: Evaluating the Body of Choreographic Research (includes DVD, filed under Teena Custer)
Gober, Karen "Three Dances" MA 1977	

Halligan, Ann  
An Exploration: Mind and Movement  
MA 1985

Halloran, Greg  
A Reconstruction of "Swing"  
MA 1991

Halloran, Greg  
Directing Humphrey Beyond the Score  
MA 1996

Hamilton, Jean  
Two Choreographic Projects: "Daily News" and  
"Diversions"  
MA 1986

Hammond, Julie  
Source Invention and Kinesthetic Effect  
MFA 1997

Hanlon, Eran David P.  
Behind a Blue World: Explicating The Anathema  
Project  
MFA 2010 (includes, The Anathema Project, DVD)

Harris, Courtney  
S(he) Sylph  
MFA 2010

Harris, Janet  
Bournonville Ballet Classes: A Reconstruction and  
Teaching Project  
MA 1986

Heinzerling, Scott Thomas  
Between a Hard Rock and a Place  
MFA 1991

Hicks, Shawn Bowman  
Shukrani  
1989

Holcomb, Mary  
Over Easy  
MA 1974

Holmes, Shelly  
A Handbook of Costume for the Student / Dancer  
MA 1983

Holmstead, Shelley Shepherd (aka Bala Sarasvati)  
Origins: A Multi-Media Project  
MFA 1992

Horrigan, Kristin  
Green Grass for All  
MFA 2002 (includes two videotapes)

Houser, Carrie L.  
Too Big to be Bright All Through  
MFA 2003 (includes videotape)

Hove, Shawn  
Process of Product  
MFA 2005

Hubbard, Karen Williams  
Ethnic Dance: The Origins of Jazz  
MA 1986

Hughes, Carla B.  
Soul Truth  
MFA 2001

Hwang, Sang-Ho  
"Accumulation" (The Study of Intensity of Light)  
MA 1989

Isabelle, Kristina  
"No Exit" As Dance Theatre  
1998

Ivy, Karen  
"Green" Parts I + II  
MFA 2007 (DVD only)

Jackson, Moira  
Dance of the Unicorn  
MA 1980

Jackson, Paul Dana  
Dance of the Unicorn  
MA 1980 (includes videotape)

Jacobs, Gina  
Dither: Investigating Collaboration as an Artistic  
Process  
MFA 1999

- Jacobson, Jill K.  
 “A Choreographic Exploration”  
 MA 1979
- Jastram, Joanne H.  
 The Role of the Dance Leader in a Spiritual Dance  
 Tradition as Seen in the Development of Dance in  
 the Mevievi Order of Sufism and in the Shaker  
 Societies  
 Senior Thesis 1981
- Javian, Ani  
 Elsewhere  
 MFA Project 2015
- Jennings, Eulaula  
 Dance in Kabuki Theatre  
 MA 1993
- Jensen, Kimberly A.  
 “Discovering the Dramatic Intent in Reconstructing  
 From Score”  
 MA 2004
- Johnson, Linda K.  
 “Merge”  
 2007 (DVD only)
- Johnson, Marian E.  
 Investigations of Character Development within  
 Choreography and Performance  
 MA 1986
- Jones, Kimberly R.  
 Journey Toward a Global Vocabulary  
 1994
- Kates, Dorothy  
 Repertory from Rehearsal to Performance:  
 Considerations and Developments from...  
 MA 1992
- Kelly, Carol Welton  
 Choreographic Project Report  
 MA 1977
- Kemmerer, Cindy M.  
 Education: “Movement Awareness for the  
 Performing Arts”  
 MA 1981
- Kennedy, F. Margaret  
 An Investigation of a Portfolio Model for Assessing  
 the Elementary School Dance Class  
 MFA 1994 (includes videotape)
- Kjergaard, Roberta  
 “Personals. Wipeout. Conversation Hearts.” An  
 Investigation of Choreographic Process and  
 Content  
 MA 1987
- Kloppenber, Annie  
 Indelible Marks  
 MFA 2009
- Kloppenber, Brian  
 Choreographing “Gentle Rush”
- Knapp, Lynda  
 An Analysis of a Choreographic Work, “Inside-  
 Out”: A Somewhat Journalistic Approach  
 MA 1976
- Kniep, Russell  
 Understanding the Impact of a General Manager on  
 a Ballet Company with the Use of Interviews  
 MFA 1982
- Koiff, Jeffrey  
 Directing “Lyric Suite” from the Labanotation score  
 MFA 1977 [CD ROM]
- Krzak, Joanne  
 Intervals at Dover Beach  
 MA
- Kuren, Ann Van  
 Creating Character in Dance  
 MA 1987
- Lajiness, Kellie M.  
 Ballroom Exposed  
 MA 1990
- LaPointe, Lindsay Caddle  
 Oversized  
 MFA 2010 (includes DVD)

Lau, Holly Carlson Stories to Tell: Ridiculous and Sad; Fragile; and In Full View MFA 1991	Liu, Mei-Chu Creating a Course for Training Dancers by Applying Eastern and Western Somatic Approaches -- Tai Chi Practice and Body-Mind Centering (Proposal) MFA 1998
Lawer, Mark Visible Histories MFA 2006 (DVD only)	Locsin, Agnes D. "Ang Kapitalit" (The Substitute) MA 1981
Lawrence, Emily C. The Footfalls Projects MFA 2005 (includes CD)	Lott-Reddick, Rebecca Collaborations MFA 1993
Lee, Giyoung Paikbong Kim's Fan Dance (Buchae Chum): Labanotation and Stylistic Analysis of a Korean Creative Dance MA 2004	Loupe, Coco In the Clear: Studio Practice, Choreographic Process and Creative Research MFA 2006
Lee, Nathaniel Two Choreographic Works MA 1985	Lowe, D. Scott Fruits and Nuts: A Project Documentation MFA 2006 (includes DVD)
Leo, Anna Couples, Partners, Pairs and Duets MFA 1992	Lowenstein, David 'Wheat' MA 1980
Leung, Belle A Comparative Study of Classical Ballet and Chinese Classical Dance MA 1991	Lu, Mei-Chen Hot Pot MFA 2002 (includes videotape)
Levitt, Sarah Full Will MFA 2016	Luna, John Within Action MFA 2017
Levy, Dana Pretend City MA 1992	Lundie, Fiona Portraiture and Perception: Seconds Hands and Square Feet MFA 2012 (includes data disk with pictures and video)
Leigh, Arthur Dart Way Back MFA 1993	Manculich, Joshua MFA Project MFA 2017
Lipkowitz, Donna A Multi-Media Piece for Dancers and Projections MA 1980	Mark, Lauren "Visible Histories" (DVD only)

Marrone, Natalie A.  
An Investigation of the Use of Text in Dance  
MFA 1998

Marshall-Clark, Jean-Ann  
The Examination of Delsarte Theory and its  
Relationship to Early Modern Dance and to  
Contemporary Choreography  
MA 1985

Martin, Linda Lee  
Dance Management: Acting Manager of Moving  
Arts  
MA 1983

Mason, Barbara  
Passage: I. Preparation, II. Journey and  
Transformation, III. Spirit of Place  
MFA 1994

Massey, Anna Brown  
Secret Frolic Live  
MFA 2017

Mastalir, Mary Jan  
“Bing, Benny, Bessie” Investigation of a  
Choreographic Process  
“Abandoned” A Dancer’s Contribution to the  
Choreographic Process  
MA 1987

Maurer, Timothy  
1-71  
MA 1971

May, Lisa  
The Effects of Motif Description on Learning  
Movement Concept in Children’s Dance  
MA 1996

Mayer, Richard  
Subject Objects  
MA 1982

McAfee, Eli  
Who is Elle de Peau and What is S/He Doing with  
Honey?!

McGinley, Dardi  
Dwelling  
MA 1992

Meckley, Jennifer  
JM; Boy You Need Jesus; Shot  
MFA 2013

Mendelsohn, Gail  
The Coaching Process  
MA 1979 (includes videotape)

Mendes, Sandra Cristina  
Bread & Wine  
MFA 2006

Messer, Jan  
A Dancer’s Look at Anatomy and Stretching  
MA 1992

Meyers, Erica  
73 Follies A Vaudevillian Dance Program  
MA 1973

Miller, Beryl Adele  
Three Solo Dances  
MA 1975 (includes videotape)

Miller, Betsy (Elisabeth)  
Everyone Loves a Parade  
MFA 2011

Miller, Joyce N.  
“Jazz Perspectives”  
MA 1983

Millian, Jean  
A Reconstruction from a Labanotation Score of  
Dan Wagoners’ “Dan’s Run Penny Supper”  
MA 1986

Mills, Tiffany J.  
Choreographing “Her Outside Eye”

Mims, Heather  
“Becoming a Woman and Other Awkward  
Subjects”  
MFA 2003? (videotape only)

Monson, Anna K.  
Guiding and Mentoring a Company Through the  
Choreographic Process  
MFA 1999

Moran, Lisa DuPaul  
"Phases"  
MFA 2000 (includes diskette)

Mosey, Ann Elizabeth  
Facets of the Self: Creating Myth and Ritual through  
Collaboration  
MFA 1998

Myers, Helen  
Expressionism: Behind the Social Face  
MFA 1992

Nazzaro, Cynthia  
Dance, Sound and Afterthought  
MA 1979

Nee, Jill Guyton  
Pardon the interruption  
MFA, 2014

Netti, Rebecca  
Episodes  
MA 1979

Nicholas-Walker, Joan  
Cultural Expression Through Gestural Movement:  
An Examination of its Existence in Madagascar's  
Merina Society and Inspiration for Movement  
Invention  
MFA 1999

Nolan, Michael  
Artifacts  
MA 1985

Nordstrom, Eric  
Coming Full Circle  
MFA 2012 (includes a DVD)

Norton, Evin Carlisle  
Two Worlds  
MFA 2013

O'Banion, Michael  
Process  
MA 1985

O'Brian, Heather Louise  
Labanotation and Life Forms: A New Approach to  
Directing the Score  
MFA 1998

Ocampo, Louie (Paul) C.  
Surtido : A Distillation of Filipino Fertility Ritual  
and Dance through Spiritual Development and  
Cognitive Approach  
MFA 2003 (includes videotape)

Ogden, Gail  
19th Century Social Dance in England  
MA 1979

Oka, Yuji  
Choreographic Methods: A Personal Approach  
MA 1992

Padberg, Kathryn  
Dimensions of Versatility: Analyzing the  
Performer's Process in Changing Steps and Please  
Don't Holler Mama  
MFA 2006 (includes DVD)

Pavlantos, Clio C.  
Projects in Coaching / Choreography  
MA 1982

Payne, Ursula Octavia  
Maintaining Artistic Integrity in Restaging from the  
Labanotation Score "Rainbow 'Round My  
Shoulder" Choreographed by Donald McKayle

Pearl, Alison  
"Dance With Chairs" A Choreographic Project  
MA 1976

Peck, Judith Jean  
J to the Third Power  
MA 1983

Pecora, Michele  
Choreographic Performance Project: Three Solos  
MA 1971

<p>Pinheiro, Ligia R. Reconstructing Charles Weidman's Brahms Waltzes from the Labanotation Score MFA 2001</p> <p>Pletts, Lynne Reconstruction and Performance of "Duet" Choreographed by Da... MA 1978</p> <p>Ploch, Richard Alex Martin's "Three Dances for J.N." -- A Reconstruction and Production from the Labanotated Score MA 1976</p> <p>Polovick, Amy M. Facilitation Works at Duxberry Park Arts Impact Elementary School MA 1992</p> <p>Pommiss, Jennifer "Traced on the Skin of the World" MFA 2002 (videotape only)</p> <p>Porter, Claire Portables: A Choreographic Project MA 1977</p> <p>Porter, Kimberly Exploring Methodologies for Eliciting Creativity in Children MA 1999</p> <p>Preeshl, Artemis S. The Role of Soloist in a Group in Choreography and Performance MA 1988</p> <p>Phylyshenko, Katja Dancing Meaning: Interviews and Dances MFA 1996 MA 1976 (includes videotape)</p> <p>Rabara, Anthony Report on My Graduate Performance Project</p> <p>Radell, Sally Anne Dissonant Passages MA 1984</p>	<p>Randall, Erika In the Reading Room, somewhere south of the psyche MFA 2003 (includes videotape)</p> <p>Rawe, Thomas, J. A Master's Project Report MA 1972 (includes videotape)</p> <p>Ray, Elizabeth Anne Performance Project MA 1986</p> <p>Reiss, Noel Two Processes of Choreography: Making Dance for the Television Screen and the Proscenium Stage MFA 1994</p> <p>Remalia, Maree All The Little Things That Are Nearly Them MFA Concert, 2011</p> <p>Remley, Robert G. A Comparative Study in Effects of Movement Fundamentals and Body Awareness Techniques MA 1975 (includes videotape)</p> <p>Rene, Kimberly (McKeeman) A Journey Into the Renaissance MA 1985</p> <p>Rhynard, Tiffany "Little Demons" (Project); Speaking in Images, Discussions on the Intersection of Imagery and Movement; The Mechanics of Being: Reflections on the Process of Making Art MFA 2005 (Project is on DVD)</p> <p>Richard, Byron One on One MA 1982</p> <p>Rodiger, Ann L. Dan's Run Penny Supper MA 1975</p> <p>Rodriguez, Pedro Alejandro Pop Dances: An Investigation of the Pop Art Paradigm in Concert Dance MA 1992</p>
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Rogers, Karl  
Sample Work  
2001-2003? (DVD only)

Root, Kim  
Golden Twisted Trail  
MFA 2000

Rose, C. Noelle  
Reconstruction and Direction of Two Works from  
Labanotation Scores: "Fandango" by Anthony  
Tudor and "Brahms Waltzes" by Charles Weidman

Ross, Leslie A.  
There's No Place Like Home  
MA 1990

Rupp, Colman R.  
"This Is Just To Say"  
MA 1974

Russo, Patricia  
"Corner of 15th and High"  
MA 1980

Salk, Jennifer  
A Lecture Demonstration: Construction and  
Deconstruction of Three Dances, Utilizing  
Mathematics, Anatomy and Language Arts  
MFA 1994

Schwartz, Dena  
"Mirror Lake Events"  
MA 1975

Sedlacek, Sheryl  
Project Report  
MA 1978

Segal, Hadassah E.  
Deep Roots, Exotic Flowers: Dances by Jewish  
Women Choreographers  
MFA 2000

Seiters, Leslie  
"Here You Are Hollow"  
MFA (videotape only)

Serapiglia, Anne  
An Exploration of the Performance and  
Choreographic Process  
MA 1987

Sexton, Ann  
Circus In The Square  
MA 1983

Shanahan, Molly Elizabeth  
Tales from the Wolf's Closet  
MA 1992

Shaw, Robbie  
Interactive Videodance  
MFA 1996

Sherman, Michael Christopher  
Failure to Yield: Public Attitudes Toward Violent  
Assault  
MA 1992

Shiga, Yumiko  
"Psalm"  
MA 1992

Simmons, Kathleen  
"A Movement Education Progression For a 2nd  
Grade"  
MA 1974

Skaara, Carol Anderson  
An Exploration of Poetry and Dance  
MA 1985

Skidmore, Janet  
"Requiem"  
MA 1981

Skove, Lily  
The Edge of Visibility  
Third Question Rewrite  
MFA 2010 (include DVD, sound loop, pictures on  
CD, and documentation DVD)

Slayter, Megan R.  
Collaboration: The Process of Shared Creation  
MFA 2003



S.Lumbert And This too MFA 2015	Shakespeare's "Macbeth" MA 1979
Smith, Allison K. Directing from Score (includes comprehensive exam questions, grant application, and lecture/demonstration speech) MFA 2006 (includes videotape)	Stephenson, Melissa A Baroque in Humphrey: A Study in Reconstructing from a Notated Score MFA 1998
Smith, Jane Exit Stage Right MA 1980	Stiles, Noelle "Merge" 2007 (DVD only)
Smith, Leslie K. Sure Encounter MFA 1995	Stilianos, Alexandra Final Comprehensive Paper MFA 2018 (Includes DVD)
Smith, Rashana The Temporality of Installation Performance MFA 2012	Stortz, Michelle W. Wander: Tales from the Marriage of Theater and Dance MFA 2005 (includes DVD)
Smith, Wayne Marshall An Exploration of Found Spaces and Performance MFA 1995	Sultz, Heather Between Choices and Lone Passage MFA 1989
Smolski, Rena M. Mirrordancing, A Studio Performance Dancing Without Mirrors, a Videodance Performance MA 1981	Sweeney, Mary M. Dance Class for the Beginning Adult: A Vehicle for Self-Expression and Self-Understanding Through Exploration of Movement Elements and Concepts MA 1984
Spessard, Kristi A Project in Performance: The Development of a Solo Performer MFA 1994	Swetz, Mark ODO 1998
Speth, Erik The Space Between I and something Human MFA Project, 2013	Taylor, Ashlee Daniels Anamnesis: An Interactive Performance MFA 2018 (Includes DVD)
Stanton, Nicole Dreaming Skin, Muscle, and Bone: a Dance Event for the Six Senses 1997	Taylor, Robin Harris A Short Lecture and Demonstration on the Evolution of Ragtime as Demonstrated by Jelly-Roll Morton MA 1982
Steigauf, Patricia A. Application of K.S. Stanislavsky to the Choreography of a Dramatic piece of Literature:	Teague, Lori Sharing the Dance MFA 1991

Teuchler, Katherine Richards "Missing Persons" a Reconstruction 1996	Trammell, Kate Project Report MA 1980
Thatcher, Barbara "Wanting" 2000? (videotape only)	Tseng, Ra-Yuan "She Learned and Grew As She Taught" MA 1992
Thom, Amanda W. The Role of the Dance Director MFA 1989	Tucker, Krista Facets I and II, A Dance Production Resulting from an Investigation of Merce Cunningham's Artistic Points of View MFA 1989
Thomas, Michael P. Tank Drinker: Activities in Abundance and Excess MFA 2000 (includes diskette)	Tucker, Violette V. Graduate Project MFA 2000? (videotape only)
Thomas, Randy The Black Experience: As Interpreted by Three Choreographers MA 1977	Turner, Antoinette J. A Study on Professional Development Strategies to Promote the Inclusion of Dance and Theater Experiences in Primary Schools: The Results of The Dance and Theater Workshop Creative Drama and Movement Across K-6 Curriculum MA 1998
Thompson, Jaclyn Preparing for the Stage: An Analysis of the Performer's Process of Developing Character MFA 2007 (includes DVD)	Turner, Marian An Understanding of the Concept of Technique and Expression as Reached Through a Study of Phrasing Movement MA 1975
Tinsley, Mary That All American Game: A Reconstruction Project MA 1988	Ursis, Victoria A Live Dance and a Videodance MFA 1989
Tipton, Allison Visualizing Music 1995	Vann, Thomas W. (a.k.a. Toby Vann) Zauberwelt MFA 1980
Tobey, Susan Lynn "Threshold" MA 1971 (includes reel)	Van Pelt, Susan Prevailing Winds MA 1985
Toepfer, Karen "Theme and Variations" by Frank Shawl — A Reconstruction and Presentation MA 1973	Veach, Timothy Retelling MFA 1993
Tootle, Lawton The Development of Guidelines for the UDC Production Touring... MA 1979	

- Veal, Rodney  
Persistence of Memory 1&2  
MFA Choreography 2010
- Wachtel, Irene  
Graduate Project in Movement Exploration and Teaching  
MA 1975
- Walker, Helen  
What's Cooking: A Children's Show  
MA 1981
- Wang, Chien-Ying  
The Relationship Between Movement Vocabulary and Dance Style from Performer's Perspective  
MFA 2002 (includes videotape)
- Wanveer, Sue Lynn  
Variations from Day to Day  
MA 1972
- Waterhouse, Elizabeth  
Performing Ethnography: Embodying Dances by Jennifer Nugent and Marcus Schulkind  
MA 2004 (includes videotape)
- White, China  
"Parachute"  
MA 1984
- Whited, Brandon  
Cipher XY  
MFA Project, 2016
- Whiteside, Patrice Lynn  
Amayl: a Dramatic Choreographic Study  
MA 1983
- Willford, Mary Ann  
Spirit into Form  
MFA 1991
- Williams, Tad Mitchell  
Athletes In Motion: A Modern Dance Unit for Male Students at Columbus Alternative High School  
MA 1990
- Willing, Thomas  
"Environ"  
MA 1977
- Wilt, Jessica L.  
Reminiscing in Rhythm: At the Stage Door Canteen  
MFA 2002 (includes videotape)
- Wiseman, F. Sara  
Developing Solo Performance: Analyzing the Performer's Process in Teena Custer's The Be-Girl Diaries, André Gingras' The Bone Solo and Anna Sokolow's Escape  
Honors Distinction Thesis 2007 (includes photos and DVD)
- Wittrock, Amy K.  
Three Approaches to Choreography  
1996
- Wong, Cheronne S.  
Directing Excerpts of Anna Sokolow's "Rooms" for the University Dance Company from the Labanotation Score  
MFA 1993
- Woods, Andrea E.  
Big Wimmin Swimmin'  
MFA 1999
- Wooley, Lucia  
Up to the Mark or Nothing  
MA 1982
- Worthen-Chaudhari, Lise  
Scattering of Lights  
MFA, 2010
- Woten, Marc  
Mixed Nuts: A Contemporary American Modern Dance Concert  
MFA 2006 (includes DVD)
- Xiao, Yu  
Four and Four  
MFA 2008
- Yee, Ann  
Project documentation: "Tiny Sisters," "Prey," and "All You Can Eat"  
MFA 2001? (videotape only)

Yen-Fang, Yu  
Between You and Me and the Four Walls  
MFA Project, 2008

Youssef, Michael T. K.  
Unheard Screams  
MA 1981

Zbikowski, Abigail  
“The New Utility”  
MFA 2012 (includes a .mov file on a DVD-R)

Zeller, Jessica  
Dance Manuals, MFA Thesis Supporting Materials  
MFA 2008

Zuener, Sandra L.  
“Untitled Quintet” Personal Choreographic  
Investigation  
“Rooms in the House II” Personal Performance  
Investigation  
MA 1988

### **MFA and MA Theses**

The links lead to the dissertation abstract and full dissertation in OhioLink, if available.

Adams, Sarah Marie [Creating self through dance performance: a selective inquiry into the life and work of Jose Arcadio Limon \(1908-1972\)](#)

Master of Fine Arts, The Ohio State University, 1998, Dance

Bohuslawsky, John Victor [Effects of colored light on movement: how red, yellow, green, and blue colored lights affect movement as perceived by an audience](#)

Master of Fine Arts, The Ohio State University, 1996, Dance

Brough, Edward Luna [Jogo de mandinga - game of sorcery -: a preliminary investigation of history, tradition, and bodily practice in capoeira angola](#)

Master of Arts, The Ohio State University, 2006, Dance

Codjoe, Ama [Dance liberation: movements of freedom in the works of Pearl Primus and Rennie Harris](#)

Master of Fine Arts, The Ohio State University, 2006, Dance

Dils, Ann Hamilton [Peasant Dance in the Genre Art of Sixteenth Century Flanders and Germany](#)

Master of Arts, The Ohio State University, 1981, Dance

Friedes, Deborah Eve [From solo to group: individualism and collectivism in 1930s modern dance](#)

Master of Fine Arts, The Ohio State University, 2006, Dance

Garner, Robin Claire [A movement analysis of the Commedia Dell'Arte in seventeenth century Fance with a special emphasis on Harlequin and Scaramouche](#)

Master of Arts, The Ohio State University, 1979, Dance

Jacobs-Percer, Jonnie Lynn [The social dances at the inaugural balls of the eight Ohio United States presidents](#)

Master of Arts, The Ohio State University, 2001, Dance

Jackson, Jonathan David [Crafting community--Doris Humphrey's humanist choreographic practice: a selective inquiry into the ideology of an early twentieth century choreographer's creative legacy](#)

Master of Fine Arts, The Ohio State University, 1997, Dance

- Kennedy, Froukje Margaret An investigation of a portfolio model for assessing the elementary school dance class  
Master of Arts, The Ohio State University, 1994, Dance
- King-Cavin, Karen The black dancer coping with the politics of dance  
Master of Arts, The Ohio State University, 1987, Dance
- Kostrin, Hannah Joy Dance in another dimension: the photographic work of Lois Greenfield  
Master of Arts, The Ohio State University, 2003, Dance
- Klaverkamp, Karen Michelle Un-masking the "Passacaille d'Armide"  
Master of Fine Arts, The Ohio State University, 2001, Dance
- Lindberg, Jessica S. Reconstructing, labanotating and performing Loie Fuller's Fire Dance  
Master of Fine Arts, The Ohio State University, 2003, Dance
- Maxwell, Carol Ann American musical theater choreography : an investigation of selected dances by Agnes DeMille, Hanya Holm, and Bob Fosse  
Master of Fine Arts, The Ohio State University, 1995, Dance
- Monten, Joshua Lee "Something old, something new, something borrowed...": eclecticism in postmodern dance  
Master of Arts, The Ohio State University, 2001, Dance
- O'Brien, Julianne A spatial theory of the dance  
Master of Fine Arts, The Ohio State University, 1994, Dance
- Potter, Jeannine Therese The Mobility of Women in Tapered Shoes: A Self-Proclaimed Ballerina Examines Classical Ballet Performance, Feminist Theory and Bess Imber's A Woman: England, 1942  
Master of Fine Arts, The Ohio State University, 2003, Dance
- Reischman, Stacy Dee Directing Doris Humphrey's Night Spell from labanotated score and further investigation into dance performance and dance direction  
Master of Fine Arts, The Ohio State University, 1996, Dance
- Schmidt, Amy Esther Dance And Cultural Identity: The Role Of Israeli Folk Dance And The State Of Israel  
Master of Fine Arts, The Ohio State University, 2008, Dance
- Solano, Marlon Barrios Towards an aesthetics of cognitive systems: a post-humanist perspective for cognitive studies of improvisational dance within dynamic real-time multimedia environments  
Master of Fine Arts, The Ohio State University, 2004, Dance
- Wilczak, Kimberly Marie "Skogskyrkogården-Studio-Experience:" A Landscape Choreography Process  
Master of Arts, The Ohio State University, 2017, Dance
- Wood, Lisa Lyn-Dell Elizabeth Streb: A Study of her Choreographic History Including Descriptions of Selected Works  
Master of Arts, The Ohio State University, 1995, Dance

## PhD Dissertation Titles

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

- Culbreth, Mair (2018): "[Transactional Bodies: Politics, Pedagogies, and Performance Practices of the San Francisco Bay Area.](#)"
- Harlig, Alexandra (2019): "Social Worlds, Social Texts, Social Audiences: Popular Dance on YouTube."
- Kennedy, Fenella (2019): "Movement Writes: Four Case Studies in Dance, Discourse and Shifting Boundaries."
- Klein, Klein (2019): "Dancing into the Chthulucene: Sensuous Ecological Activism in the 21st Century."
- Kosstrin, Hannah (2011): "[Honest Bodies: Jewishness, Radicalism, and Modernism in Anna Sokolow's Choreography from 1927-1961.](#)"
- Morris, Michael (2015): "[Material Entanglements with the Nonhuman World: Theorizing Ecosexualities in Performance.](#)"
- Pinheiro, Ligia (2015): "[Yes, Virginia, Another Ballo Trágico: The National Library of Portugal's Ballet D'action Libretti from the First Half of the Nineteenth Century.](#)"
- Riggs Leyva, Rachael (2015): "[Dance Literacy in the Studio: Partnering Movement Texts and Residual Texts.](#)"
- Sarkar, Kaustavi (2017): "[Mahari Out: Deconstructing Odissi.](#)" Online compendium available here <https://u.osu.edu/mahari/>
- Schroeder, Janet (2018): "[Ethnic and Racial Formation on the Concert Stage: A Comparative Analysis of Tap Dance and Appalachian Step Dance.](#)"
- Stanich, Veronica (2014): "[Perception and Poetics: Making Sense of Postmodern Dance](#)"
- Thorndike, Ashley (2010): "[Articulating Dance Improvisation: Knowledge Practices in the College Dance Studio.](#)"
- Zeller, Jessica (2012): "[Shapes of American Ballet: Classical Traditions, Teachers, and Training in New York City, 1909-1934.](#)"

## **Appendix E - Funding**

### **E.1 - GRADUATE FUNDING POLICIES IN DANCE**

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

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

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

Exceptions to these funding policies include the following:

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

### **E.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: [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.

### **E.3 - GRADUATE TEACHING ASSOCIATE POSITIONS IN THE DEPARTMENT OF DANCE**

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

#### **E.4 - FUNDING FOR PROJECTS/RESEARCH AND TRAVEL**

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

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

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

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

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

#### **E.5 - SUMMER ENROLLMENT**

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

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

#### **E.6 - ELECTIVE PROGRAM FOR UNDERGRADUATES IN THE DEPARTMENT OF DANCE**

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



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

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

## Appendix F - University Research Resources

### **F.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,, 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.

### **F.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.

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

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

With the awarding of two Pew Charitable Trust grants (NIPAD), from 1995-1999, to Professor Vera Maletic and Research Associate A. William Smith and later Roberta Shaw, along with M. Candace Feck, the Extension faculty once again became nationally recognized for contributions to documentation. With these grants came the first-ever CD-ROM that housed information on one dance artist (Victoria Uris) and her creative development as a performer and choreographer. The second funding cycle expanded efforts, this time however, staying focused on one work, Bebe Miller's *Going to the Wall*. The software programs Labanlink and Easylink came from these collaborative projects bridging the gaps of written and visual documentation forms for dance. Preceding those programs, a computer software program, LabanWriter, developed by Venable, Scott Sutherland and David Ralley, emerged in the 1990s with current versions and

innovations available from the Department website. Recently, ground-breaking work in preserving the choreographic process and on-line teaching has been carried out by current faculty, Hannah Kosstrin and Valarie Williams and former Extension Director, Sheila Marion.

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

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

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 H – MFA and PhD Reference Checklists

## MFA Checklist

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

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

\*Please complete the Alternative Movement Practice Permission form

CREATIVE PROCESS COURSES Minimum of 12 credit hours		
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Note: this does not include MFA Project hours

Course Number/Title	Semester	Credits
<b>Required in first semester:</b>		1
6200 Choreography Workshop		
5121 Improvisation		
5191 Eurhythmics		
5200 Concert Workshop (required for works adjudicated in Department concerts)		
5211 Dance Film I		
5212 Dance Film II		
5213 Intermedia		
5214 Interdisciplinary Connections		
5601 Production: Practicum		
5602 Lighting: Practicum		
5603 Costume: Practicum		

5611 Technology: Practicum		
5614 Sound Design for Dance		
5615 Costume Design for Dance		
6201 Phrase Development		
6202 Music and Choreography		
6203 Group Forms		
6204 Choreographic Process		
6205 Dance Theatre Choreography & Performance		
6290 Composition: Special Topics		
6301 Analysis [Laban Systems]		
6702 Performance Techniques		
6803 Interdisciplinary Seminar (Motion Lab)		
6804 Interdisciplinary Wrkshp (Motion Lab)		
6805 Interdisciplinary Prctcm (Motion Lab)		
7304 Dance Dynamics		
ACCAD 7893 Interdisciplinary Creative Research Seminar <small>(Dance 7215 Emerging Research Methodologies)</small>		

HISTORY/THEORY/LITERATURE COURSES Minimum of 6 credit hours		
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Undergraduate equivalent of 3412 completed? Y N

Course Number/Title	Semester	Credits
7402 Dance in a Time of Turbulence		
7403 Modernism in Dance		
7404 Postmodernism in Dance		
7405 Black Continuum in American Dance		
7406 Theories of the Body		
7407 Current Issues		
7408 Bodies on the Line		
7409 Ethnographies of Dance & Performance		
7490 HTL: Special Topics		
7901 HTL: Choreography		
7902 HTL: <i>Analyzing</i> of Movement		

ELECTIVE COURSES Minimum of 12 credit hours		
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Course Number/Title	Semester	Credits
6189 Field Experience*		
6193 Independent Study MFA*		
6700 Repertory		
6701 Performance		
6790 Special Topics in Repertory/Performance		
6990 Research: Special Topics		
7500 Directed Teaching*		
7590 Education: Special Topics		
7690 Prod/Tech: Special Topics		
7900 Theories & Methods		

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### Comprehensive Examination Requirements

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

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### MFA Project Requirements

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

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### Advisor History

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

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### Department and Graduate School Requirements

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

### Program Reminders!

#### **Annual:**

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

#### **Professional Development and Funding Awards:**

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

## PhD Checklist

### CORE COURSES 21 credit hours

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

\* Required in the first or second year of enrollment.

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

### ELECTIVES IN DANCE 14+ credit hours

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

### INDEPENDENT RESEARCH 7+ credit hours

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

\* Please use the *Independent Study Plan and Permission form*

\*\* Includes Prospectus writing post-candidacy

### COURSES OUTSIDE DANCE 8+ credit hours

Course Number/Title	Semester	Credits

### DIRECT ENROLL Students

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

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

### TRANSFER Credits

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

Course Title	University	Credits

Curriculum Petitions (see Handbook and Graduate Petition Form)

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



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### Doctoral Student Annual Review Document and Meetings with GSC

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

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

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### Progress Requirements

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

### Advisor History

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

### Department and Graduate School Requirements

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

### Program Reminders!

#### Annual:

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

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

## Appendix I - 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 16 August 2019.

*Department Chair*..... Susan Hadley.4

### *2019-20 Graduate Studies Committee*

GSC chair ..... Harmony Bench.9

Hannah Kosstrin

Crystal Perkins

Daniel Roberts

Graduate Student Representatives..... Rohini Acharya (PhD), Brianna Johnson(MFA)

### *Administrative & Professional Staff*

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

External Relations Coordinator ..... Damian Bowerman.11

Media Manager ..... Chris Summers.171

HR/Fiscal Officer..... Jennifer Adams.1531

### *Production Teaching Staff*

Production Manager, Barnett Theatre ..... TBD

Costume Shop Supervisor ..... Lindsay Simon.213

Production Manager, Motion Lab ..... Oded Huberman.1

Music Supervisor..... Susan Chess.1

### *Faculty*

Harmony Bench, GSC Chair, GE GTA Mentor

David Covey, Production Area Lead

Karen Eliot, Music/Dance Library Liaison

Nadine George Graves, Dept. of Theatre

Susan Hadley (Chair),

ACDA Liaison, co-Studio GTA Mentor

Hannah Kosstrin, HIL Area Lead

Nyama McCarthy-Brown, School Tour

Crystal Michelle Perkins, IABD Liaison

Susan Van Pelt Petry,

Creative Process Area Lead, co-Studio GTA Mentor

Daniel Roberts, Movement Practice Area Lead

Mitchell Rose, Dance @30FPS

Valarie Williams, DNB Extension Supervisor

Norah Zuniga Shaw, ACCAD Liaison

### *Faculty Emeriti*

Helen P. Alkire (deceased)

Melanie Bales

Karen Bell

Michael Kelly Bruce

Vera J. Blaine (deceased)

Odette Blum

Melanye White Dixon

M. Candace Feck

Angelika Gerbes

John Giffin

Louise Guthman (deceased)

Ann Lilly

Vera Maletic (deceased)

Sheila Marion

Beryl "Bebe" Miller

Victoria Uris

Lucy Venable (deceased)