

DEPARTMENT OF DANCE

Graduate Program Handbook

for students entering

2020-

2021

Master of Fine Arts in Dance
PhD in Dance Studies



THE OHIO STATE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

Table Of Contents

GREETINGS	1
Section I - MISSION STATEMENTS	2
I.1 – Department Mission Statement.....	2
I.2 – Graduate Program Mission Statement	2
I.3 - Teaching	4
I.4 - Research	5
I.5 - Service.....	5
Section II - THE DEPARTMENT OF DANCE GRADUATE PROGRAM.....	6
II.1 - GSC Responsibilities	6
II.2 - Graduate Student Representation and Service Opportunities.....	6
Section III - THE MASTER OF FINE ARTS IN DANCE	9
III.1 - Structure and Curriculum of the MFA in Dance	9
III.2 – Overview OF MFA Program Requirements.....	9
III.3 - MFA Program Guide.....	10
III.4 – Course Petitions.....	14
III.5 – Coursework Descriptions.....	14
III.6 - MFA Comprehensive Examinations and Project Overview	16
III.6.1 - Comprehensive Examination Components 1 & 2: Field Review & Research Paper.....	17
III.6.2 - Comprehensive Examination Component 3: Project Reflection	18
III.7 – MFA End-Of-Year Reviews	19
III.8 - MFA Project Committee.....	20
III.9 - MFA Project Proposal.....	21
III.10 - Graduate Project Implementation Guidelines.....	23
III.10.1 – Resources For Project Production.....	23
III.10.2 - Lecture-Demonstration Guidelines.....	25
III.10.3 - MFA Project Documentation	26
III.11 - MFA Final Examination Guidelines	26
III.12 - Final Year Timeline for MFA Candidates	27
Section IV - THE DOCTORAL PROGRAM IN DANCE STUDIES	29
IV.1 - Structure and Curriculum of the PhD in Dance Studies.....	29
IV.2 - PhD Program Guide	30
IV.3 – Course Petitions	31
IV.4 – Direct-Enroll Requirements.....	31
IV.5 - PhD Qualifying Examination for All Doctoral Students.....	32
IV.6 - PhD Annual Review.....	33
IV.7 - Candidacy Examination.....	35
IV.8 – Post-Candidacy Continuous Enrollment Policy.....	38
IV.9 - Considerations for Off-Campus Research	38
IV.10 - Dissertation Prospectus.....	38
IV.11 – Dissertation COMPLETION	42
Section V - ADDITIONAL PROGRAM RESPONSIBILITIES	43
V.1 - Attendance Policy.....	43
V.2 – Department Academic Probation Policy.....	43
V.3 - Reading and VIEWING Lists.....	43
V.4 – Academic Writing Manual of Style.....	44
V.5 – Audition/Interview Assistance	44
V.6 - Professional Goals	44
V.7 – Academic Disability Services.....	45
V.8 – Health and Wellness Resources	45

Section VI - ADVISING PROCEDURES.....	46
VI.1 - Advisors for Incoming MFA Students.....	46
VI.2 - Advisors for Incoming PhD Students.....	46
VI.3 - Initial Meeting.....	46
VI.4 - Ongoing meetings.....	47
VI.5 - Changes to Contact Advisor.....	47
VI.6 - When to Meet with the Contact Advisor or Committee Chair.....	47
VI.7 - When to Meet with the Academic Program Coordinator.....	48
VI.8 - Transferring between Degree Programs within the Department of Dance.....	48
VI.9 – Supporting International Students.....	49
Appendix A – Graduate Program Reading and Viewing Lists.....	50
Appendix B – MFA Research Paper and Field Review Rubrics.....	55
Appendix C – PhD Qualifying Examination Question Rubric.....	57
Appendix D: MFA End-of-Year Meeting and PhD Annual Review Rubrics.....	58
Appendix E: MFA Project and PhD Dissertation Titles.....	60
Appendix F - Funding.....	79
F.1 - Graduate Funding Policies in Dance.....	79
F.2 - Other Funding Sources.....	79
F.3 - Funding for Projects/Research and Travel.....	80
F.4 - Summer Enrollment.....	80
Appendix G - University Research Resources.....	81
G.1 - OSU Music & Dance Library.....	81
G.2 - Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI).....	81
G.3 - Advanced Computing Center for the Arts and Design (ACCAD).....	82
Appendix H - Department of Dance Facilities and Resources.....	83
Appendix I – Department GTA Guidelines.....	85
I.1 - Offer and Hiring Process.....	85
I.2 - Dance-Specific Addendums to the <i>Graduate School Handbook</i> Section 9 regarding Graduate Associates.....	86
I.3 - Timeline for Offer, Hiring, and Assignment of Duties.....	88
I.4 - Appointment, Service, and Pay Dates.....	89
I.5 - Assignments, Responsibilities, and Duties.....	89
I.6 - Graduate Teaching Associates.....	92
I.7 - GTA Guidelines for Studio Courses.....	97
I.8 - GTA Guidelines for General Education Courses.....	99
I.9 - GTA Guidelines for Administrative or Research Duties.....	101
I.10 - Fellows and Taxes.....	102
I.11 - Residency for Tuition Costs.....	102
I.12 - Department Resources.....	103
I.13 - Employee Responsibilities.....	105
I.14 - Leave Form Sample.....	108
I.15 - Faculty Observation Samples.....	109
Appendix J -- MFA and PhD Reference Checklists.....	110
Appendix K - Department Of Dance People.....	112

GREETINGS

Dear Incoming 2020 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) as well as best practices and resources as a Department of Dance Graduate Associate. The Handbook provides a wealth of information specific to students entering the OSU Department of Dance in 2020 (previous cohorts may elect to follow), and communicates the responsibilities each student must fulfill in order to satisfactorily complete the degree program.

The Handbook also operates in close conjunction with the Department of Dance website www.dance.osu.edu and the Graduate School website www.gradsch.osu.edu. It is necessary to utilize the Department website throughout the graduate program in order to access a variety of resources, including the [Internal Calendar](#), the [OSU Dance Weekly](#), 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 GSC Representatives. Department of Dance contacts are listed in the appendices of this Handbook. For questions about university requirements go to The Graduate School at 247 University Hall, 230 North Oval Mall, telephone 614-292-6031, or www.gradsch.osu.edu. Additionally, the [Council of Graduate Students](#) and the student organization [Dancers in Graduate School \(DiGS\)](#) provide resources and leadership opportunities (see Section II.2).

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 and African and African Diasporic practices 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 techniques and somatic practices 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% or 48 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 (see Section IV.5).

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 (see Section IV.4) and the PhD Qualifying Examination Question (see Section IV.5). Direct-Enroll students may also need additional semesters 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, African 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:

- [National Association of Schools of Dance](#) (NASD),
- [Dance Studies Association](#) (DSA)
- [National Dance Education Organization](#) (NDEO),
- [International Association of Blacks in Dance](#) (IADB),
- [International Council of Kinetography Laban](#) (ICKL),
- [American College Dance Association](#) (ACDA),
- [Dance Notation Bureau](#) (DNB),
- [American Dance Festival](#) (ADF)
- [American Dance Guild](#) (ADG),
- [Collegium for African Diaspora Dance](#) (CADD)
- [International Guild of Musicians in Dance](#),
- [Laban/Bartenieff Institute of Movement Studies](#) (LIMS),
- [Language of Dance Center USA](#) (LODC), and
- [Motus Humanus](#)
- [Movement Research](#),
- [Performance Studies International](#) (PSI),
- [Popular Culture Association/American Culture Association](#) (PCACA),
- [Society for Dance Research](#) (SDR)

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
 - 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. Selection: the GSC chair and Academic Program Coordinator send 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.
 - 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
 - Assist with organizing and moderating respective programs: MFA/PhD Grad Day visits, MFA Showings, MFA/PhD audition/interview activities, Graduate research presentations
 - Bring GTA issues and professional development topics to GSC and Department Chair as they arise
- Graduate Facilitator to the Department Chair. Election: 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 Spring Informance and Graduation Celebration.
 - Attends meetings with Department Chair and BFA Class Reps (4-6 per year)
 - Gives department tour to incoming 1st year grads, Advising Day in Autumn
 - Coordinates Autumn and Spring Informances, Graduation Celebration events in conjunction with the Department staff and BFA Class Reps.
 - Is the primary Student Ambassador for prospective student visits
- Grad Rep on Undergraduate Studies Committee (USC). Selection: 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.
 - 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 Undergrads/Grads Connect (UGGs) workshops, visit or coordinate graduate student visits to Introductory Seminar and Senior Seminar
- Council of Graduate Student (GSC) Department Representative. Election: determine with fellow graduate students.
 - [Council of Graduate Students](#) is “the official branch of student government that represents every graduate student at the main and branch campuses,” working towards “continual improvement of the graduate student experience at the Ohio State University.”
 - May coordinate efforts of graduate student representation at department and university levels.

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

The Dancers in Graduate School (DiGS) is a student group connected to the Department of Dance that seeks to highlight graduate student voices and create an uplifting dance community. DiGS provides financial assistance for student events, resources, and community support for the graduate population. DiGS also arranges guests artists and scholars from outside the university, while also hosting events and workshops to uplift the OSU Dance Community as a whole. All grads are invited to get involved in DiGS by attending meetings, using our website (<https://digsatosudance.wixsite.com/grad>), and connecting with our social media pages. You can reach them by email at digsatosudance@gmail.com

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 Introductory 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 GSC Reps and Academic Program Coordinator put out a call for 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 - 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.

Pre-requisites to the Program.

- A Bachelor's Degree from an accredited university
- 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.

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 Work-in-Progress Showings (see Section III.2, III.3)
- First and second year End-of-Year Meetings (see Section III.7)
- Preliminary Project Abstract (see Section III.8)
- Field Review (see Section III.6)
- Research Paper (see Section III.6)
- Project Proposal (see Section III.9)
- After the project, Project Reflection and Final Examination (see Section III.10)

The Field Review and Research Paper set up the final MFA Project, and the Project Reflection analyzes and evaluates 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. When looking at previous projects, please note that program requirements for the Project reflection/documentation have shifted over time.

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.

III.2 – OVERVIEW OF MFA PROGRAM REQUIREMENTS

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. Showing creative works-in-progress during the Finals Week showing of the Dance 6200 Choreography Workshop course at the end of the first Autumn Semester, and a required 2nd year sharing coordinated with the 1st year showing in the second Autumn Semester.
4. Successful completion of the three-part Comprehensive Examination Components: Field Review, Research Paper (both completed in XXXX Introduction to Dance Studies in Autumn of the 2nd year), and Project Reflection.
5. The completion of 1st and 2nd year End-of-Year Meetings
6. Substantial final MFA Project demonstrating a synthesis of craft, artistic vision and conceptual rigor, as well as professional competence in the student's defined research area. Some graduate projects may require review from the Office of Responsible Research Practices; it is recommended that students speak to committee members early in the proposal process for any projects requiring human subject research (<http://orrrp.osu.edu/irb/>).
7. 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. 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. When looking at previous projects, please note that program requirements for the Project reflection/documentation have shifted over time.
8. A successful Final Examination including a discussion and justification of the synthesis of craft, artistic vision and conceptual rigor as demonstrated in the MFA Project.

III.3 - MFA PROGRAM GUIDE

Overall Program Requirements. A minimum of 60 credits must include at least 12 credits of Core Courses, at least 36 credits of Area Courses, and at least 12 credits of Independent Study and Final Project. A minimum of 80% or 48 credits must be completed at OSU; see *Graduate School Handbook*). Students may take additional courses within Dance or external courses as appropriate for their area of research, including Graduate Minor or Interdisciplinary Specializations coursework. 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. Faculty and students utilize the MFA Checklist for planning and tracking course progress. The MFA Checklist found in Appendix X is referenced by the faculty advisor and student during advising meetings and audited by the Academic Program Coordinator for the program as part of graduation.

Core Courses (12 credits)

- Foundations in Dance Research (6801) in the first Autumn 3 credits
- Foundations in Dance Pedagogy (6802) in the first Spring 3 credits
- Choreography Workshop (6200) in the first Autumn 3 credits
- Introduction to Dance Studies (XXXX) in the second Autumn 3 credits
Includes Comprehensive Examinations: Research Paper and Field Review

Independent Study and Final Project (12 credits, at least 5 for Project)

- 6193 Independent Study MFA (6193) - use the Independent Study Plan and Permission form 1-6 credits
- Production: MFA Project (7600) in the third Autumn 1 credit
- MFA Project (7999) - includes Preparation, Production, Comprehensive Exam: Project Reflection 5-10 credits

Area Courses.

1. Movement Practice: minimum of 12 credit hours (average of 2 credit hours per semester for all years).

All movement practice classes are repeatable. Typical credits include two-credit classes that meet three days per week, and one-credit classes that meet two days per week.

5101/2 Contemporary – Autumn/Spring	2
5111/2 Ballet – Autumn/Spring	1
5105/6 Contemporary Practice – Autumn/Spring	1
5115/6 Ballet Practice – Autumn/Spring	1
XXXX/5190 African	1-2
5171/2 Pilates Mat I/II	2
5173/4 Pilates Reformer I/II	2
5175 Yoga	2-3
5176 Bartenieff Fundamentals	2
5177 Alexander Technique	2
5190 Movement Practice: Special Topics	1-2
5100 Alternate Movement Practice	1-2*

* 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 (average of 3 credits per semester in first two years).

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 (repeatable)	1
5191 Eurhythmics	1
5200 Concert Workshop (repeatable)	1
5211 Dance Film I	3
5212 Dance Film II	3
5213 Intermedia	3
5601 Production: Practicum (repeatable)	1-3**
5602 Lighting: Practicum	1
5603 Costume: Practicum (repeatable)	1**
5611 Technology: Practicum (repeatable)	1-3**
5615 Costume Design for Dance	1
6202 Music and Choreography	3
6203 Group Forms	3
6204 Choreographic Process	2-3
6290 Composition: Special Topics (repeatable)	3
6301 Analysis [Laban Systems]	3
6702 Performance Techniques	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 and Elective Courses: minimum of 12 credit hours.

6189 Field Experience (repeatable)	1-3*
6700 Repertory (Faculty/Visiting works, repeatable)	1-3**
6701 Performance (Graduate works, repeatable)	1-3**
6790 Special Topics in Repertory (repeatable)	1-3**
6990 Research: Special Topics	1-4

7402 Dance in a Time of Turbulence	4
7403 Modernism in Dance	4
7404 Postmodernism in Dance	4
7405 Black Continuum in American Dance	2-3
7406 Theories of the Body	4
7408 Bodies on the Line	4
7409 Ethnographies of Dance & Performance	4
7490 HTL: Special Topics (repeatable)	4
7500 Directed Teaching (repeatable)	1-3*
7900 Theories & Methods	4
7901 HTL: Choreography	4
7902 HTL [Analyzing] of Movement	4

* Please use the Independent Study Plan and Permission form

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

This chart summarizes the timeline of the MFA degree, including Comprehensive Examination plus Project Committees and Project Proposals.

Year	Autumn	Spring
One	<p>REQUIRED COURSES: ~ Core: 6801 Foundations of Dance Research (3 credits, includes workshopping the seed of a 1-page project abstract) ~ Core: 6200 Choreography Workshop (3 credits, includes required 1st year Showing of creative works-in-progress developed in course) ADDITIONAL COURSES: ~ at least 2 credits of movement practice ~ at least 2 credits of graduate coursework (creative, elective, etc.)</p> <p>ADVISING: ~ one or more meetings with contact advisor as desired/needed</p>	<p>REQUIRED COURSES: ~ Core: 6802 Foundations of Dance Pedagogy (3 credits, includes scaffolding for CV, portfolio, statements, etc.) ADDITIONAL COURSES: ~ at least 2 credits of movement practice ~ at least 3 credits of creative process ~ at least 2 credits of graduate coursework (creative, elective, etc.)</p> <p>PROGRAM: ~ GSC Chair visit 6802 to discuss committee ideas ~ 1-page preliminary project abstract and committee requests due Spring Break ~ GSC assigns committee in Mar/Apr</p> <p>ADVISING: ~ one or more meetings with contact advisor as desired/needed ~ 1st Year End-of-Year Meeting with committee</p>

Two	<p>REQUIRED COURSES: ~ Core: XXXX Intro Dance Studies (3 credits, includes Field Review in consultation with committee and Research Paper)</p> <p>ADDITIONAL COURSES: ~ at least 2 credits of movement practice ~ at least 3 credits of creative process ~ at least 2 credits of graduate coursework (creative, elective, etc.); may include Dance 6193 Independent Study for 2nd Year Showing preparation</p> <p>PROGRAM: ~ continue development of MFA Project with committee ~ 2nd year Showing (in conjunction with the 1st year showing) ~ after Showing, start MFA pre-production meetings with Production Manager and committee chair</p> <p>ADVISING: ~ one or more meetings with committee chair and committee as desired/needed</p>	<p>REQUIRED COURSES: ~ 7999 MFA Project (at least 1 credit) with committee chair for preparation/ planning/ development</p> <p>ADDITIONAL COURSES: ~ at least 2 credits of movement practice ~ at least 3 credits of creative process ~ at least 4 credits of graduate coursework (creative, elective, etc.)</p> <p>PROGRAM: ~ continue development of MFA Project with committee ~ prepare AGGRS grant proposal (also serves as final project proposal) with committee chair, due early March</p> <p>ADVISING: ~ one or more meetings with committee chair and committee as desired/needed ~ 2nd Year End-of-Year Meeting with committee</p>
Three	<p>REQUIRED COURSES: ~ 7999 MFA Project (at least 2 credits) with committee chair for preparation/ planning/ development/ production ~ 7600 MFA Production (1 credit) to facilitate pre-production work with Production Manager and committee chair</p> <p>ADDITIONAL COURSES: ~ at least 2 credits of movement practice ~ at least 3 credits of graduate coursework (project, creative, elective, etc.)</p> <p>PROGRAM: ~ MFA Project preparation and production (final showing no later than March 1 for Spring graduation) ~ if needed, prepare AGGRS grant proposal with committee chair, due early September/October ~ during Finals Weeks, meet with Academic Program Coordinator for graduation forms</p> <p>ADVISING: ~ multiple rehearsal visits and meetings with committee chair and committee as desired/needed</p>	<p>REQUIRED COURSES: ~ 7999 MFA Project (at least 2 credits) with committee chair for preparation/ planning/ development/ production</p> <p>ADDITIONAL COURSES: ~ at least 2 credits of movement practice ~ at least 4 credits of graduate coursework (project, creative, elective, etc.)</p> <p>PROGRAM: ~ MFA Project preparation and production (if not produced in Autumn) for final showing no later than March 1 for Spring graduation ~ write and submit Project Reflection ~ Master's Final Examination with committee prior to Graduate School deadline in April ~ Graduation! includes Department Celebration and University Commencement</p> <p>ADVISING: ~ multiple rehearsal visits and meetings with committee chair and committee as desired/needed</p>

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 the contact advisor/committee chair, state a clear rationale on the Graduate Curriculum Petition form. Please submit the form to the Academic Program Coordinator with advisor signature (hard copy or email) 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 on the Department website in the [Toolkit section](#). All coursework petitions must be approved no later than the third Autumn by the deadline published in the Internal Calendar.

III.5 – 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 Studies and other HTL courses beyond the required core 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.6 - MFA COMPREHENSIVE EXAMINATIONS AND PROJECT OVERVIEW

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

1. Field Review developed in consultation with the committee chair with a satisfactory grade in XXXX Intro Dance Studies
2. Research Paper with a satisfactory grade in XXXX Intro Dance Studies
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 Field Review and Research Paper, and will undoubtedly be of further use for the Project Proposal and final Project Reflection. Committee chairs and other faculty members may recommend additional books, articles or audio-visual materials in preparation for the Field Review. Students are further expected to develop individualized lists pertaining to their research interests. Many of the selections on this list appear on bibliographies for a variety of Department courses.

Familiarity with the vast resources of the discipline is an ongoing necessity for maintaining literacy in the field. The Music and Dance Library at 18th Avenue Library houses an extensive collection of classic and contemporary works, and other important resources are listed on the Library homepage as well as on the

Department website in the Toolkit section. Among other considerations, students writing for the Research Paper explicitly draw upon these archived and linked materials, in addition to their course bibliography. Students encounter a spectrum of filmed dance through coursework, but are urged to develop a regular viewing practice to become familiar with the ever-expanding visual archive.

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

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 (Field Review, Research Paper, Project Reflection) before going on to the next. Upon successful completion of the Research Paper, the MFA student now attains the status of MFA candidate.

III.6.1 - Comprehensive Examination Components 1 & 2: Field Review & Research Paper

Timeline (within XXXX Intro Dance Studies core course in 2nd Autumn):

- Field Review will build the bibliography (readings/viewings) in line with the student's intended research area. The student and committee consult frequently during this part of the course. The Field Review will be evaluated in accordance with the rubric in Appendix XX.
- Students follow the instructor's course timetable for completion of the Research Paper, drawing from topics and resources determined in the Field Review. Please see course syllabus for further details. The Research Paper will be evaluated in accordance with the rubric in Appendix XX. In the event that a student does not successfully complete the Research Paper upon first submission, the student will work with the course instructor and their advisor to revise the document to the satisfaction of both.

Field Review Components:

- The Field Review's 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, which they also post on their e-portfolio. This draws their sources into conversation so as to best support the student's emerging project and research. The length of this entry is 500-1000 words. In consultation with the committee, the student may include additional elements, 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.
- Once the Field Review is approved by the course instructor and student's committee, the student emails the Field Review to the Academic Program Coordinator.

Research Paper Components:

- The student demonstrates both broad and specific knowledge of history, theory and practices in dance as they pertain the MFA Project.
- The paper is 13-15 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
- The Research Paper and rubric is sent by the course instructor to the Academic Program Coordinator when complete. If the student does not satisfactorily complete the Research Paper component, they work with the course instructor and their advisor to revise the paper until it is satisfactorily completed.

III.6.2 - 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 (see Sections III.10-12).
- 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 (see Section III.11).
- 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 (see Section III.11).

III.7 – MFA END-OF-YEAR REVIEWS**1st Year MFA's:**

- The student sets up a 30-45 minute meeting with their contact advisor towards the end of spring semester to review accomplishments for the year, celebrate successes, troubleshoot issues, review curricular progress, discuss summer work, and consider emerging research themes. This meeting should explicitly discuss the required 1st Year Showing as part of the 6200 Choreography Workshop course final.
- 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 with a copy to the Academic Program Coordinator. 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 email to the Academic Program Coordinator 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.

2nd Year MFA's:

- The student sets up a 45-60 minute meeting with their committee towards the end of spring semester to review accomplishments for the year, celebrate successes, trouble shoot issues, review curricular progress, discuss summer work, and review project plans. This meeting should explicitly discuss the required 2nd Year Showing, held in tandem with the Choreography Workshop 1st Year Showing.
- 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 with a copy to the Academic Program Coordinator. 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 email the Academic Program Coordinator 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.8 - MFA PROJECT COMMITTEE

Please also reference the chart that summarizes the timeline of the Project Proposal and Committee process in Section III.8-9.

MFA students are required by the Graduate School to have a committee composed of two OSU graduate faculty members: the committee chair and a supporting committee member. Normally both faculty members are in the Department of Dance, unless approved in discussion with the GSC chair to have the committee member be an OSU graduate faculty member from another academic unit; the Academic Program Coordinator can also check if a faculty member has graduate faculty status. Occasionally, a third member may be added; usually this is someone outside the university (see Academic Program Coordinator for approval process with the Graduate School). 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 Spring of the first year of study with input from both students and faculty and final approval from the Department Chair. 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 Spring Semester of the first year of study. On the published date in the Advising Calendar on the [Internal Calendar](#), a one-page Preliminary Project Abstract is due to the Academic Program Coordinator to distribute to all faculty members online. This initial abstract 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.

After faculty have reviewed and commented on the one-page Preliminary Project Abstracts, the GSC Chair will visit the 6802 Foundations of Dance Pedagogy core course to discuss the committee selection process. The GSC then convenes to review each proposal and discuss 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.

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

The full five-page MFA Project proposal is developed in consultation with the student's committee (see Section III.8). The initiation of the first and all subsequent meetings of the student and the committee is the responsibility of the student; students should contact the individual faculty members about availability. All faculty have ample service and research obligations in addition to teaching assignments, and students are well-advised to allow adequate time to schedule meeting times that are convenient for all parties involved. Some projects may require review from the Office of Responsible Research Practices; it is recommended that students speak to Project committee members early in the proposal process for any projects requiring human subject research (<http://orrp.osu.edu/irb/>).

The student must email the full, approved Project Proposal to each committee member and Academic Program Coordinator 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 development and production, Project Reflection, the Final Examination, and MFA Project Documentation.

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 and mentoring. The Project Proposal must be approved before the student can advance in degree progress.

III.9 - MFA PROJECT PROPOSAL

Prepare a written Project 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 email both a copy of the AGGRS application and all attachments directly to the Academic Program Coordinator by the AGGRS application deadline in the second Spring of the MFA. 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.

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. When looking at previous projects, please note that program requirements for the Project reflection/documentation have shifted over time.
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.10 - GRADUATE PROJECT IMPLEMENTATION GUIDELINES

The Department of Dance produces two or more concerts per year with combinations of undergraduate and graduate work, BFA Senior Projects and MFA Final Projects. All concert dates are established by the Department Chair and production staff and published on the Internal Calendar. MFA Projects are typically presented on shared programs.

MFA Projects are 10 – 20 minutes in length; if a student wishes to exceed 20 minutes or use a non-Department-sponsored venue such as Urban Arts Space or the ACCAD Motion Lab, requests go first to GSC. Students are reminded that production planning has implications for department staffing, use of facility, availability of department or university resources, and fairness to other students and committee chairs.

A preliminary meeting with all 2nd year MFAs, committee chairs, and Production Manager begins planning the MFA Project production calendar in the Spring of the second year of the program. The Production Manager will continue communication and mentoring through the 7600 MFA Production course in the Autumn of the third year. There will be more in-depth information needed as the production date nears. Requests for rehearsal time in the Barnett Theatre beyond the allocation for technical rehearsals must be approved in advance by the Production Manager.

The specific production-related dates for all projects are determined by the Production Manager, with the Department Chair. Any significant changes need review and pre-approval with the Production Manager, and possibly Department Chair.

III.10.1 – 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. See Musician Supervisor and [Toolkit section](#) for recommended steps.
- 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 staff 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 **may** be able to supply some 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. See Musician Supervisor and [Toolkit section](#) for recommended steps.
- 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, extra support is likely not available unless prior approval is requested, starting with the MoLa Production Manager. All aspects of production are the student’s responsibility.

III.10.2 - 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.

- 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. See Musician Supervisor and [Toolkit section](#) for recommended steps.

III.10.3 - 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** (link emailed to students by Academic Program Coordinator). 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 BuckeyeBox 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.11 - MFA FINAL EXAMINATION GUIDELINES

Upon successful production of the Project production 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. Please email the Academic Program Coordinator to reserve conference room space or use the Space Calendars for one-time room use, if needed.

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](#); it is important that the form is NOT signed prior to the Final Examination in order for the examination result to be valid. 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 as an overall research statement that can be used as 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.12 - FINAL YEAR TIMELINE FOR MFA CANDIDATES

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

The Academic Program Coordinator schedules a time with the 3rd Year MFA cohort during Autumn finals week to complete the Application to Graduate and schedule individual times to audit the MFA program requirements with the student. The student is responsible for checking signature status and reminding the committee chair to "sign." This is also the time for the student to submit any Graduate Minor and Interdisciplinary Specialization "declaration" form **and** Graduate Minor and Interdisciplinary **transcript designation** form through the [GradForms website](#).

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 in order for the results to be valid. Contact the Academic Program Coordinator immediately if the form is signed too early in error.

Committee meetings. Early in Autumn Semester the student meets with:

- the 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.6 and III.10.

Final Examination and Report on Final Examination. See Section III.11.

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. This celebration is open to all students graduating in the calendar year. It is organized by Department staff with the Grad Facilitator and calls for volunteers of students.

Commencement. This is the university's graduation celebration for students who are graduating for the particular semester only. Typically, the Spring commencement is in the Stadium or "Shoe" and Summer and Winter commencements are in an indoor venue. The Graduate School manages the commencement lists and details for graduate students. See more at commencement.osu.edu and gradsch.osu.edu.

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 and the official graduation date is the following semester. 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 - 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, 26 credits are required Core Courses. A minimum of 18 additional credits must be taken within the Department as Elective courses or Independent Research. PhD students must take at least six (6) credits outside the Department to support independent lines of research. Direct-Enroll students may need additional semesters in coursework in order to prepare for candidacy and meet total degree credit hours, depending on the student's goals in consultation with faculty advisors.

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.

Pre-requisites to the Program.

- A Bachelor's Degree from an accredited university
- Successful completion of the interview 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.

The centerpiece of the PhD is the successful completion and defending of a dissertation that demonstrates conceptual rigor in synthesizing scholarship and making a unique contribution to the field of Dance Studies. In addition to the successful completion of coursework, stepping stones in the process are:

- Annual Reviews
- Qualifying Exam
- Proposal for Candidacy Exam Areas and Reading Lists
- Written Candidacy Exams and Oral Defense
- Dissertation Prospectus
- Dissertation
- Final Examination (Oral defense of the written dissertation)

IV.2 - PHD PROGRAM GUIDE

Master's credit hour requirement. Regular doctoral students may elect to transfer credits from the master's degree in consultation from the contact advisor (see Appendix), though they are typically not needed.

Direct-Enroll doctoral students must earn a total of 80 graduate semester credits, including satisfactorily completing both the MFA Research Paper in XXXX 6194 Intro Dance Studies course and the PhD Qualifying Examination Question in order to continue in the PhD program. The Department of Dance does not award a master's degree as a "progression marker" in the PhD program.

If a doctoral student is transferring from another doctoral program, a minimum of 30% or 24 credits plus the candidacy examination must be completed at OSU; see [Graduate School Handbook](#).

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

1. Histories Theories, and Cultural Studies (15 credits)
 - a. XXXX Intro Dance Studies in the first Autumn 3 credits
 - b. HTL: Analyzing Movement (7902) in the first offering 4 credits
 - c. HTL: Choreography (7901) in the first offering..... 4 credits
 - d. Select ONE of the Body courses in the first offering..... 4 credits
 - Theories of the Body (7406)
 - Bodies on the Line (7408)
 - Performing Bodies (7490)
2. Methods and Approaches (11 credits)
 - a. Foundations in Dance Research (6801) in the first Autumn 3 credits
 - b. Theories and Methods (7900) in the first offering 4 credits
 - c. Ethnographies of Dance/Performance in the first offering..... 4 credits

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

Electives in Dance. Doctoral coursework at the 6000 level or above in Dance must include a minimum of nine (9) credits of courses from the following list. Additional hours will be needed for Direct-Enroll doctoral students in order to have appropriate preparation for candidacy as well as required total degree hours.

6301	.....Analysis [Laban Systems]	.....3 credits
6802	.....Foundations in Dance Pedagogy (required for Direct-Enroll)	.....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
7490	.....Performing Bodies (if not used as Core)	.....4 credits
7490	.....HTL: Special Topics	.....4 credits
8990	.....Research: Special Topics	.....1-4 credits
7893	.....ACCAD Interdisciplinary Creative Research Seminar	.....1-3 credits

Exams and Dissertation. All doctoral students must complete a minimum of nine (9) credits in Dance.

1. PhD Qualifying Examination (8200) in the first Summer 1 credit
2. PhD Pre-Candidacy Independent Readings (8800)* 1-8 credits
3. Candidacy Exams (8998)* during written and oral exam periods 3-6 credits
4. Dissertation(8999)* during post-candidacy semesters..... 1-10 credits

* Please email the Academic Program Coordinator to be enrolled

Courses outside of the Department. All doctoral students may select a minimum of six (6) 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, independent studies, and creative process courses will count toward student graduate earned hours but not PhD degree requirements.

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 may require additional coursework in order to be determined and approved by the candidacy committee chair.

IV.3 – 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 the contact advisor/committee chair, state a clear rationale on the Graduate Curriculum Petition form. Please submit the form to the Academic Program Coordinator with advisor signature (hard copy or email) 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 on the Department website in the [Toolkit section](#). Any coursework petitions must be approved prior to the candidacy examination by the deadline published in the Internal Calendar.

IV.4 – 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 in XXXX Introduction to Dance Studies.

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. Direct-Enroll students have the option, in consultation with their advisor, to delay the Qualifying Examination until their second summer.

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.5 - PHD QUALIFYING EXAMINATION FOR ALL DOCTORAL STUDENTS

Please refer to Appendix A: MFA/PhD Reading and Viewing Lists for texts to reference as the general Dance Studies reading list for the Qualifying Examination. Students are expected to synthesize the information gained from readings and viewings. 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/>).

Familiarity with the vast visual resources of the discipline is an ongoing necessity for maintaining literacy in the field. The [Music and Dance Library](#) at 18th Avenue Library houses an extensive collection of 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.5) and Direct-Enroll doctoral students for the MFA Comprehensive Examination Research Paper (see Sections III.6, IV.4) 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.

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 (Direct-Enroll student may elect to postpone for one year)
- 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 Summer semester unless the student requests Autumn enrollment.
- The student submits responses before Autumn semester begins.

Expectations:

- 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 an anonymous review over a two-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 are not released by the Academic Program Coordinator until all rewrites are complete.

IV.6 - 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. PhD students who are not in residency and All-But-Dissertation should consult with the dissertation committee chair about a meeting, and email an updated CV and Annual Review Form to the Academic Program Coordinator.

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 and Academic Program Coordinator. 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 email to the Academic Program Coordinator 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.
- Assess your work in your classes this year. 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?
- 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 advising and progress-to-degree.
- 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 is your relationship to writing, and are you finding work spaces, writing exchanges, trainings, and other things that support your life as a writer and scholar?
- How are you balancing writing with other demands on your time, such as teaching, child care, job applications, employment, etc.?
- Review of concern areas by committee and how the student will address them.

IV.7 - 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.

The 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.

The Candidacy Examination consists of three candidacy areas with three faculty members guiding individual reading areas and a fourth member serving as an additional reader.

Although the exact nature of the reading and candidacy areas is to be established by the student in discussion with the advisor, the parameters are that all students read approximately 100 texts (or the equivalent) and write examination essays that total 30-45 pages. The advisor will distribute each exam individually at an agreed-upon time, which must be completed within a 3-day writing period (72 hours) and submitted to the committee. The writing periods may be completed in rapid succession or spread out, but no fewer than 11 days may be allotted, nor may the student exceed a six-week period for completion. Upon submission of all written exams, the advisor will distribute them to the committee, which has 2-4 weeks to read before the oral examination. All written examinations as well as the oral examination must take place within the same semester.

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 10-15 pages per question
- The examination committee consists of three graduate faculty committee members with a fourth additional graduate faculty member serving as a reader.

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. Early in the second year 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 (non-OSU) 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 to the committee and Academic Program Coordinator.

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 times.

Written Portion. The committee chair sends the questions to the student with a copy to the Academic Program Coordinator. The student is given 3 days for each of the 3 exams, to take place over a minimum of 11 days and a maximum of six weeks. The student composes individual answers of approximately 10-15 pages each (exclusive of works cited). The student submits each electronically to the committee by the required dates. 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 emailed to the committee and Academic Program Coordinator. Please note that the committee may ask for minor revisions prior to the submission of the copy of record. The need for substantial revision may constitute a no-pass, and the student would need to sit for the exam again.

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. These should be scheduled in the same semester. The committee is permitted 2-4 weeks to read the responses.

Oral Portion. A two-hour period for the oral portion of the Candidacy Examination is scheduled before the end of the semester in which the written portion is administered, at least two, but 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. Ideally, this form should be submitted prior to the beginning of the written portion of the exam.

Once the student submits the written examination, committee members have a minimum of two weeks to read the responses. During this time, the committee confers to affirm that the written portion merits advancing to the oral portion of the examination. Per Section 7.4 of the *Graduate School Handbook*, “If, based on evaluating the written portion, the advisor or another member of the candidacy examination committee see no possibility for a satisfactory overall performance on the candidacy examination, the student may be advised to waive the right to take the oral portion. The candidacy examination committee may not, however, deny a student the opportunity to take the oral portion.” In such a case, the candidacy examination committee records an “unsatisfactory” on the Report on Candidacy Examination, and the student submits a copy of the waiver request to the Graduate School. The committee and student then discuss an appropriate timeline and format for a second candidacy examination.

Presuming that committee members agree that the oral portion may go forward, committee members query and discuss the student’s written work, with the student elaborating, clarifying, and otherwise responding to committee members’ questions. After 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 within a very specific protocol. It will usually require both written and oral portions, though only the oral portion may be required if the quality of the written portion meets committee expectations. A student who does not successfully pass the Candidacy Examination a second time may not continue in this or any other PhD program at the university. See Section 7 in the [Graduate School Handbook](#).

IV.8 – 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. If students wish to participate in movement practice, they 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.9 - 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.10 - DISSERTATION PROSPECTUS

Before preparing the dissertation prospectus, the student and committee chair should determine which candidacy committee members are willing to continue to the dissertation committee, if appropriate. The dissertation committee requires three OSU graduate faculty. The student should consult with the committee chair to determine new dissertation committee members if needed.

After passing candidacy, the student must complete a dissertation prospectus. The Department offers a required workshop on prospectus writing on an as-needed basis, usually scheduled in the Autumn. 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, etc. The candidate should confirm which format is being used with the committee chair and carefully follow the guidelines.

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

Please also consult the Graduate School's Guidelines for Dissertations, located on the website www.gradsch.osu.edu under Current Students > Dissertation and Theses. 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 emailed to the committee and the Academic Program Coordinator.

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.11 – 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. The Department offers required workshops on dissertation writing and editing on an as-needed basis, usually in Spring semesters. 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 Guidelines* in Appendix H.

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 AND VIEWING LISTS

In addition to graduate coursework, all graduate students are accountable to the relevant literature and viewings of the respective degrees and research areas; 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/INTERVIEW 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 their CV, Annual Review, and degree checklist.

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 Guidelines* (Appendix H) 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 BuckeyeBox under Checklists for Dance Students.

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 Guidelines* (Appendix H).

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.

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.1-2 (MFA) and IV.1 (PhD) for additional information. This list is current as of August 24, 2020.

AUTHORED BOOKS	MFA	PhD
Albright, Ann Cooper. 1997. <i>Choreographing Difference: The Body and Identity in Contemporary Dance</i> . Middletown: Wesleyan University Press.		X
Banes, Sally. 1987. <i>Terpsichore in Sneakers: Post-modern Dance</i> . Middletown: Wesleyan University Press.	X	X
Bogart, Anne. 2001. <i>A Director Prepares: Seven Essays on Art and Theatre</i> . London and New York: Routledge.	X	
———. 2007. <i>And Then You Act: Making Art in an Unpredictable World</i> . New York: Routledge.	X	
Browning, Barbara. 1995. <i>Samba: Resistance in Motion</i> . Bloomington: Indiana University Press.		X
Burrows, Jonathan. 2010. <i>A Choreographer's Handbook</i> . New York, Routledge.	X	
Burt, Ramsay. 1998. <i>Alien Bodies: Representations of Modernity, "Race," and Nation in Early Modern Dance</i> . London: Routledge.		X
Croft, Clare. 2015. <i>Dancers as Diplomats: American Choreography in Cultural Exchange</i> . New York: Oxford University Press.	X	X
Daly, Ann. 1995. <i>Done into Dance: Isadora Duncan in America</i> . Bloomington: Indiana University Press.		X
DeFrantz, Tommy. 2004. <i>Dancing Revelations: Alvin Ailey's Embodiment of African American Culture</i> . New York: Oxford University Press.		X
Dixon, Steve. 2007. <i>Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation</i> . Cambridge: MIT Press.		X
Elswit, Kate. 2014. <i>Watching Weimar Dance</i> . New York: Oxford University Press.		X
Ezrahi, Christina. 2012. <i>Swans of the Kremlin: Ballet and Power in Soviet Russia</i> . Pittsburgh: University of Pittsburgh Press.		X
Foster, Susan. 2011. <i>Choreographing Empathy: Kinesthesia in Performance</i> . New York: Routledge.	X	X
———. 1998. <i>Choreography & Narrative: Ballet's Staging of Story and Desire</i> . Bloomington: Indiana University Press.		X
———. 1986. <i>Reading Dancing: Bodies and Subjects in Contemporary American Dance</i> . Berkeley: University of California Press.	X	X
Franko, Mark. 1995. <i>Dancing Modernism/ Performing Politics</i> . Bloomington: Indiana University Press.		X
Garafola, Lynn. 1989. <i>Diaghilev's Ballets Russes</i> . New York: Oxford University Press.		X
———. 2005. <i>Legacies of Twentieth-Century Dance</i> . Middletown: Wesleyan University Press.	X	
Gottschild, Brenda Dixon. 1996. <i>Digging the Africanist Presence: Dance and Other Contexts</i> . Westport: Greenwood.	X	X
———. 2003. <i>The Black Dancing Body: A Geography from Coon to Cool</i> . New York: Palgrave.	X	
Graff, Ellen. 1997. <i>Stepping Left: Dance and Politics in New York City, 1928-1942</i> . Durham: Duke University Press.		X
Hill, Constance Valis. 2010. <i>Tap Dancing America: A Cultural History</i> . New York: Oxford University Press.		X
Jackson, Naomi M. 2000. <i>Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y</i> . Hanover: Wesleyan University Press.		X
Jones, Susan. 2013. <i>Literature, Modernism and Dance</i> . New York: Oxford University Press.		X

AUTHORED BOOKS	MFA	PhD
Kowal, Rebekah. 2010. <i>How To Do Things With Dance: Performing Change in Postwar America</i> . Middletown: Wesleyan University Press.	X	X
Kraut, Anthea. 2016. <i>Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance</i> . Oxford University Press.		X
Kwan, SanSan. 2013. <i>Kinesthetic City: Dance and Movement in Chinese Urban Spaces</i> . New York: Oxford University Press.		X
Lepecki, Andre. 2006. <i>Exhausting Dance: Performance and the Politics of Movement</i> . New York and London: Routledge.		X
Levinson, André. 1991. <i>Andre Levinson on Dance: Writings from Paris in the Twenties</i> . Eds. Joan Acocella and Lynn Garafola. Hanover: Wesleyan University Press.		X
Loupe, Laurence and Sally Gardner. 2010. <i>Poetics of Contemporary Dance</i> . Alton, Hampshire: Dance Books.		X
Manning, Susan. (1993) 2006. <i>Ecstasy and the Demon: The Dances of Mary Wigman</i> . Minneapolis: University of Minnesota Press.		X
———. 2004. <i>Modern Dance, Negro Dance Race in Motion</i> . Minneapolis: University of Minnesota Press.	X	X
Martin, Randy. 1998. <i>Critical Moves: Dance Studies in Theory and Politics</i> . Durham: Duke University Press.		X
McCarren, Felicia M. 2003. <i>Dancing Machines: Choreographies of the Age of Mechanical Reproduction</i> . Stanford: Stanford University Press.		X
———. 2013. <i>French Moves: The Cultural Politics of le Hip Hop</i> . New York: Oxford University Press.		X
Morris, Gay. 2006. <i>A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960</i> . Middletown: Wesleyan University Press.	X	X
Novack, Cynthia. 1990. <i>Sharing the Dance: Contact Improvisation and American Culture</i> . Madison: University of Wisconsin Press.	X	X
O'Shea, Janet. 2007. <i>At Home in the World: Bharatanatyam on the Global Stage</i> . Middletown: Wesleyan University Press.		X
Profeta, Katherine. 2015. <i>Dramaturgy in Motion: At Work on Dance and Movement Performance</i> . University of Wisconsin Press.	X	X
Rainer, Yvonne. 2013. <i>Feelings are Fact: A Life</i> . MIT Press.	X	
Rethorst, Susan. 2012. <i>A Choreographic Mind: Autobiographical Writings</i> . Theatre Academy Helsinki.	X	
Rivera-Servera, Ramón. 2012. <i>Performing Queer Latinidad: Dance, Sexuality, Politics</i> . Ann Arbor: University of Michigan Press.		X
Ross, Janice. 2000. <i>Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education</i> . Madison: University of Wisconsin Press.		X
Rossen, Rebecca. 2014. <i>Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance</i> . New York: Oxford University Press.		X
Savigliano, Marta. 1995. <i>Tango and the Political Economy of Passion</i> . Boulder: Westview.		X
Scholl, Tim. 1994. <i>From Petipa to Balanchine: Classical Revival and the Modernization of Ballet</i> . New York: Routledge.		X
Shea Murphy, Jacqueline. 2007. <i>The People Have Never stopped Dancing: Native American Modern Dance Histories</i> . Minneapolis: University of Minnesota Press.		X
Srinivasan, Priya. 2012. <i>Sweating Saris: Indian Dance as Transnational Labor</i> . Philadelphia: Temple University Press.		X
Taylor, Diana. 2003. <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i> . Durham and London: Duke University Press.		X

EDITED VOLUMES	MFA	PhD
Albright, Ann and David Gere, eds. 2003. <i>Taken by Surprise: A Dance Improvisation Reader</i> . Middletown: Wesleyan University Press.	X	X
Berhaus, Günter and Max Niemeyer Verlag, eds. 2001. <i>New Approaches to Theatre and Performance Analysis</i> . Niemeyer. (Includes “Using Lexicons for Performance Research: Three Duets” by Marcia Siegel, pp. 205-216.)	X	X
Buckland, Theresa, ed. 2006. <i>Dancing from Past to Present: Nation, Culture, Identities</i> . Madison: University of Wisconsin Press.	X	X
Carter, Alexandra and Janet O’Shea, eds. 2010. <i>Routledge Dance Studies Reader</i> , 2nd ed. London and New York: Routledge. Includes “Bridging the Critical Distance” by Marcia Siegel, pp. 188-196.	X	
Croft, Clare, ed. 2017. <i>Queer Dance: Meanings and Makings</i> . New York: Oxford University Press.	X	X
DeFrantz, Thomas, ed. 2001. <i>Dancing Many Drums: Excavations in African American Dance History</i> . Madison: University of Wisconsin Press.		X
DeFrantz, Thomas and Anita Gonzalez. 2014. <i>Black Performance Theory</i> . Durham: Duke University Press.		X
Desmond, Jane, ed. 2001. <i>Dancing Desires: Choreographing Sexualities On and Off the Stage</i> . Madison: University of Wisconsin Press.	X	X
Foster, Susan Leigh. 2009. <i>Worlding Dance</i> . Hampshire: Palgrave Macmillan.		X
Franco, Susanne and Marina Nordera, eds. 2007. <i>Dance Discourses: Keywords in Dance Research</i> . London: Routledge.	X	X
Garafola, Lynn, ed. 1997. <i>Rethinking the Sylph: New Perspectives on the Romantic Ballet</i> . Middletown: Wesleyan University Press.	X	X
Jackson, Naomi and Toni Shapiro-Phim, eds. 2008. <i>Dance, Human Rights, and Social Justice: Dignity in Motion</i> . Lanham: Scarecrow.		X
Jordan, Stephanie, ed. 2000. <i>Preservation Politics: Dance Revived, Reconstructed, Remade</i> . London: Dance Books.	X	
Klein, Gabriele, ed. 2011. <i>Emerging Bodies: The Performance of Worldmaking in Dance and Choreography</i> . Bielefeld: Transcript-Verlag.		X
Kostelanetz, Richard, ed. 1998. <i>Merce Cunningham: Dancing in Space and Time</i> . New York: Da Capo.		X
Lepecki, André, ed. 2012. <i>Dance</i> . Cambridge: MIT Press.	X	X
———. 2004. <i>Of the Presence of the Body: Essays on Dance and Performance Theory</i> . Middletown: Wesleyan University Press.		X
Manning, Susan and Lucia Ruprecht, eds. 2012. <i>New German Dance Studies</i> . Urbana: University of Illinois Press.		X
Mitoma, Judy, ed. 2002. <i>Envisioning Dance on Film and Video</i> . New York: Routledge.	X	
Morris, Gay, ed. 1996. <i>Moving Words, Re-Writing Dance</i> . London and New York: Routledge. Includes “Visible Secrets: Style Analysis and Dance Literacy” by Marcia Siegel, pp. 26-37.	X	X
Nevile, Jennifer. 2004. <i>The Eloquent Body: Dance and Humanist Culture in Fifteenth-Century Italy</i> . Bloomington: Indiana University Press.		X
Noland, Carrie and Sally Ann Ness, eds. 2008. <i>Migrations of Gesture</i> . Minnesota: University of Minnesota Press.		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 https://hemisphericinstitute.org/en/enc13-trasnocheo/item/2130-enc13-trasnocheo-aaviles.html
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 https://vimeo.com/145859179
Cunningham, Merce. <i>Antic Meet</i> (1958)	Dance in Video, Alexander Street Press (OSU Library Streaming)
Cunningham, Merce. <i>Septet</i> (1964 performance)	Dance in Video, Alexander Street Press (OSU Library Streaming)
Cunningham, Merce. <i>Biped</i> (1999, 2005 performance)	dancecapsules.mercecunningham.org
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
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)

CHOREOGRAPHER. WORK (YEAR)	ACCESSIBLE to VIEW at...
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: https://www.youtube.com/watch?v=w_aEbEqpLdc and https://www.youtube.com/watch?v=-WGxxjt1_0M
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: https://vimeo.com/95428111/d20cf0b06b

Appendix B – MFA Research Paper and Field Review Rubrics

MFA Comprehensive Examination 1: 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>
	(30)	Writing Total

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>
	(10)	Chicago Style Total

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> ^[SEP]
	(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>
	(30)	Argument and Premise Total

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>
	(30)	Integration and Application Total

_____ **Total points for assignment** (100 points possible)

MFA Comprehensive Examination 2: Field Review Rubric

Applies to the MFA Comprehensive Examination: Field Review requirement. Satisfactory is 83+ points out of 100 points possible. This rubric was approved by the Graduate Studies Committee on April 10, 2020.

Annotations

(5)	The student's final viewing and reading list consists of 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. Each source has an annotation of approximately 200 words (a substantial paragraph).
(30)	Annotations do some or all of the following: summarize the point of view; discern any central argument; highlight significant contribution to the field; suggest gaps or problems with the argument; in the case of videos, describe and analyze something of the movement; exclude reference to student's own opinions or projects.
(15)	Quality of writing is acceptable and reflects understanding of the sources as evidenced through summation and critical commentary.
(50)	Annotations Total

Synthesis

(5)	The student's synthesis is at least 500 but no more than 1,000 words. In consultation with the committee, the review may include <u>additional</u> elements, such as mind maps, drawings, or videos.
(15)	Thoughtful and well-considered synthesis of the field meaningfully draws the annotated works into conversation and represents the state of the field in which the student's final project is situated.
(15)	Quality of writing is acceptable and reflects understanding of how to synthesize the main contributions of multiple works as they pertain to and support the student's final project.
(5)	The student contextualizes the selection of these particular resources with reference to their own research inquiry. (Should not exceed 20% of the synthesis as a whole.)
(40)	Synthesis Total

Chicago Author-Date Style

(5)	Full references precede annotations; both annotation and synthesis sections demonstrate understanding and correct application of Chicago Author Date style in references and in-text citations. (See <i>The Chicago Manual of Style</i> for direction.)
(5)	Proof-read document is relatively flawless: Few or no contractions or typographical, spelling, or grammatical errors. The writer writes in the first person, but formally, and without passive voice.
(10)	Chicago Style Total

_____ **Total points** (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 End-of-Year Meeting and PhD Annual Review Rubrics

Department of Dance MFA in Dance End-Of-Year Review Form

Autumn _____ to Spring _____

- Please type in or copy/paste your answers to each section below
- Please return your completed form to **FACULTY ADVISOR** via email as a *Word.docx*

Student: _____

Advisor: _____

Progress in artistic practice and production (list major milestones completed or planned):

List all grants, presentations, artistic or scholarly awards submitted this academic year (specify which were awarded):

List all works-in-progress developed this academic year (specify which were produced and where):

List all teaching and/or professional development activities (specify dates completed or planned):

List all professional activities and/or departmental service (completed or planned):

Advisor Notes:

Advisor: Check one that represents student's work for this year in review. Please email this form and/or student CV to the Academic Program Coordinator.

Student meets expectations for the year in review	
Student exceeds expectations for the year in review	
Student falls below expectations for the year in review	

Department of Dance PhD in Dance Studies Annual Review Form

Autumn and Spring _____

- Please type in or copy/paste your answers to each section below
- Please return your completed form to **FACULTY ADVISOR** via email as a Word.docx

Student: _____

Advisor: _____

Doctoral Program Start Term/Year:

If you have taken any terms off or leave of absence during your studies, please explain.

Candidacy achieved: Yes, on (Date) No (Please list expected term)

Committee members (if relevant):

If any changes are needed, please contact the Academic Program Coordinator.

Expected graduation date:

Progress towards dissertation (list major milestones completed, e.g. collected all data, completed chapters):

List all grants, scholarly awards submitted this academic year (specify which were awarded):

List all publications submitted this academic year (specify which were accepted for publication):

List all professional meeting presentations (specify dates):

List all professional activities and/or departmental service:

Advisor Notes:

Advisor: Check one that represents student's work for this year in review. Please email this form and/or student CV to the Academic Program Coordinator.

Student meets expectations for the end of year review	
Student exceeds expectations for the end of year review	
Student falls below expectations for the end of year review	

Appendix E: MFA Project and PhD Dissertation Titles

MFA and MA 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, Joshua

Casual Friday film
MFA 2019

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)

Baligh, Bitá

Dam Noosh
MFA 2019

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)

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

Cavender, Jess
MFA Project 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	DeCato, Lisa M. A Personal and Conceptual Exploration of the Choreographic Process MA 1986
Cross, Kris I Said - We Said: A Multi-Generational Dance Work MFA 1993	DeFries, Diane Reconstruction of Brandenburg Concerto (Humphrey/Turner) 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" 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 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
	Duffee-Kojo, Donna Dee The Rhythm of Life is Often a Silent Scream MA 1995

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

Emory-Maier, Ambre
Restaging George Balanchine’s “Tschaikovsky Pas
de Deux” from Labanotation
MFA 2019

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	Glenn, Tim Whistling Doves: An Evening of Multimedia Dance Theater MFA 1999 (includes videotape)
Furber, Carey 289 Teaching Experience Winter Quarter and Research on Creative Dance with Children 1974	Gober, Karen "Three Dances" MA 1977
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	Goudy, Jazelynn LackLuster MFA 2019
Gauger, Christine Anne Translation of the Art Deco Aesthetic to Movement MA 1984	Graham, James Separate Panes MFA 2010 (includes DVD)
Garcia, Maria Capitano Succession, Scenes from a Rehearsal, "A Woman's Influence", and Willing to Fall/Ready to Stand MFA 1998	Greenberg, Jeri Quan Tikkun MA 1980
Gavaler, Joan Gesture in Choreography MA 1987	Greene, Rance Alone with Zarathustra: A Dancer's - Theatre Work Based on Eugene Ionesco's "The Chairs" MFA 1997
Gee, Chrys Estimated Time of Arrival: A Project Report MFA 1999	Greenlaw, Sarah Moving with the Dance: One Dancer's Thoughts on Process and Performing MFA 1992
George, Michael Personal Alters MFA 1990	Greenlee, Margot K. In Crowd MA 1993
Gierz, Gabriele The Travelers (Project Report with Video) MA 1996	Dreamhouse MFA 1999
Gill, Hatty Children's Dance / Folklore Workshop MA 1984	Gross, Janine Project Report MFA 1980

Hadley, Susan "Variation of a Woman's Theme" MA 1981	Hicks, Shawn Bowman Shukrani 1989
Hall, Chad Making the Work: Evaluating the Body of Choreographic Research (includes DVD, filed under Teena Custer)	Holcomb, Mary Over Easy MA 1974
Halligan, Ann An Exploration: Mind and Movement MA 1985	Hoch-Stall, Gina Play MFA 2019
Halloran, Greg A Reconstruction of "Swing" MA 1991	Holmes, Shelly A Handbook of Costume for the Student / Dancer MA 1983
Halloran, Greg Directing Humphrey Beyond the Score MA 1996	Holmstead, Shelley Shepherd (aka Bala Sarasvati) Origins: A Multi-Media Project MFA 1992
Hamilton, Jean Two Choreographic Projects: "Daily News" and "Divisions" MA 1986	Horrigan, Kristin Green Grass for All MFA 2002 (includes two videotapes)
Hammond, Julie Source Invention and Kinesthetic Effect MFA 1997	Houser, Carrie L. Too Big to be Bright All Through MFA 2003 (includes videotape)
Hanlon, Eran David P. Behind a Blue World: Explicating The Anathema Project MFA 2010 (includes, The Anathema Project, DVD)	Hove, Shawn Process of Product MFA 2005
Harris, Courtney S(he) Sylph MFA 2010	Hubbard, Karen Williams Ethnic Dance: The Origins of Jazz MA 1986
Harris, Janet Bournonville Ballet Classes: A Reconstruction and Teaching Project MA 1986	Hughes, Carla B. Soul Truth MFA 2001
Heinzerling, Scott Thomas Between a Hard Rock and a Place MFA 1991	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
- 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
- Jing, Dian
 What is over the body and what is under the light
 MFA 2020
- Johnson, Brianna
 Vantage Being
 MFA 2020
- 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	Levy, Dana Pretend City MA 1992
Lajiness, Kellie M. Ballroom Exposed MA 1990	Leigh, Arthur Dart Way Back MFA 1993
LaPointe, Lindsay Caddle Oversized MFA 2010 (includes DVD)	Lipkowitz, Donna A Multi-Media Piece for Dancers and Projections MA 1980
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 Kapital" (The Substitute) MA 1981
Lawrence, Emily C. The Footfalls Projects MFA 2005 (includes CD)	Logan, Kathryn Maya Project MFA 2020
Lee, Giyoung Paikbong Kim's Fan Dance (Buchae Chum): Labanotation and Stylistic Analysis of a Korean Creative Dance MA 2004	Lott-Reddick, Rebecca Collaborations MFA 1993
Lee, Nathaniel Two Choreographic Works MA 1985	Loupe, Coco In the Clear: Studio Practice, Choreographic Process and Creative Research MFA 2006
Leo, Anna Couples, Partners, Pairs and Duets MFA 1992	Lowe, D. Scott Fruits and Nuts: A Project Documentation MFA 2006 (includes DVD)
Leung, Belle A Comparative Study of Classical Ballet and Chinese Classical Dance MA 1991	Lowenstein, David 'Wheat' MA 1980
Levitt, Sarah Full Will MFA 2016	Lu, Mei-Chen Hot Pot MFA 2002 (includes videotape)
	Luna, John Within Action MFA 2017

Lundie, Fiona
Portraiture and Perception: Seconds Hands and Square Feet
MFA 2012 (includes data disk with pictures and video)

Manculich, Joshua
MFA Project
MFA 2017

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

Melbourne, Claire
RoomLoom
MFA 2019

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)

Moore, Katherine
Shale Forming
MFA 2019

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

Pinheiro, Ligia R.
Reconstructing Charles Weidman's Brahms Waltzes
from the Labanotation Score
MFA 2001

Pletts, Lynne
Reconstruction and Performance of "Duet"
Choreographed by Da...
MA 1978

Ploch, Richard
Alex Martin's "Three Dances for J.N." -- A
Reconstruction and Production from the
Labanotated
Score
MA 1976

Polovick, Amy M.
Facilitation Works at Duxberry Park Arts Impact
Elementary School
MA 1992

Pommiss, Jennifer
"Traced on the Skin of the World"
MFA 2002 (videotape only)

Porter, Claire
Portables: A Choreographic Project
MA 1977

Porter, Kimberly
Exploring Methodologies for Eliciting Creativity in
Children
MA 1999

Preeshl, Artemis S.
The Role of Soloist in a Group in Choreography
and Performance
MA 1988

Phylyshenko, Katja
Dancing Meaning: Interviews and Dances
MFA 1996 MA 1976 (includes videotape)

Rabara, Anthony
Report on My Graduate Performance Project

Radell, Sally Anne
Dissonant Passages
MA 1984

Randall, Erika
In the Reading Room, somewhere south of the
psyche
MFA 2003 (includes videotape)

Rawe, Thomas, J.
A Master's Project Report
MA 1972 (includes videotape)

Ray, Elizabeth Anne
Performance Project
MA 1986

Reiss, Noel
Two Processes of Choreography: Making Dance for
the Television Screen and the Proscenium Stage
MFA 1994

Remalia, Maree
All The Little Things That Are Nearly Them
MFA Concert, 2011

Remley, Robert G.
A Comparative Study in Effects of Movement
Fundamentals and Body Awareness Techniques
MA 1975 (includes videotape)

Rene, Kimberly (McKeeman)
A Journey Into the Renaissance
MA 1985

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)

Richard, Byron
One on One
MA 1982

Rodiger, Ann L.
Dan’s Run Penny Supper
MA 1975

Rodriguez, Laura
Las Fronteras Suspendidas
MFA 2020

Rodriguez, Pedro Alejandro
Pop Dances: An Investigation of the Pop Art
Paradigm in Concert Dance
MA 1992

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	Smith, Rashana The Temporality of Installation Performance MFA 2012
Simmons, Kathleen "A Movement Education Progression For a 2nd Grade" MA 1974	Smith, Wayne Marshall An Exploration of Found Spaces and Performance MFA 1995
Sipes, Michelle Between the Body Being MFA 2020	Smolski, Rena M. Mirrordancing, A Studio Performance Dancing Without Mirrors, a Videodance Performance MA 1981
Skaara, Carol Anderson An Exploration of Poetry and Dance MA 1985	Spessard, Kristi A Project in Performance: The Development of a Solo Performer MFA 1994
Skidmore, Janet "Requiem" MA 1981	Speth, Erik The Space Between I and something Human MFA Project, 2013
Skove, Lily The Edge of Visibility Third Question Rewrite MFA 2010 (include DVD, sound loop, pictures on CD, and documentation DVD)	Stanton, Nicole Dreaming Skin, Muscle, and Bone: a Dance Event for the Six Senses 1997
Slyater, Megan R. Collaboration: The Process of Shared Creation MFA 2003	Steigauf, Patricia A. Application of K.S. Stanislavsky to the Choreography of a Dramatic piece of Literature: Shakespeare's "Macbeth" MA 1979
S. Lumbert And This too MFA 2015	Stephenson, Melissa A Baroque in Humphrey: A Study in Reconstructing from a Notated Score MFA 1998
Smith, Allison K. Directing from Score (includes comprehensive exam questions, grant application, and lecture/demonstration speech) MFA 2006 (includes videotape)	Stiles, Noelle "Merge" 2007 (DVD only)
Smith, Jane Exit Stage Right MA 1980	Stilianos, Alexandra Final Comprehensive Paper MFA 2018 (Includes DVD)
Smith, Leslie K. Sure Encounter MFA 1995	

Stortz, Michelle W.
Wander: Tales from the Marriage of Theater and
Dance
MFA 2005 (includes DVD)

Sultz, Heather
Between Choices and Lone Passage
MFA 1989

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

Swetz, Mark
ODO
1998

Taylor, Ashlee Daniels
Anamnesis: An Interactive Performance
MFA 2018 (Includes DVD)

Taylor, Robin Harris
A Short Lecture and Demonstration on the
Evolution of Ragtime as Demonstrated by Jelly-Roll
Morton
MA 1982

Teague, Lori
Sharing the Dance
MFA 1991

Teuchler, Katherine Richards
“Missing Persons” a Reconstruction
1996

Thatcher, Barbara
“Wanting”
2000? (videotape only)

Thom, Amanda W.
The Role of the Dance Director
MFA 1989

Thomas, Michael P.
Tank Drinker: Activities in Abundance and Excess
MFA 2000 (includes diskette)

Thomas, Randy
The Black Experience: As Interpreted by Three
Choreographers
MA 1977

Thompson, Jaclyn
Preparing for the Stage: An Analysis of the
Performer’s Process of Developing Character
MFA 2007 (includes DVD)

Tinsley, Mary
That All American Game: A Reconstruction Project
MA 1988

Tipton, Allison
Visualizing Music
1995

Tobey, Susan Lynn
“Threshold”
MA 1971 (includes reel)

Toepfer, Karen
“Theme and Variations” by Frank Shawl — A
Reconstruction and Presentation
MA 1973

Tootle, Lawton
The Development of Guidelines for the UDC
Production Touring...
MA 1979

Trammell, Kate
Project Report
MA 1980

Tseng, Ra-Yuan
“She Learned and Grew As She Taught”
MA 1992

Tucker, Krista
Facets I and II, A Dance Production Resulting from
an Investigation of Merce Cunningham’s Artistic
Points of View
MFA 1989

Tucker, Violette V.
Graduate Project
MFA 2000? (videotape only)

- 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
- Turner, Marian
An Understanding of the Concept of Technique and Expression as Reached Through a Study of Phrasing Movement
MA 1975
- Ursis, Victoria
A Live Dance and a Videodance
MFA 1989
- Vann, Thomas W. (a.k.a. Toby Vann)
Zauberwelt
MFA 1980
- Van Pelt, Susan
Prevailing Winds
MA 1985
- Veach, Timothy
Retelling
MFA 1993
- 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)
- 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.](#)"
- Lee, Joda (2020): "Taiwanese Eyes on the Modern: Cold War Dance Diplomacy and American Modern Dances in Taiwan, 1950–1980."
- Morris, Michael (2015): "[Material Entanglements with the Nonhuman World: Theorizing Ecosexualities in Performance.](#)"
- Pinheiro, Ligia (2015): "[Yes, Virginia, Another Ballo Tragico: 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.](#)"
- Vader, Lyndsey (2020): "Spaces of Encounter, Repertoires of Engagement: Politics of Participation in 21st Century Contemporary Performance."
- Zeller, Jessica (2012): "[Shapes of American Ballet: Classical Traditions, Teachers, and Training in New York City, 1909-1934.](#)"

Appendix F - Funding

F.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.

F.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

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.

F.3 - 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.
3. It is a Department practice NOT to pay Ohio State dancers (rather, credit hours are recommended) for performance in graduate student work; please do not include dancer pay in your university-funded budget proposals. However, you ARE encouraged to pay creative collaborators and service providers. Please consult with the Administrative Manager, your committee chair, and GSC chair regarding paying particular internal or external individuals.

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.

F.4 - 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 (no stipend if not employed) must contact the Academic Program Coordinator to facilitate enrollment in Dance or other graduate coursework or appropriate independent study credits by completing the Independent Study Plan and Permission form.

In general, students are encouraged to seek outside employment, professional development, or field experience opportunities for the purpose of continuing research development (not for credit or employment).

Appendix G - University Research Resources

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

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

G.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.

G.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 H - 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 I – Department GTA Guidelines

The *Dance Graduate Teaching Associate Guidelines* serves as an employment information and resource guide to Graduate Teaching Associates (GTAs) employed by the Department of Dance at The Ohio State University.

Graduate students may be employed as Graduate Associates (GAs), which includes specific positions such as Graduate Teaching Associates (GTAs), Graduate Research Associates (GRAs), and Graduate Administrative Associates. In the Department of Dance, the primary positions are as GTAs, so this will be the title utilized throughout this document.

All GTAs and Department faculty and staff should also be familiar with the Graduate School's policies regarding GTAs in the *Graduate School Handbook* Section 9 (see www.gradsch.osu.edu). The *Dance Graduate Teaching Associate Guidelines* is updated regularly so that the most current information is immediately applicable at all times.

I.1 - OFFER AND HIRING PROCESS

The Department of Dance offers a limited number of GTA positions each year. Appointments are made annually and typically extend over the remaining years of the student's approved graduate course of study.

MFA students are expected to conclude their studies within three consecutive years enrolled full-time. PhD students are expected to conclude their studies within five to seven years. Funding offers inclusive of all sources, such as University Fellowship, any GA support or an external source, are intended to cover three years for MFAs and five years for doctoral students.

GTA appointments through the Department of Dance are dependent on Department funding availability, good academic standing, progress toward degree, satisfactory performance of duties, and good citizenship of the student within the Department. Dance GTA positions are available for teaching in the elective and major studio classes, general education lecture classes, as well as assisting with administrative or research areas in the Department. Notifications of GA appointments available outside of Dance are shared, if known.

After a successful audition and interview, MFA and PhD students admitted to the Graduate School and graduate program in Dance are considered for funding, which includes fellowship nomination and GTA positions (though these may not be available for first year students). Each year, graduate students are asked to complete the GTA Planning Application. Notification of funding offers will be made through email from the Graduate School for fellowships and from the Department of Dance Academic Program Coordinator for GTA positions once the Department Chair and Graduate Studies Committee have assessed funding availability and Department needs.

Once the student accepts the admission offer to the university online through the application status and accepts the funding offer through email, the Department Chair determines course scheduling and assignment of GTA duties in consultation with the Academic Program Coordinator and appropriate faculty. Current GTAs are requested to include their own course schedules with the GTA Planning Application in order to effectively coordinate job assignments with scheduled courses. GTAs are expected to coordinate other rehearsals (repertory, class work, MFA projects), performances, and research activities around their GTA assignments.

GTAs will receive the GA Appointment Document with assigned duties (subject to change) from the Academic Program Coordinator; other hiring information is available from the Department HR/Fiscal Officer. Once both signatures (GTA & Department Chair) have been verified, GTAs will receive additional DocuSign forms from the Arts and Sciences Business Services Center staff. These hire forms include the following:

- Employment Verification I-9 Form
- Tax (W2) form
- Request for Optional Exemption Form (opt-out of retirement deductions)
- SSA-1945 form (notice that OSU employees do not receive Social Security)
- Ohio Ethics Law Confirmation

NOTE: Please check “spam” or “junk” folder for e-mails from the DocuSign program, or login to [DocuSign](#) directly using OSU credentials. Please be sure to open the document for review, signing, and finishing.

The hire process will be completed with staff from the Arts & Sciences Business Services Center (BSC, see website <http://ascbsc.osu.edu>). GTAs are contacted by the BSC staff directly regarding the forms listed above, information about obtaining an OSU BuckID, and other university orientation material.

GTA Employee Benefit information is available on the [OSU Human Resources website](#).

After the signed GA Appointment Document is returned, the Academic Program Coordinator will give GTAs with teaching assignments access to template and sample syllabi in [BuckeyeBox](#) using OSU login credentials. GTAs will also have access to course(s) in Carmen Canvas to assist with preparations for teaching.

I.2 - DANCE-SPECIFIC ADDENDUMS TO THE GRADUATE SCHOOL HANDBOOK **SECTION 9 REGARDING GRADUATE ASSOCIATES**

Stipend rates. Current College of the Arts and Sciences GTA stipend levels are higher than the university minimums as follows:

- Level 1 is for students in the first three years of program: \$1,920/month
- Level 2 is for students in the second three years of program, unless admitted to Level 3 sooner: slightly higher than Level 1
- Level 3 is for post-candidacy doctoral students: slightly higher than Level 2

Procedures for Re-Appointment and Termination. In the Department of Dance, GTA positions are typically renewed for the remaining years of the student's program, contingent upon the GTA's ability to maintain a satisfactory level of performance in the assigned duties and to maintain an average of 3.0 or better in all graduate credit course work and make satisfactory progress toward degree. The GTA Planning Application is very important for planning GTA duties and should be submitted to the Academic Program Coordinator each year.

GTAs are evaluated each semester by the Department Chair in consultation with Studio and GE GTA Faculty Mentors, faculty observers, and administrative supervisors. Failure to maintain a satisfactory level of performance in the assigned duties or to maintain good academic standing may result in the termination of the GTA appointment at the end of the semester, or, in exceptional circumstances, at any time during the semester with Graduate School approval.

The Department process for handling unsatisfactory GTA performance is the following:

- 1) Department Chair is notified of problem the first time, followed by a verbal warning and discussion with the Studio or GE GTA Faculty Mentor or administrative supervisor
- 2) The second time includes a written warning and a discussion with the Studio or GE GTA Faculty Mentor or administrative supervisor and Department Chair
- 3) The third time includes a written warning and a meeting with the Department Chair followed by a probationary period with or without suspension of funding and/or termination. Please note that termination includes revocation of the tuition authorization, which means the student is responsible for paying all fees.

If there is a grievance, discussion with the advisor, supervisor, the Graduate Studies Committee Chair, and the Department Chair normally leads to resolution of a grievance. However, there may be instances in which recourse to these persons does not provide resolution. In such cases, the grievance procedures as written in the Graduate School Handbook will be followed.

Summer Fee Authorization. If a 9-month 50% GTA is not on appointment as a GTA for Summer (mid-May to mid-August) and chooses to use the Summer Fee Authorization, the GTA is responsible for paying the other fees such as RPAC, Activity, etc. out-of-pocket. These fees will not be deducted from the monthly stipend when not employed as a GTA. If the GTA is enrolled in Student Health Insurance in Spring, coverage continues in Summer without additional enrollment in Summer (see www.shi.osu.edu).

Health Insurance. All students at OSU are required to carry health insurance. This coverage may be one of the student plans offered by the university (Comprehensive Student Health Insurance or GTAs can opt for “Prime Care Advantage”); or a non-university plan that is comparable to the Comprehensive Student Health Plan (e.g. spouse’s employer’s plan, etc.). International students are required to be enrolled in the Comprehensive Student Health Insurance unless they meet one of the three exceptions. Please contact the Student Health Insurance (www.shi.osu.edu) for details about coverage, coverage dates, waiving procedures, etc.

Time Off and Leaves of Absence. The Department of Dance Chair is responsible for all instruction and administration. For any planned leave, the Dance GTA Leave Request form from the Dance website www.dance.osu.edu/Toolkit must be submitted for pre-approval to the Department Chair and Academic Program Coordinator. Any unplanned or emergency absence must be reported as soon as possible to the Department Chair and Academic Program Coordinator WITH contact information for the substitute instructor already found or to request assistance in determining a substitute. The goal is NEVER to cancel class; for planned absences, offices such as Arts and Sciences Career Services or the Student Wellness Center can offer class presentations and activities.

Change in Status or Mailing Address. Whenever there is a change in the GTA’s status that affects the tax deduction, name, or W-2 Tax mailing address, the GTA must login with OSU credentials on the [Employee Self-Service](#) in order to update tax status and other relevant data.

Retirement. Information about student exemptions from retirement is given through an email from the central OSU Human Resources office and not from the Department. It is the student’s responsibility to get the appropriate exemption form and the SSA-1945 to the Retirement office at Gateway within the 30 day deadline from date of hire.

I.3 - TIMELINE FOR OFFER, HIRING, AND ASSIGNMENT OF DUTIES

This is an approximate timeline of the actions required by the student and Department.

Calendar: Person	Action
December 1: Current Student	Complete online applications for admission with the Graduate School and Dance, including the GTA Planning Application , and submit all required materials for review
Early/Mid-January: Incoming Student	Audition/Interview, including teaching skills
Late January: Department	Notification of admission
February: University	Notification of fellowship awards, if applicable
February: Department	Department Chair and Academic Program Coordinator Draft of course schedule and GTA duties emailed for review prior to Pre-Registration (subject to change)
March-June: Department	Notification of GTA offer and draft of course schedule and GTA duties for Autumn and Spring (subject to change)
April 15: Incoming Student	National deadline for accepting funding offers
Late April: Department	Finalize course schedule and GTA duties for Autumn and Spring (subject to change)
May-June: Department	Current GTAs: GA Appointment Document with notification of duties; for new students, end academic welcome materials with a letter summarizing the funding plans for the student's time in the program
May-July: Student	<ul style="list-style-type: none"> • Prepare living and academic needs • Enroll in minimum number of credits required by the university for GTAs (no later than one week before classes begin) • Complete HR paperwork (Graduate School for fellows, Department and College for GTAs)
August: Student	<ul style="list-style-type: none"> • All employed GTAs who are MFAs or PhDs required to attend two (2) Drake Institute for Teaching and Learning (DITL) Teaching Orientation sessions on Thursday (sessions on Tuesday and Wednesday are optional and encouraged); 1st year fellows and self-funded students are not recommended to attend. If you are absent due to travel or rehearsals (requires pre-approval), you are required to attend at least four (4) DITL workshops during the year • Attend Department TA Workshop (required for GTAs; no fellows or self-funded students, please) • Attend beginning of the year university and Department advising day and gatherings • Make final adjustments to class schedule by 2nd Friday of the semester (after Department casting auditions)
October-November: Department	Send notification of any amendment of Spring duties, if any (subject to change)
November: Student	Enroll in minimum number of credits required by the university for Spring for GTAs
Throughout the year	Attend 2-4 Department GTA check-in and professional development workshops. Additional DITL workshops highly encouraged. If absent, complete Dance GTA Leave Request form.

I.4 - APPOINTMENT, SERVICE, AND PAY DATES

Most GTA appointments in Dance are for the two semesters of Autumn and Spring at 50% FTE (full time, 20 hours per week). Summer Semester (includes all sessions within summer of various lengths) appointments are made separately, if funding is available. Contingent upon enrollment in courses, a limited number of Summer semester appointments may be assigned.

Regardless of the spread of workload, a total of 680 work hours over nine months includes the benefits of a monthly stipend, student health insurance subsidy, and tuition fee authorizations for Autumn and Spring is part of the typical GTA appointment.

GTA and fellowship appointment dates match the service dates of the academic calendar under semesters.

- Autumn Semester: August 15-December 31 (note: ½ stipend in August)
- Spring Semester: January 1-May 15 (note: ½ stipend in May)
- Summer: May 16-August 15

GTAs are paid on the last business day of each month. GTAs are strongly encouraged to enroll in direct deposit. See more information on the [Office of the Controller's website](#) and enroll through [Employee Self-Service](#).

GTAs are encouraged to check [Employee Self-Service](#) as regularly as the Student Center is checked in order to keep contact information, monthly paystubs, and other self-services updated.

I.5 - ASSIGNMENTS, RESPONSIBILITIES, AND DUTIES

GTAs in the Department of Dance are required to participate in the Department TA Workshop as well as two or three Drake Institute for Teaching and Learning (DITL) Teaching Orientation sessions prior to the beginning of Autumn Semester before the first week of classes. Please see a separate email from DITL or go to drakeinstitute.osu.edu/events to register for the DITL sessions.

The Dance TA Workshop is required for all MFAs and PhDs employed as GTAs. Fellows and self-funded students in the first year of the graduate program should not attend.

All GTAs are to be available and on duty through finals week of each semester. There are no exceptions to this policy unless approved by the Chair (see sample in Section I.14)).

The Department Chair in consultation with Academic Program Coordinator makes GTA assignments depending on Department needs. All GTAs with teaching assignments in elective studio courses are under the advisement of the Studio GTA Faculty Mentor; all GTAs with teaching assignments in the general education courses are under the advisement of the GE GTA Faculty Mentor. GTAs with administrative or research assignments are under the direction of the Department Chair in general and the advisement of the assigned faculty or staff. GTAs are responsible for scheduling regular meetings with faculty/staff mentors at which time ongoing responsibilities and duties are clearly defined.

When assigning workloads, the Department Chair is considerate of keeping the duties of various GTA duties to a minimum to assist students with time management as well as being focused and effective in performance of duties. In making these assignments, the Department Chair will take into consideration when GTAs are producing MFA projects and other factors. Based on student feedback about the time-intensiveness and density of graduate studies, the Department Chair continually assesses and request

feedback on workload assignments for GTAs remaining fair to the individual and equitable between individuals. The Department of Dance desires graduate students to work deeply in coursework, creative and scholarly projects, and in GTA assignments. Any steps the Department can take to supply the student with the conditions to be successful, focused, professional, deep, and reflective are welcomed.

GTAs should direct any questions about GTA duties to the Department Chair and Academic Program Coordinator.

The following GTA guidelines for workload were implemented in 2017. It is the result of recalibrating former policies, with an attempt to realistically assign workloads that are modified by variables such as: using recorded music or not, choreographing material or drawing from more codified genres (e.g. Pilates, Yoga), enrollment, and amount of outside work for the student.

These policies allow the department to

- offer sufficient numbers of courses
- maintain enrollments for optimal budgets
- provide GTAs with some range of teaching opportunities
- perpetuate a spirit of fairness amongst GTAs
- allow the chair flexibility in assigning tasks

These workload policies also meet non-teaching needs in the department and provide learning opportunities for the GTAs: production tasks such as house management, support of special events, or occasional faculty projects.

Where there is a range of weekly hours cited, bear in mind the student will be given a specific number of hours for any given semester and this is defined on the GA Appointment Document. Some 2-4 hour assignments may be divided between the two-week period before and after an event: e.g. doing house management for two nights in one week, using two weeks of a 4-hour weekly workload. As much as possible, these assignments will be planned in advance.

Note: low enrollments could cause a class to be cancelled and a GTA reassigned to other duties. All instructors please be aware that duties are subject to change due to last minute adjustments.

GTAs will be guided in Dance 6802 Pedagogy Seminar and in subsequent mentoring as to how to adapt load to match intended work hours by carefully calibrating assignments, and adjusting teaching expectations without compromising course goals.

When 10 hours per week are allotted for a studio course, the following illustrates a possible average allocation of time, with assumptions that some weeks will be less in certain areas and some will be more.

- 3 hours in class
- 1 hour in the studio total before and after including changing clothes, talking to students, studio cleaning maintenance, etc.
- 3 hours per week to prep movement, music (courses such as Pilates, Yoga require less prep hence assigned at 8 hours per week total)
- 1 hour per week managing email, communication, updating Carmen, attendance, meeting with faculty mentor
- 2 hours per week grading outside assignments (smaller enrolled classes assigned at 8 hours per week total reflecting less outside grading etc.)

Rubric For Assigning GTA Duties

Hours Allocated	Duties	Notes
10	Instructor of record for any 2 credit studio course that meets 2x week 80-90 min classes – outside work adapted to account for contact hours	Report to Studio GTA Faculty Mentor; homework assignments, final assessment, office hours, studio maintenance; peer and faculty observation and mentoring required.
8-10	Instructor of record for any 2 credit studio course that meets 2x week 80-90 min classes, not requiring preparation such as music and movement phrases; this includes courses in the somatic category such as Yoga, Bartenieff, and Pilates.	Report to Studio GTA Faculty Mentor; homework assignments, final assessment, office hours, studio maintenance; peer and faculty observation and mentoring required.
6-10	Instructor of record for any 1 credit studio course that meets 2x week 80-90 min classes serving majors, minors and advanced elective students, with no outside work. Hours depend on live accompaniment.	Report to Studio GTA Faculty Mentor; final assessment, office hours, studio maintenance; peer and faculty observation and mentoring required.
10	Instructor of record for 2 credit 3x week Major Contemporary, 90-100 minute classes	Report to Chair; final assessment, office hours, studio maintenance; peer and faculty observation and mentoring required.
8	Instructor of record for any 1 credit 2x week Major Ballet, 90-100 minute classes	Report to Chair; final assessment, office hours, studio maintenance; peer and faculty observation and mentoring required.
6-8	Instructor of record for any studio course that is the same “prep” as another; hours depend on enrollment	Report to Studio GTA Faculty Mentor; homework assignments, final assessment, office hours, studio maintenance; peer and faculty observation and mentoring required.
20	Instructor of record for any GE course	Report to GE GTA Faculty Mentor; enrollment between 25-35. Homework assignments, final assessment, office hours; peer and faculty observation and mentoring required.
10	Teaching assistant for any GE course	Report to instructor of record and GE GTA Faculty Mentor; Note: 1 TA is assigned with per additional 25-30 students

Hours Allocated	Duties	Notes
2-10	Publicity/Communication Support	Report to External Relations Coordinator; maintain blog, social networks, poster and postcard distributions, liaison for student productions; make video “commercials” etc.
2-20	Production/House Management	Report to External Relations Coordinator, work with Production Manager(s); depending on anticipated productions; may be house managing
2-20	Faculty Research Support	Report to Chair, work with assigned faculty for project support
2-10	Chair Support	Report to Chair; administrative support, e.g. project planning, fund raising, grant writing, document preparation, events
2-10	Video Documentation Support	Report to Media Manager; video Department concerts and events, upload to Department server for student access

I.6 - GRADUATE TEACHING ASSOCIATES

Context for Teaching Elective Courses. The Department of Dance has the upmost faith in GTA ability to succeed as teachers in the Department elective courses. Many GTAs are experienced teachers and bring prior knowledge to this endeavor; other GTAs have less experience, but all of the potential to uphold the excellent work of predecessors.

Dance graduate students are, most often, very popular and very successful with students in the elective courses. GTAs are part of an exemplary teaching tradition with staff, faculty mentors, and peer graduate students are available for support.

The Elective courses reach a large population of university students, both undergraduate and graduate, and also a number of Dance BFA and Dance Minor students. Studio courses include contemporary, ballet, African diasporic forms of jazz, hip-hop, tap, international forms, social dance forms, yoga, somatics, composition, and improvisation. General Education (GE) courses include Writing About Dance, Dance in Popular Culture, Western Concert Dance, and Dance in Global Contexts.

Elective courses serve an important role in reaching and informing the future “public” and “patrons” of dance, and the BFA courses develop the future artist/teacher/scholar. The life of the dance field depends upon the success of both courses. On the most fundamental level, elective courses bring more people in contact with the dance experience itself. This dance experience increases kinesthetic responsiveness and at the same time builds an audience for contemporary concert dance.

Objectives for teaching in the elective courses include to:

- provide a physical experience of moving and dancing. Students will gain kinesthetic awareness, a sense of their own bodies, body awareness, the ability to organize their bodies on space and time. Emphasize general movement principles, de-emphasize complex steps. Learn by moving; talk less.

- nurture aesthetic awareness, an understanding of the qualities/dynamics of movement and of dance as an expressive art form
- introduce creative process in dance
- develop the students' critical eyes, their ability to look at dance, and articulate what they see and experience
- present dance in a broader context: social, political, cultural, historical, thus broadening their perspective about the dance field and the art form
- teach the kinesthetic and the aesthetic, the athletic and the artistic, the functional and the expressive within a holistic context of the dance discipline.

Elective courses operate under:

- Department of Dance (with BFA, MFA, PhD, Minor programs)
- College of Arts Sciences (budgets and operations)

Dance GTAs operate under:

- Graduate School (academic unit)
- Department of Dance (employing unit)

Dance in Columbus operates under:

- Ohio State University as a Research One University (leading edge of research-large research funding base)
- [Wexner Center for the Arts](#) as an important arts institution on campus
- Community arts and dance venues include: Columbus Association for the Performing Arts ([CAPA](#)) which oversees the many theatres, [King Arts Complex](#), [BalletMet](#), [Columbus Dance Theatre](#), Lincoln Theatre, Columbus Symphony, ProMusica, CATCO, Columbus Art Museum, and many others.
- Professional Arts and Dance Support Organizations include: OhioDance, Greater Columbus Arts Council, and Ohio Arts Council.

Job Titles. GTAs may be an instructor of record for elective and/or major studio course(s) or General Education (GE) lecture classes, may assist the instructor of a GE or major lecture class, and/or may be assigned additional administrative duties in the Department to complete the 20-hour/week workload.

For instructor of record, please note a general rule about how a GTA refer to themselves to students as “instructor.” Sometimes lecturers and visiting artists call themselves instructors, sometimes professors, generally depending on years of service and the terms of the employment contract. For the most part, the title “professor” should be reserved for when employed as a visiting assistant professor, assistant professor, associate professor, or full professor.

Observation of Teaching. All GTAs are assigned to be observed at least once per semester in teaching for faculty feedback, writing letters of recommendation, and monitoring program quality. The Academic Program Coordinator will work with the Department Chair to assign faculty observers of both studio and lecture courses, following as closely as possible the process below. **GTA Studio/Lecture Observation forms** are available from the Academic Program Coordinator. GTAs are welcome to request additional faculty observations of their choice as well as DITL Consultants (see drakeinstitute.osu.edu/instructor-support/consultations).

When assigning faculty observers, the Department Chair and Academic Program Coordinator will endeavor to:

- assign one faculty member per GTA, trying to accommodate MFA/PhD committee members when possible.
- distribute faculty observation assignments to faculty and to GTAs, realizing that not all courses taught will be required to be observed in a particular semester, especially if the GTA has been observed and seen to excel in teaching a particular course in the past.
- remind faculty and GTAs of protocol for scheduling observations:
 - The GTA is responsible to contact the assigned faculty observer in order to schedule an observation of teaching
 - The GTA should contact the Department Chair in the case that the assigned faculty lead is unable to schedule an observation because of conflicting teaching schedules.
 - Email completed observations to the Academic Program Coordinator by the end of the semester for documentation in the student's file, the appropriate GTA Faculty Mentor, and the Department Chair.

Program 60. Some students may attend lecture or studio classes as part of the [Program 60](#). Ohio residents age 60 or older are invited to enrich their lives by experiencing the academic excellence and world-renowned research available at The Ohio State University. Each year, thousands of Ohioans take advantage of this tuition-free, noncredit/non-degree program to connect to the university community. Program 60 students attend undergraduate, graduate-level, and distance learning courses through Program 60 on a space-available basis.

TOPS. The Transition Options in Postsecondary Settings (TOPS) at the OSU Nisonger Center offers individuals ages 18 or older with intellectual and developmental disabilities a unique opportunity to engage in Ohio State academic coursework and work experiences while developing independent living skills and participating in campus and community organizations, social activities, and events. If a TOPS student plans to enroll in a Dance course, the Academic Coordinator will connect the GTA instructor with the TOPS staff. More information is available at <http://nisonger.osu.edu/adult/adult-clinics-services/tops/>.

Dance Concert Attendance. It is a Department-wide policy the students in elective studio and GE courses should attend one or more dance performances during the semester of the course. During the Autumn semester, all students enrolled in elective studio and GE courses are required to attend Department of Dance Concert. In extenuating circumstances the GTA may make an exception and assign an appropriate substitute. During Spring semester, all students enrolled should attend at least one student concert.

Student Attendance. All GTAs are responsible to check student attendance each class, both for who is on the class roster in [Faculty Center](#) (real time update) and/or [Carmen](#) (24 hour update). Please direct students who have questions about how add, drop, or pay tuition to the Academic Program Coordinator for assistance. GTAs may not permit students to add courses after the 2nd Friday; please refer such requests to the Academic Program Coordinator.

Exam Time Conflicts with Dance Courses. It is a university-wide policy that students should never have to miss a scheduled class to take an exam for another class in an out-of-class setting, and alternate exam opportunities should be provided in those cases. GTAs need to regularly remind students of this policy and ask that students request alternative times in the other classes that do NOT conflict with Dance classes. If the non-Dance course instructor is not cooperating with this policy, the GTA should inform the Academic Program Coordinator and Department Chair of the specifics for appropriate action at higher levels of university administration.

Student Grades and Auditing. The Department of Dance does not permit auditing of courses at any time for any student. However, it is permitted - in rare instances, that an undergraduate student chooses to enroll

in a Dance elective course for Pass/Non-Pass credit through their academic advisor. Please see the [Faculty Rules on Instruction](#) for more information about grades, especially “EN” for the occasions when a student fails a course for non-attendance after a particular date. It is also strongly recommended that GTAs complete training regarding student privacy and university data protection:

- [FERPA](#) (dealing with student records) in [BuckeyeLearn](#)
- [Institutional Data Policy](#) in [BuckeyeLearn](#)

University Interim Digital Accessibility Policy. Please read over the requirements here:

<https://it.osu.edu/policies-and-standards/digital-accessibility>. These requirements must be met for ANY and ALL content posted on public and/or student-facing interfaces. The most direct aspect of this that we all need to keep in mind to comply to these regulations is making sure that any videos we create within the department have closed-captioning. Any and all videos that we produce and post online for our students or for the general public need to have closed captions in order to comply with both federal and university regulations. See the Dance Media Manager for assistance. Below are some resources to get started with closed-captioning:

<https://resourcecenter.odde.osu.edu/accessibility/getting-started-video-captioning#overview>

<https://osu.app.box.com/s/e10elbx9lilqwdsh0fabw8vq69k35lg6>

Office Hours. GTA instructors and teaching assistants should offer office hours to students, either as set hours and/or by appointment. GTAs may reserve the Dance Huddle Room (316D) through the [Internal Space Request \(open or reserved\)](#) or [OSU Library Meeting/Study Rooms](#) or meet at on-campus public spaces as desired.

Teaching Reels. It is recommended that GTAs plan to schedule times in class (assigned duty or when acting as a substitute instructor) to film “teaching reels” that can be used in the future for job searches. GTAs should inform students they are being filmed, explain how the footage will be used, and provide alternatives for students who do not wish to be filmed.

As a public institution, photographing and videotaping is legal at Ohio State, as long as there is no commercial use of the footage. This allows us to videotape master classes without getting permission from the students in those classes. Below is a link to this information, and an excerpt from that link:

<https://brand.osu.edu/photography/>

Photo release form

*A photo or video of that scholar or professor is the perfect way to tell the Ohio State story. **Most campus photography is in a public setting and therefore legal to be photographed.** If there is any question as to the legal standing to use the likeness of your subject, have him or her sign a release form. Always have release forms signed for minors or patients, including animal patients. Exceptions to this best practice include crowd scenes with no prominent person featured, event coverage and breaking news.*

Inclusive Language. GTAs should make every effort to use inclusive language (gender, diversity, etc.) in all course publications, especially the syllabus, and in addressing all students with respect. See the following OSU websites for additional resources:

- Drake Institute for Teaching and Learning – drakeinstitute.osu.edu
- Office of Diversity and Inclusion – www.odi.osu.edu
- Office of Disability Services – www.ods.osu.edu
- American Language Program - <http://esl.ehe.osu.edu/programs/alp/>
- Office of International Affairs – www.oia.osu.edu
- Dance-developed inclusive resources - <https://u.osu.edu/danceteachingresources>,
<https://u.osu.edu/arwg>

Diversity and Implicit Bias. There are many resources for GTAs as students and employees to hone their skills in awareness and addressing diversity and implicit bias. See the following OSU websites for additional resources and workshops. The Department prioritizes this kind of training and will bring in moderators for sessions for GTAs when scheduling permits.

- DIITL - drakeinstitute.osu.edu/professional-learning/teaching-endorsements
- Bias Assessment and Response Team (BART) - <https://studentlife.osu.edu/bias/>
- Multicultural Center – <http://mcc.osu.edu/education-and-training/>
- Kirwan Institute - <http://kirwaninstitute.osu.edu/our-strategy-impact/columbusosu/>
- Ohio Union Activities Board – https://activities.osu.edu/involvement/graduate_and_professional/DIBP
- Women’s Place - <https://womensplace.osu.edu/implicit-bias-resources.html>
- Dance-developed inclusive resources - <https://u.osu.edu/arwg>

Sexual Harassment. The Department of Dance expects the highest professional behavior with regard to treatment of students. DO NOT DATE students. Avoid friendships with students until the course is completed.

Sexual Misconduct Training. Instructors of record and TAs are required to report what a student shares regarding an incident of sexual misconduct. This does not mean that your report goes to the police, but it does alert OSU personnel who will reach out to the student with support services. The protocols are explained in the online training video at <https://www.osu.edu/buckeyesact>. While this training is not mandatory, it is strongly encouraged. GTAs are encouraged to come to the department faculty for guidance in this process: [Understanding the Sexual Misconduct Policy](#) in [BuckeyeLearn](#)

Graduate Associate Teaching Award. All Graduate Teaching Associates are eligible to be other- or self-nominated for the [Graduate Associate Teaching Award](#) (GATA) through the Graduate School. Staff at DIUTL are often available to assist GTAs with application materials. Even if not awarded, this is an excellent process to prepare teaching portfolios for job searches.

Professional Development. Other professional development opportunities related to teaching include:

- [Graduate School’s Preparing Future Faculty Program](#)
- [Graduate Interdisciplinary Specialization in College and University Teaching](#)
- [Graduate School career development resources](#)
- [DIITL teaching development resources](#)

International GTAs. All international GTAs are required to show teaching proficiency in English before having direct contact with students. This proficiency may be determined at admission based on country of citizenship or education or earning a minimum score on the spoken section of a test such as TOEFL or IELTS. It may be in the form of the Oral Proficiency Assessment (OPA), which may be waived for Students who have completed both high school and a bachelor’s degree in the US and who have been living in the US for at least 8 years (email ESL Programs at esl@osu.edu to set up a meeting). If the Oral Proficiency Assessment (OPA) needs to be taken in order to begin GTA duties, the Academic Program Coordinator will work with the student and GTA-Spoken English staff in English as a Second Language Programs Office for the Department of Dance to pay for the OPA. See more information at <http://esl.ehe.osu.edu/home/testing/spoken-english/>.

I.7 - GTA GUIDELINES FOR STUDIO COURSES

Dance Attire. Students often ask about appropriate attire for dance class. GTAs may demonstrate by example, specify in the syllabus, post in Carmen Canvas, and address the question in class. Below is some example text for GTAs to build upon or edit.

- Contemporary: fitted, clean, modest, moveable clothing. Please no low neckline tops and have hair secured away from the face. Please ask your instructor for any further clarifications.
- Ballet is any color/style of leotard and tights (not required but encouraged) with warmup layers only through 1st half of barre; attire should be form fitting. Please do not wear baggy clothing or anything that will distract or impede movement (no sweat pants/shirts, jeans, dangling or noisy jewelry). All students are required to wear ballet shoes. Long hair must be secured back so as not to interfere with head movements.

Behavior / Class Etiquette. It is the responsibility of the GTA to explain appropriate behavior or etiquette in dance class, such as listening to corrections, remaining engaged even when not “onstage,” practicing safety, non-distracting behaviors, etc. GTAs should use personal discretion and preference to provide general guidelines that can carry over between dance styles.

Touching Students. Touch is an important part of pedagogy, but not all students can accept it for religious, medical, misinterpretation for sexual harassment, or other reasons. It is highly recommended that GTAs include a “touch statement” (samples in BuckeyeBox) in the syllabus and explain in class how touch is used and conducted, and allow each student to “waive” or not allow the instructor to use pedagogical touch.

Security and Building Protocols. Building security is very important, particularly for evening studio courses. Sullivant Hall is on High Street with a wide variety of events nearby. In the Department of Dance, only Dance faculty, staff, lecturers, and BFA/MFA/PhD students have swipe access with the BuckID to Department spaces. However, the Advanced Center for Computing in Art and Design (ACCAD), Department of Art Administration, Education, and Policy (AAEP), Barnett Center for Integrated Arts and Enterprise, and Billy Ireland Cartoon Library also grant access to a wide variety of persons into the building or their own spaces.

GTAs must be vigilant and remind students to be vigilant at all times and **NEVER** prop doors open or let someone unknown into Dance spaces. If the GTA or any student see someone in the building that makes them uncomfortable or is doing inappropriate things, please pay attention to details so that a description can be given to Campus Public Safety (292-2121 non-emergency or 292-2525 emergency), the Department Chair, and Academic Program Coordinator.

GTA instructors of evening classes must frequently remind students to enter Sullivant through the **Cartoon Library entrance on the Wexner/North side of the building, which is open until 7:30pm, Monday-Thursday**. All other entrances close at 5:30pm. The **corridors are open until 7:15pm** – students must be on time or make arrangements with the instructor to enter the space! After 7:15pm, 2nd floor restrooms are outside the “locked” zone! Students should go up the northwest stairs (by 290/390) to the 3rd floor and use the Green Room bathrooms.

Also please regularly remind elective students that they may change clothes in the bathroom, but **not the lactation room on the 2nd floor south hallway**. If the room is not available to lactating women, we are in violation of Title 9 regulations.

If students inform the instructor that they are having trouble accessing the building or if there is another physical facilities issue, GTAs should get clear details about the particular issue or equipment from the student and inform the Academic Program Coordinator in order to facilitate a solution or alternative.

For students concerned with safety when leaving Sullivant Hall, recommend the use of Rave Guardian as part of OSU's Mobile App. Rave Guardian offers many benefits, including faster delivery of Buckeye Alerts and safety notices via push notifications. Like the Ohio State app, safety notices can be received within seconds when push notifications are turned on. Students can select friends or family as a virtual guardian to follow them via GPS tracking as they travel on and around campus. The virtual guardian is shown a timer based on your destination. If time expires, the virtual guardian will be alerted and encouraged to make appropriate follow-up. The app is available to download for all students, faculty and staff signed up for Buckeye Alerts. Download today by searching for "Rave Guardian" inside the Ohio State app.

Alternative Movement Enrollment. Occasionally, the Department approves Dance and non-Dance graduate students to attend an elective studio course for graduate credit, to be graded by the Academic Program Coordinator. In most cases, as notified by the Academic Program Coordinator, the enrolled student is responsible for all assignments and attendance consistent with the elective studio course syllabus (adding the enrolled student as a Guest in Carmen); in which case the GTA reports the grade for posting to the Academic Program Coordinator. In other cases, the enrolled student will request different attendance or assignments, such as undergraduate dance majors, health professionals or medical students who may only attend fewer classes, e.g. health/medical students attending ½ the classes, and not complete outside assignments. In this case the Academic Program Coordinator will notify the GTA.

Elective Courses Informance. Elective students in Dance courses (and the instructors) often wish to have an Informance at the end of the semester to share with friends and family. For room capacity and safety reasons, the Department of Dance Production Manager and Department Chair must approve any group Elective Informances. Instructors may any number of the suggestions below or be creative with other ideas; all logistics must be instructor-led and work within department guidelines. It is strongly recommended that any kind of informance be planned prior to the start of classes and shared on the class syllabus.

- Individual class showings in the final class or during the assigned finals in assigned studio
- Several classes have a common showing time in assigned studio(s)
- Many classes coordinate a common showing time in non-Dance space such as the Ohio Union or RPAC (possible through the Dance graduate student organization DiGS)
- Weather-permitting, showings on the Oval

After instruction:

- Remain on-duty through finals week.
- Complete grading and post final grades by the university deadline.
- Email the “gradebook” and final syllabus to Academic Program Coordinator for Department records and course record retention.
- Communicate with the next course instructor regarding syllabus and Carmen content, if applicable. Share Carmen content in the Master Course shell – see Academic Program Coordinator for access.

Ballet Teaching Aids from Karen Eliot:

- Online to library.osu.edu > research databases > dance >Dance In Video
[\[http://guides.osu.edu/c.php?g=348927\]](http://guides.osu.edu/c.php?g=348927)
 - Ballet Technique for a whole series of Finis Jhung demonstrations of basic to more complex exercises
 - Balanchine technique tapes are also available and there are even some repertory videos

- Music and Dance Library has Bournonville class workon dvd
- Online dictionary with pronunciations and descriptions but no video from the ABT curriculum at www.abt.org/explore/learn/ballet-dictionary/

I.8 - GTA GUIDELINES FOR GENERAL EDUCATION COURSES

GTA instructor of record for a GE course (20 hours/week):

Prior to instruction:

- Secure the university-approved syllabus template for the assigned course through [BuckeyeBox](#).
 - Base the syllabus on the university-approved syllabus template to minimize curricular drift; the template has been approved, excessive deviation constitutes a course redesign, and the course would need to be re-submitted for approval.
 - If there is a question regarding the accuracy or applicability of the university-approved syllabus template for the course, please see the GE GTA Faculty Mentor and Academic Program Coordinator.
 - Make sure the GE course syllabus includes the relevant category(ies), the associated goals *and* expected learning outcomes, and a brief statement that explains how the particular course will satisfy the stated learning outcomes. The GE goals and expected learning outcomes can be found at <http://ascas.osu.edu/curriculum/ge-goals-and-learning-outcomes>.
 - 2367 as 2nd level writing
 - 2401 as visual performing arts
 - 3401 as culture and ideas, social diversity in the US
 - 3402 as culture and ideas, global studies
- Prepare the syllabus, including course expectations, assignments, etc. Ensure that the student workload is appropriate for the number of credit hours as well as for the GTA's own 20-hour workload. One credit hour equals 3-4 hours of student work per week, including contact hours. Do not assign more than can be reasonably graded.
- Secure reading materials for the course, including submitting a book order to [SBX](#) and the [OSU Bookstore](#) (3 weeks in advance), putting readings on [OSU Libraries Course Reserve](#) and/or [eReserve in Carmen](#), and/or uploading readings to [Carmen](#) as appropriate.
- Submit the syllabus to the GE coordinator for discussion and approval to ensure minimal curricular drift. Due dates will be announced. Be sure to include your plans for use of the course TA, if applicable.
- Determine individual instructor absences for religious observance, conferences, etc. and find substitute instructors--generally the course TA if applicable. Submit the Dance GTA Leave Request form to the Academic Program Coordinator for Department Chair approval.
- Communicate with TA.

During instruction:

- Prepare lectures, discussion prompts, and classroom exercises as appropriate.
- Arrive to class on time and prepared.
- Grade and return assignments and exams within two weeks of submission.
- As an instructor of record, the GTA is allotted 340 hours of work for the semester, including finals week. This averages to 20 hours per week. It is in the nature of teaching that the amount of effort required varies throughout the course. GTAs should not expect to work exactly 20 hours per week, rather the GTA should expect an average of 20 hours, with some weeks requiring more, and other weeks requiring fewer hours.
- If there is a TA for the course, communicate regularly regarding expectations and needs to ensure that expectations remain reasonable.

- If the GTA feels that the TA is not meeting expectations, communicate first with the TA, or seek advice from the GE GTA Faculty Mentor about how to talk to the TA. If unresolved, discuss the situation with the GE GTA Faculty Mentor and Department Chair.
- As part of an accommodation for a student registered with Disability Services, another student may be sought to be a Note-Taker. Suggested text is “Disability Services is recruiting a Note-Taker for this course. You can either receive certification of volunteer hours or be paid \$25 per credit hour for providing a copy of your notes. Please raise your hand (or reply to this email) if you are interested.” Further instructions about Note-Takers are available through the Academic Program Coordinator or Disability Services.

After instruction:

- Remain on-duty through finals week.
- Complete grading and post final grades by the university deadline.
- Email the “gradebook” and final syllabus to Academic Program Coordinator for Department records and course record retention.
- Communicate with the next course instructor regarding syllabus and Carmen content, if applicable. Share Carmen content in the Master Course shell – see Academic Program Coordinator for access.

GTA assisting for a GE course (5-10 hours/week):

Prior to instruction:

- Communicate with the instructor of record regarding responsibilities and needs for the course, as well as any anticipated absences for religious observance, conference attendance, etc.

During instruction:

- The TA is there to assist the instructor, and to thereby gain valuable knowledge in classroom instruction. It is expected that the TA will attend all class sessions, be on time, and stay for the duration of the class unless prior arrangements have been made with the instructor.
- The TA is allotted 170 hours of work for the semester, including finals week. This averages to 10 hours per week. It is in the nature of teaching that the amount of effort required varies throughout the course. The TA should not expect to be given exactly 10 hours of work per week, but rather should expect an average of 10 hours, with some weeks requiring more, and other weeks requiring fewer hours. Work with the instructor of record to ensure that expectations remain reasonable during peak times.
- During class, it is expected that the TA will support the learning environment by taking notes on lectures, participating in class discussions and group work in an advisory capacity (for example, floating among groups during small group work or discussion), and other duties as requested. The TA may be asked to secure visual media before class, to set up the classroom, to turn lights off/on for media, to take attendance, etc.
- Outside of class time, the TA may be asked to grade examinations and/or writing assignments, which may require familiarity with the course reading. The instructor of record should give very clear guidelines, including which course readings to complete, and answer keys or rubrics for grading, as appropriate. The TA may additionally be requested to monitor Carmen discussion posts, enter grades in the gradebook, answer student emails, etc.
- Grade and return assignments and exams within two weeks of submission.
- The TA can anticipate teaching between 2-4 class sessions, with the instructor of record observing and giving feedback on at least one. Meet with the instructor of record in advance to determine what topics will be covered and what information must be conveyed to students. When teaching a class session, it is appropriate to allow a novice instructor 5 hours for class preparation, in addition to 1 hour of advance planning with the lead instructor, 1.5 hours for delivery, and 1 hour of conversation and feedback after

the class if the lead instructor observed teaching. In other words, a TA will not be available for grading or other assignments in a week of leading a class session.

- The TA should communicate regularly with the instructor of record regarding mutual expectations and needs.
- If the TA feels that assigned duties exceed the 10-hour per week allotment, communicate first with the instructor of record to determine if alternate strategies might be employed. If unresolved, discuss the situation with the GE GTA Faculty Mentor and Department Chair.

Online Courses

If assigned to teach or to TA an online course, the GTA will need to seek additional training through the Office of Distance Education and eLearning (ODEE) in order to achieve fluency in Carmen Canvas in order to teach an online course. This means knowing how to:

- Import and export content
- Set up content week by week
- Set up quizzes and discussion boards
- Know how to use Dropbox for assignment submission
- Hold office hours in Carmen Connect
- Create and share video lectures

In addition to [workshops available through ODEE](http://resourcecenter.odee.osu.edu/workshops), there are video tutorials and help articles available at <http://resourcecenter.odee.osu.edu/Carmen>

Instructors may be required to attend workshops through ODEE and/or DITL. More details on this section will be forthcoming once we have delivered enough courses in this format to offer specific guidelines.

I.9 - GTA GUIDELINES FOR ADMINISTRATIVE OR RESEARCH DUTIES

GTA's under faculty direction may have duties such as researching grants, writing grants, indexing or proofing written work, semiotic analysis, movement analysis, information gathering for a creative project, and video organizing.

Faculty working with GTA's with administrative or research duties are responsible for the following:

- Set up regular weekly meetings to calibrate the amount of work assigned (meeting is part of work hours); work continues through finals week
- Be prepared for creative exploration of tasks and work that assist faculty and enrich the GTA experience
- Request tasks or projects appropriate to the amount of work time and effort
- Monitor the tasks or projects outcome of the GTA's effort and give feedback
- Remind the GTA to keep track of work hours; faculty may not ask GTA's to "bank" hours, e.g. 0 hours one week, 10 hours the next week
- Support hours continue through finals week
- If faculty do not have tasks or projects, tell the GTA in advance and remind the GTA to come to the Department Chair for tasks or projects
- If faculty anticipate the use of car, other modes of travel, or other cost-incurring activities, contact the Administrative Manager first
- Do not ask GTA's for personal help with errands, laundry, etc.

- Do work with GTAs on things such as researching grants, writing grants, indexing or proofreading work, semiotic analysis, movement analysis, information gathering for a creative project, video organizing, developing teaching materials, etc.
- GTAs may use Reception office computer, copier/scanner/fax on faculty behalf; phone calls should be made from the faculty's office phone, not a GTA's personal phone
- Contact the Administrative Manager if personnel-related concerns or issues arise

GTAs with administrative or research duties are responsible for the following:

- Meet regularly with faculty, including through finals week
- Keep track of working hours, including meeting times
- GTAs may offer to "bank" hours within reason
- Support hours continue through finals week
- See the Department Chair or Academic Program Coordinator if no work is assigned from faculty
- Be proactive in suggesting next steps, researching further, bringing back information/organization/ideas in ways that further assist the faculty
- Ask if the faculty has asked the Administrative Manager if tasks or projects involve travel, use of car or phone, or outside costs
- Ask the Administrative Manager or Department Chair if asked to do manual or menial labor that does not appear to support creative activity or scholarship
- Contact the Administrative Manager if personnel-related concerns or issues arise

I.10 - FELLOWS AND TAXES

Ohio State does not withhold taxes from fellowship stipends because the amount is considered an award, not pay for service. However, the government does consider GTA stipends to be taxable income. GTAs will be required to pay local, state, and federal taxes on monthly stipends. **Taxes are the sole responsibility of the student; the Department and Graduate School have no access to tax information.**

The Graduate School encourages Fellows to consult with a tax professional. For federal taxes, please go to the IRS web site: www.irs.gov and to the quarterly payment forms. There is some question as to whether Fellows are required to pay the 2.5% Columbus city tax; please go to www.columbustax.net for more information.

Tax resources on campus include:

- [Fisher College of Business Tax Clinic](#)
- [Volunteer Income Tax Assistance \(VITA\)](#)
- [Student Wellness Center's Scarlet and Gray Financial program](#)

I.11 - RESIDENCY FOR TUITION COSTS

When a graduate student is a GTA or Fellow, the non-resident tuition cost appears in the Department fund, but then there is an automatic budget entry from the central OSU fund that off-sets the cost. Since the Department is automatically reimbursed for the Non-Resident Fee Auth at the time fee authorizations are processed, we do not have to "budget" for that cost when projecting expenses.

Therefore, when students are GTAs or Fellows, non-resident tuition is not an issue, but if a student ever needs to pay their own tuition, they should have tuition residency established for their own sake. To establish residency, please information on the [Registrar's website](#).

I.12 - DEPARTMENT RESOURCES

Music for Teaching. In 2015, the Department of Dance was awarded a Seed Grant to create and maintain the [Dance Music Database](#) (DMD). Spearheaded by Noelle Bohaty (MFA 2016), Brandon Whited (MFA 2016), and then-staff Elijah Palnik, the DMD provides GTAs with the means to improve their presentation skills within the classroom, familiarity in utilizing technology while teaching, expanding their own knowledge and use of music previously unknown to them, and generally managing the needs of a studio-based dance classroom. Future purchases, database organization, and database search engine is sustainable with assistance from the Media Manager and GTAs. Please be proactive and make requests and suggestions!

Having the DMD accessible during course preparation is pivotal in order to take advantage of the full range of resources the DMD offers. Since course planning typically occurs in the summer months or during winter break, GTAs who engage in advance preparation will benefit most from the DMD.

Dance Music Database: www.graddmd.com

Please suggest music for the Media Manager to add by uploading MP3 files to Box > Course Syllabi > MP3s for Dance Music Database and follow instructions. For access to the folder, please email the Academic Program Coordinator after you have activated your BuckeyeBox at <https://my.osu.edu/>.

There is also a [Mac app](#) that analyzes songs in individual iTunes library for beats per minute (BPM). To add BPM to your iTunes browser, control-click (or right click) anywhere in the row at the top of the browser and check BPM. Then click to sort by BPM to locate song ideas.

University Online Learning Management System. [Carmen](#) is the name of OSU's online learning management system and it is currently using a platform called Canvas. GTA instructors are strongly encouraged to use Carmen for many aspects of course learning and at minimum to use Carmen to post the course syllabus (rather than printing copies). Resources to learn and use Carmen are through [ODEE](#). There is Online Help and the Resource Center, as well as [workshops and eLearning Support Office Hours](#). GTAs may also enlist the assistance of the Academic Program Coordinator, Media Manager, and peers.

Music and Dance Library Materials. You may order any media (streaming and/or dvd) from the Music and Dance library by completing the online form available at the following link.
<https://library.osu.edu/about/departments/collection-development/streaming-video-request-form/>

Purchasing. Purchasing refers to the procurement of objects or services, e.g. when you need to buy a thing or pay a person. The Department provides basic office supplies and printing/scanning equipment for employment-related use. The Pedagogy Library of portable barres, whiteboards of various sizes, and teaching materials in the Dance Notation Bureau Extension are available for checkout through the Academic Program Coordinator or Student Assistants at the Front Desk.

Any purchases above and beyond the Department's basic resources require pre-approval. See the HR/Fiscal Officer for more information and pre-approval instructions.

Syllabi Guidelines. It is important for both instructors and students to realize that a syllabus functions as a contract, outlining the various responsibilities to be successful in a course. The syllabus sets the tone for the course. Department of Dance syllabi templates and examples of past syllabi are available in [BuckeyeBox](#). See the Academic Program Coordinator for access. It is strongly recommended that GTAs post syllabi in the

online course management system [Carmen](#) for students. See the Academic Program Coordinator if the course is not listed in the Instructor role in Carmen a few weeks prior to the start of the semester.

Based on past experiences teaching, GTAs are encouraged to consider the following when developing syllabi and instructing elective courses:

1. Who are you teaching? Find out about backgrounds, expectations for the class, prior dance experience, health concerns and injuries.
2. What will students learn? At what level? What must students do to attain that level?
3. How do you enable them to achieve the desired goals?
4. How will students know if they have achieved the learning goals? How must they demonstrate this?

Office Space and Supplies Access. Graduate Associates are provided with a desk, office chair (it is not a prop), mailbox, and secure cabinet in the locked office of Sullivant Hall. GTAs have access to the Department printer, copy machine with scanning, and basic office supplies in the Copy Room. An office telephone (intra-campus line, no voicemail attached, local calls only) is available in the Huddle Room. All desks, equipment, and supplies are to be used for GTA-related needs and not personal academic use.

For printing of documents related to GTA duties, e.g. syllabus, teaching materials, etc., please coordinate use of the Copy Room printers through the Student Assistants at the Front Desk computer. In the absence of Student Assistants, see the Academic Program Coordinator. Please use either email, a portable flash drive, or log in to a cloud drive.

GTAs have priority for desk assignments for academic year; shifts may depend on availability. The Department endeavors to give all graduate students a desk space in the Grad Office area (room 300), but it may be a creatively concocted space due to budget restrictions. Graduate students are permitted to leave items in the assigned desks over summer, unless requested otherwise.

When assigned a desk, graduate students are given a key. When the student separates from the Department (graduation, leave of absence, transfer to another program, etc.), it is required to return the key to the HR/Fiscal Officer. If the key is lost or not returned, the student will be assessed a \$15 replacement fee. Students are responsible to keep personal items and equipment locked and secured at all times to avoid theft.

The grad and faculty office space is a shared, open space. Please follow the Department culture protocols outlined below.

- From 8:30am-12pm, the office suite can be "library quiet" - whereby people can study, meet quietly, read, prepare classes with ear buds, etc. Staff and faculty in the main reception area, Room 316, should also be mindful of loud conversations in open spaces.
- From 12-1pm, all bets are off. Enjoy lunch, comings and goings, water cooler talk etc.
- From 1-5pm, library quiet again, except Friday afternoons that may need a little levity.
- Evening hours/weekends, please be sensitive to studying etc.

A good practice has been to "knock" on any person's open office space before "entering" the space, and ascertaining if the virtual door is open.

For personal student use, a stand-alone printer resides in the Grad Office area. This equipment has printing, scanning, and copying capabilities; however, it is not networked. It is intended for printing needs as a student and is provided at the Department's discretion. Check the following links to find additional technology and printing resources through the University.

- [OCIO IT Resources for Students](#)
- [Uniprint](#)

To use: plug the USB cable into laptop. The computer should automatically download the drivers, but if it doesn't, the [driver can be found here](#):

Due to lean budget, the Department cannot provide this equipment with toner or paper that is for student use. It is recommended that DiGs collect funds to purchase these items. Each toner cartridge costs about \$70, or \$53 if purchased through OSU. Please see the HR/Fiscal Officer for questions.

I.13 - EMPLOYEE RESPONSIBILITIES

As employees of the university, GTAs are allotted an average number of hours per week in which to complete work. However, teaching is a specific type of labor, which requires some flexibility in how time is allotted and prioritized. It requires preparing materials, providing timely and actionable feedback on student work, and it also requires the unseen labor of sustaining the instructor and students emotionally. While GTAs should make every effort to abide by the hours allotted to duties, GTAs are also expected to do the work until it is done. It is not acceptable to return assignments or post final grades late. Attention and care must therefore be put into ensuring that what is expected of students, what the GTA expects of colleagues, and what the GTA expects of themselves is reasonable. If those expectations are not reasonable, renegotiate!

GTAs straddle two worlds being students in graduate program and being professional instructors and administrators. As graduate students taking classes in Dance, individual behavior sets a standard for peers and undergraduate students. GTAs must model discipline, hard work, and respect for teachers and students.

Graduate Associates and all graduate students should practice:

- collegial, civil interaction with peer teachers and faculty
- respect for colleagues and students
- honesty and integrity
- constructive conflict resolution
- appreciation for staff support provided

As OSU employees, GTAs uphold all university rules and regulations, such as holding all classes during designated times and places and requesting leaves in advance.

Instructor Self-Care. 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 link at bottom of page, Wellness in right side bar)
- [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>

Instructor Accommodations. GTAs who have a disability that may impact their duties should contact the Office of Compliance & Institutional Integrity ADA Coordinator for the best resources for working at the university and communicating with the Department Chair or faculty/staff supervisor about employment accommodations. This is a separate process from any academic accommodations that are done with the Office of Student Life Disability Services.

Office of Compliance & Institutional Integrity ADA Coordinator
[Http://ada.osu.edu](http://ada.osu.edu)
 (614) 292-6207
 21 East 11th Ave, Columbus Ohio, 43210

GTAs in need of resources on accommodations for Family and Medical Leave, Short-Term Disability, and Long-Term Disability, please contact the Integrated Absence Management and Vocational Services Office and communicate with the Department Chair or faculty/staff supervisor as appropriate.

Integrated Absence Management and Vocational Services
<https://hr.osu.edu/services/disability-benefits-leave-services/>
for Disability Benefits
 (614) 292-3439
hr-integrateddisability@osu.edu
for Family and Medical Leave
 (614) 292-3439 (Option 3)
hr-leaveadministrator@osu.edu
for Accident Reports
accidentreport@osu.edu

Instructor Illness or Class Substitute. If a GTA is sick will not be able to teach class, please do these steps.

1. Find a substitute from among peer graduate students or other university employees. For liability reasons, community members and undergraduate students are not permitted to substitute; they may only be supervised guests.
2. Notify the Department Chair and Academic Program Coordinator via email or phone.
3. If unable to find a substitute, talk to Department Chair and Academic Program Coordinator to determine if the class needs to be canceled or another substitute can be found. All efforts should be made to avoid canceling a movement practice class.
4. If a class needs to be canceled, please notify students via email (Carmen classlist or Faculty Center roster) and arrange to have a sign posted on the classroom door.

Any time that a GTA cannot fulfill job duties, due to issues not related to illnesses or professional development (seminars, conferences, adjudications, performances, etc.), submit a request in advance and get approval from the Chair before making any arrangements. Any time that a GTA needs to arrange a substitute teacher, complete a **Dance GTA Leave Request form** on the Department website in the [Toolkit section](#). The university is liable and must know who is in charge of duties and students if the GTA is not present.

The most current [Graduate School Handbook](#) includes the Guidelines for Short-Term Absences and Leaves of Absence for Graduate Students Appointed as GTAs, Fellows and Trainees. These are the rules the Department will follow if leave is requested.

Directed Teaching Experiences. There are several ways in which graduate students may experience and earn Dance 7500 Directed Teaching within the Department of Dance (external experiences are Field Work).

1. The graduate student is teaching or assisting a faculty/staff/lecturer in a course that is not part of the assigned GTA duties (or the student is on fellowship and therefore not eligible to be a GTA). An example is assisting in a BFA Dance course such as Composition or Kinesiology. To engage in this experience, the graduate student must approach the course instructor well in advance and establish plans and permission to enroll in Dance 7500 under the course instructor using the Independent Study Plan and Permission form on the Department website in the [Toolkit section](#).
2. The graduate student is the instructor of a course that is not part of the assigned GTA duties (or the student is on fellowship and therefore not eligible to be a GTA) but is approved by the Department Chair as part of the student's research interests or professional development. To engage in this experience, the graduate student must approach the Department Chair well in advance and establish plans and permission to enroll in Dance 7500 under Department Chair using the Independent Study Plan and Permission form on the Department website in the [Toolkit section](#).
3. An undergraduate student wishes to work under the graduate student who is instructing a course (as GTA duties or Directed Teaching) to explore pedagogical practices in a deeper way. The undergraduate student must approach the graduate student must approach the Department Chair well in advance and establish plans and permission to enroll in Dance 4500 under graduate student or the graduate student's faculty advisor or Department Chair using the Independent Study Plan and Permission form on the Department website in the [Toolkit section](#). It is important to note that the undergraduate may not teach in the graduate student's absence due to liability. If the graduate student is not able to be present when the undergraduate is teaching, the graduate student must arrange for a substitute who is a university employee and follow the Instructor Illness and Class Substitute policies outlined in this Handbook.

Course Meeting Off-Campus. In rare instances, GTA instructors may wish to take students off-campus during class time or outside of class time. For liability reasons, it is imperative that the GTA seek Department Chair approval (copy Administrative Manager and Academic Program Coordinator) well in advance, preferably before classes begin.

If approved by the Department Chair, the instructor cannot require students to meet off-campus; the experience can offered and another option provided for those who do not want to or are not able to meet off-campus. When leaving campus, the instructor will need to collect a completed liability waiver from the student, which is available from the Academic Program Coordinator.

Department of Dance Request for Short-Term Leave

This form is used to make and approve leave requests for funded graduate students (graduate associates, fellows, and trainees) paid through the Ohio State payroll. Requests for leave from appointment duties should be made as far in advance as possible. Students on leave from their appointments must generally continue to meet minimum registration requirements. See reverse for definitions and responsibilities. See Appendix E, Graduate School Handbook.

If a long-term leave is needed, please make an appointment with the Department Chair, Graduate Studies Committee chair, and Academic Program Coordinator.

Section I. To be completed by the student and submitted to the **ACADEMIC PROGRAM COORDINATOR**

Student's name: _____

Student's appointing unit: **Department of Dance**

Student's graduate program: **Dance**

Leave Designation (check short-term absence or leave of absence and reason for request:

Note: The Department Chair is responsible for all instructors in Department of Dance classes and GTAs doing their work according to their funding requirements. ALL LEAVES REQUIRE PRE-APPROVAL FROM THE DEPARTMENT CHAIR.

Short term absence (generally one to three days; may be up to two weeks in rare circumstances)

Personal illness/injury

Death in family

Other (explain**): _____

****Please list:**

1. **The reason/purpose, especially if related to professional development, or other reasons**
2. **For teaching: give name, phone number, and email of person covering your classes and what will be done in your absence; for administration, give how this work will be completed before/during/after absence**
3. **Provide supporting documentation, such as websites or email confirmations of professional development or a non-detailed doctor's note**

Dates of requested absence: From _____ To _____

I certify that the information provided as part of this request is true, accurate, and complete. I understand that a person who, knowingly and with intent to defraud, requests leave using materially false information is guilty of fraud, which may result in disciplinary action, including action under the [Code of Student Conduct](#).

Signature, student: _____

Section II. To be completed by appointing unit supervisor. Note: In the case of a leave of absence, the following signatures are required: the appointing unit supervisor; the student's advisor; and the student's graduate studies committee chair. **Once a decision has been made, a completed copy of the form should be returned to the student requesting leave.**

Action: _____ Approved _____ Not Approved, Comments: _____

Signature, Department Chair: _____

Date: _____

I.15 - FACULTY OBSERVATION SAMPLES

Ohio State University Department of Dance
Faculty Mentor Observation/Evaluation Form for

**Submit completed form to Academic Program Coordinator
email at schmidt.442@osu.edu**

Instructions:

- The GTA will have at least one assigned observer per semester. The GTA may personally invite additional observers as desired.
- The GTA is responsible to contact the assigned faculty observer in order to schedule an observation of teaching
- The GTA should share the course syllabus and a sampling of rubrics, etc. with the faculty observer in advance.
- The faculty observer should plan on 1-2 visits to the course for observation and the follow up conversation (right after the class, if possible, or at another time for 10-30 minutes). Observing a class from start to finish is important, but drop-ins can be just as instructive in supporting the instructor.
- The faculty observer emails this form or an email summary to the student and the Academic Program Coordinator by the end of the semester for documentation in the student's file and the faculty's annual review file.

Teaching GTA Name:
Class observed:

Faculty Name:
Date:

Graduate Teaching Associates in **STUDIO COURSES**

- **Comment on strengths and challenges. Below is a list of prompts if you prefer to use those.**
- **Any other feedback/notes? These can be useful for the Chair for scheduling, assignments, and/or job performance issues.**
- **Respond/evaluate any or all of the following:**
 - Movement concepts clear/appropriate
 - Theme of class clear/appropriate
 - Physicality / Kinesthesia
 - Musicality
 - Imagery
 - Pacing
 - Delivery (tone, cueing, corrections)
 - Cognitive frameworks utilized (Movement Theories, Anatomy, Physics)
 - Classroom management

Graduate Teaching Associates in **LECTURE (GE) COURSES**

- **Comment on strengths and challenges. Below is a list of prompts if you prefer to use those.**
- **Any other feedback/notes? These can be useful for the Chair for scheduling, assignments, and/or job performance issues:**
- **Respond/evaluate any or all of the following prompts:**
 - Organizational structure and development of class material clear/appropriate
 - Theme of class clear/appropriate
 - Appropriateness and integration of examples: visual, performed, aural, other
 - Delivery (tone, attitude, etc.)
 - Pacing
 - Classroom management

Appendix J -- MFA and PhD Reference Checklists

MFA Checklist

CORE COURSES 12 credit hours

Course Number/Title	Semester	Credits
6801 Foundations in Dance Research	1 st AU	3
6802 Foundations in Dance Pedagogy	1 st SP	3
XXXX Introduction to Dance Studies	2 nd AU	3
6200 Choreography Workshop	1 st AU	3

MOVEMENT PRACTICE COURSES Minimum of 12 credit hours — average of 2 credit hours per semester for all years

Course Number/Title — ALL REPEATABLE	Semester	Credits
5101/5102 Contemporary		
5111/5112 Ballet		
5105/5106 Contemporary Practice		
5115/5116 Ballet Practice		
5171/5172 Pilates Mat I / II		
5173/5174 Pilates Reformer I/II		
5175 Yoga		
5176 Bartenieff Fundamentals		
5177 Alexander Technique		
5190 Mvmt Prct: Spl Tpcs		
5100 Alternative Mvmt Prct*		

*Please complete the Alternative Movement Practice Permission form

CREATIVE PROCESS COURSES Minimum of 12 credit hours — average of 3 credits per semester in first 2 years

Course Number/Title	Semester	Credits
5121 Improvisation		
5191 Eurhythmics		
5200 Concert Workshop		
5211 Dance Film I		
5212 Dance Film II		
5213 Intermedia		
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		
6290 Composition: Special Topics		
6301 Analysis [Laban Systems]		
6702 Performance Techniques		

ACCAD 7893 Intrdsc Crtrve Res Sem		
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HISTORY / THEORY / LITERATURE and ELECTIVE COURSES Minimum of 12 credit hours — average of 3 credits per semester in the first 2 years

Course Number/Title	Semester	Credits
6189 Field Experience*		
6700 Repertory		
6701 Performance		
6790 Special Topics in Repertory/Performance		
6990 Research: Special Topics		
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		
7408 Bodies on the Line		
7409 Ethnographies of Dance & Performance		
7490 HTL: Special Topics		
7500 Directed Teaching*		
7900 Theories & Methods		
7901 HTL Choreography		
7902 HTL Analyzing Movement		

*Please complete the Independent Study Plan and Permission form

INDEPENDENT STUDY AND FINAL PROJECT Minimum of 12 credit hours — mostly in 2nd and 3rd years

Course Number/Title	Semester	Credits
6193 Independent Study MFA*		
7600 Production: MFA Project (in 3 rd year)	3 rd AU	1
7999 MFA Project (includes Comprehensive Research Statement and Project Reflection, documentation, oral examination)		5 plus

*Please complete the Independent Study Plan and Permission form

PhD Checklist

CORE COURSES IN DANCE STUDIES
26 credit hours

**HISTORIES, THEORIES, AND
CULTURAL STUDIES**

Course Number/Title	Semester	Credits
XXXX Introduction to Dance Studies*	1 st AU	3
7902 HTL Analyzing Movement	1 st offering	4
7406 Theories of the Body OR 7408 Bodies on the Line OR 7490 Performing Bodies	1 st offering	4
7901 HTL Choreography	1 st offering	4

*Required in the first semester of enrollment.

METHODS AND APPROACHES

Course Number/Title	Semester	Credits
6801 Foundations in Dance Research	1 st AU	3
7900 Theories and Methods**	1 st offering	4
7409 Ethnographies of Dance and Performance	1 st offering	4

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

ELECTIVES IN DANCE
9+ credit hours**

Course Number/Title	Semester	Credits
6301 Analysis [Laban Systems]		3
6802 Foundations in Dance Pedagogy*		3
7406 Theories of the Body OR 7408 Bodies on the Line PR 7490 Performing Bodies (if not used as core)		4
7402 Dance in a Time of Turbulence		4
7403 Modernism in Dance		4
7404 Postmodernism in Dance		4
7405 Black Continuum in American Dance		4
7390 Analysis: Special Topics		
7490 History/Theory/Literature: Special Topics (if not used as core)		4
ACCAD 7893 Interdisciplinary Creative Research Seminar		

*Required for Direct-Enroll PhD students during first offering available.

** Additional hours may be needed for Direct-Enroll PhD students in order to have appropriate preparation for candidacy as well as required total degree hours.

ELECTIVES OUTSIDE DANCE
6+ credit hours**

Course Number/Title	Semester	Credits

May include courses that are part of a Graduate Minor, Graduate Certificate, or Graduate Interdisciplinary Specialization.

** Additional hours may be needed for Direct-Enroll PhD students in order to have appropriate preparation for candidacy as well as required total degree hours.

EXAMS AND DISSERTATION
9+ credit hours

Course Number/Title	Semester	Credits
8200 Qualifying Examination		1
8800 PhD Pre-Candidacy Independent Readings		
8900 Dissertation Seminar (pending)***		
8998 Candidacy Exams****		
8999 Dissertation		

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

****Includes Prospectus writing post-candidacy

Appendix K - Department Of Dance People

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

For specific contact information, see the Department website www.dance.osu.edu under About-People and Graduate-Graduate Student Listing. This listing is as of 24 August 2020.

Department Chair..... Nadine George-Graves (graves.946)

2020-2021 Graduate Studies Committee

GSC chair Harmony Bench.9
 Hannah Kosstrin
 Crystal Perkins
 Daniel Roberts
 Graduate Student Representatives..... Tamara Hauser (PhD), Kylee Smith (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 Jonathon Hunter
 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
 Karen Eliot, Music/Dance Library Liaison
 Nadine George Graves, Chair
 Hannah Kosstrin, HTL Area Lead
 Nyama McCarthy-Brown, Social Justice Liaison,
 School Tour
 Momar Ndiaye
 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

Melanie Bales
 Karen Bell
 Michael Kelly Bruce
 Odette Blum
 David Covey
 Melanye White Dixon
 M. Candace Feck
 Angelika Gerbes
 John Giffin
 Susan Hadley
 Ann Lilly
 Sheila Marion
 Beryl “Bebe” Miller
 Victoria Uris

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