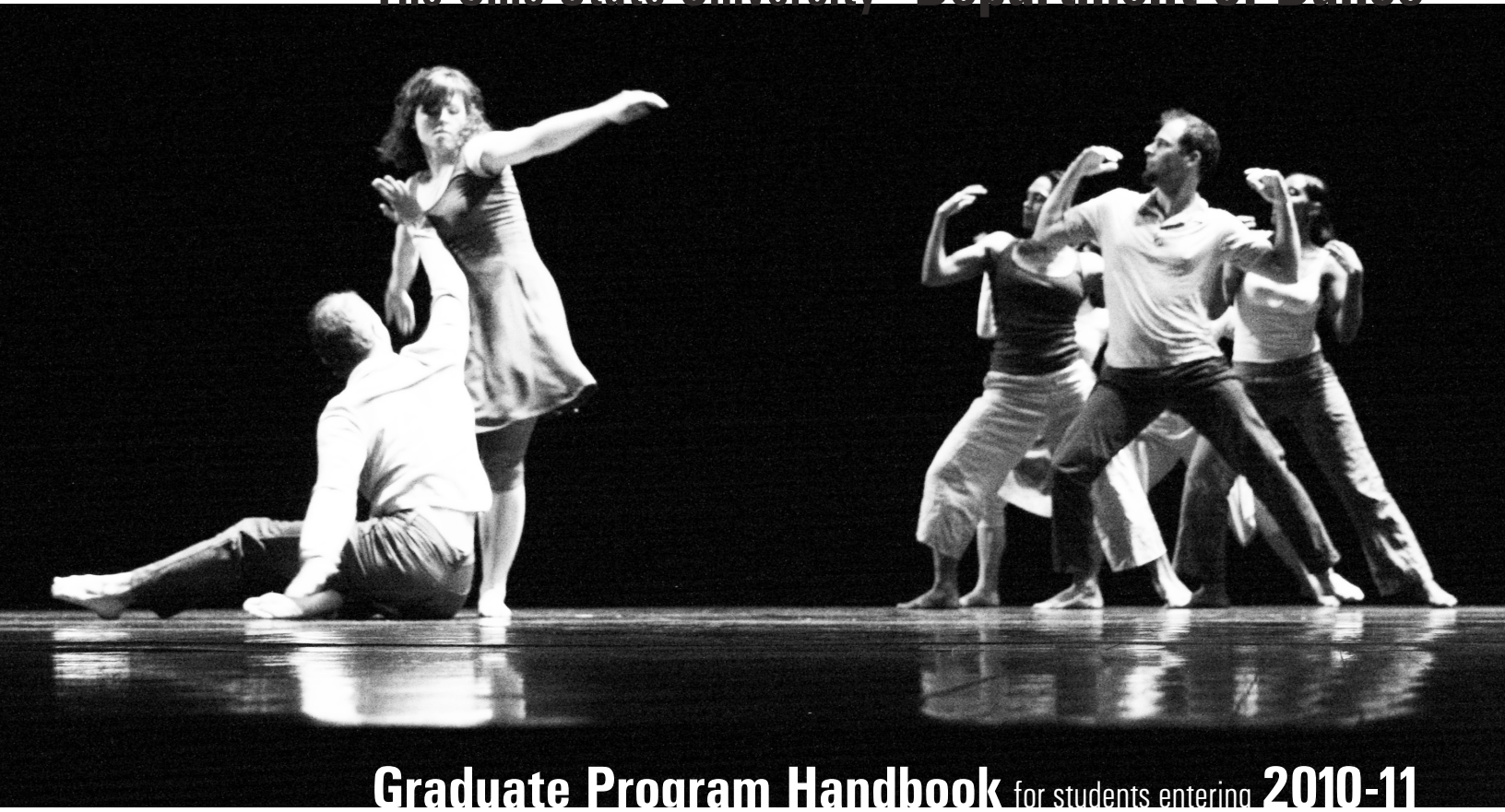


The Ohio State University Department of Dance



Graduate Program Handbook for students entering **2010-11**

**Master of Fine Arts/
Doctor of Philosophy**

TABLE OF CONTENTS

PROJECT PROPOSAL & EXAMINATION CALENDAR	2
SEMESTER CONVERSION	3
DEPARTMENT MISSION STATEMENT	5
THE DEPARTMENT OF DANCE GRADUATE PROGRAM	6
THE MFA IN DANCE	8
Choreography.....	10
Performance.....	11
Laban Studies: Analysis, Notation, Dance Documentation.....	12
Lighting.....	14
Dance and Technology:.....	15
History, Theory and Literature.....	16
MFA Core Reading List.....	18
Examination Requirements.....	19
MFA Comprehensive Examination Rubric.....	21
MFA Project Committees/ Proposals.....	22
Graduate Concert Guidelines.....	24
MFA Project Documentation.....	25
Final Year Schedule for MFA Candidates.....	26
THE PHD IN DANCE STUDIES	27
Competency.....	29
Candidacy Exams.....	29
The Dissertation Prospectus.....	30
Graduate Teaching Appointments.....	30
GRADUATE STUDENT FUNDING	31
Financial Aid.....	31
Graduate Associate Positions in the Department of Dance.....	31
4th Quarter Fee Authorization.....	32
FACILITIES AND RESOURCES	33
The Dance Department Website.....	34
The University Registrar's Website.....	36
Graduate Studies Committee.....	37
The Council of Graduate Students.....	38
Office of International Affairs.....	39
Career Placement Services.....	39
COURSE REGISTRATION INFORMATION	40
Course load.....	40
Course Credit.....	40
Scheduling Procedures for the Second and Subsequent Quarters.....	40
Schedule Changes.....	40
Transfer Credits From Another Institution.....	41
Registration for Performance, Choreography, and Directing From Score Projects.....	41
Independent Projects.....	42
Petitions.....	43
Grades.....	43
UNIVERSITY RESEARCH RESOURCES	44
OSU Music & Dance Library.....	44
Video Policy.....	44
Public Computing Sites.....	44
HEALTH AND WELLNESS	45
Nutrition.....	45
Mental Health Services.....	45
Care and Prevention of Injuries.....	45
Accidents.....	46
GRADUATE CREDIT COURSES	47
CAMPUS SAFETY INFORMATION	49

PROJECT PROPOSAL & EXAMINATION CALENDAR

MFA PROGRAM

2010-2011 Dates

Autumn Quarter Year 1	<ul style="list-style-type: none"> • Early in qtr: Students begin reading for Written Comprehensive Exam & develop supplementary bibliography 	
Winter Quarter Year 1	<ul style="list-style-type: none"> • 3rd wk: GA applications, change of GA requests due • Assist with graduate interviews/auditions 	<ul style="list-style-type: none"> • January 18th • January 20-22
Spring Quarter Year 1	<ul style="list-style-type: none"> • Pre-reg Advising Meeting: general discussion about possible projects (specifics addressed with individual advisors) • Students receive first written Comprehensive Exam question (due first Monday of Autumn Quarter Year 2) 	<ul style="list-style-type: none"> • June 3rd
Autumn Quarter Year 2	<ul style="list-style-type: none"> • 2nd wk (Monday): First written Comprehensive Exam answer due • 2nd wk (Friday): Student formulates one-page project/thesis statement and submits a copy to all faculty members • 4th wk (Monday): Student submits revised project statement & the names of at least 2 faculty that they would like to have as their project committee chair to the GSC Chair • 4th-6th wk: Graduate faculty meet to organize project committees • 5th-7th wk: Meeting with 2nd yr grads, production staff, and faculty advisors > early planning for next year's "grad season" (who, what, when, where?) • 10th wk: 1st draft of project proposal due 	<ul style="list-style-type: none"> • Sept. 27th • Oct. 1st • Oct. 11th • Nov. 29-Dec. 3
Winter Quarter Year 2	<ul style="list-style-type: none"> • Early in qtr: Committee meets with student to discuss project and related readings for comprehensive examinations • 8th wk: Approved project proposal (with bibliography) submitted to Graduate Program Coordinator (and copies to committee) • Assist with graduate auditions 	<ul style="list-style-type: none"> • Feb. 21-25 • January 20-22
Spring Quarter Year 2	<ul style="list-style-type: none"> • 2nd yr grads begin taking Production Seminar > design their "Grad Season" for the following year • 7th wk (Monday): Students propose second Comprehensive Questions and submit to project committee • 10th wk (Friday): Second Comp Questions must be approved by committees and ready for students to work on over summer 	<ul style="list-style-type: none"> • May 9th • June 3rd
Autumn Quarter Year 3	<ul style="list-style-type: none"> • Take Production Seminar in quarter you are producing • 2nd wk (Monday): Answers to Comp Questions #2 due to project committees • MFA Project Concerts as scheduled > Au, Wi, & Sp Quarters (Following MFA Project Concerts: Student meets with project committee for feedback) 	<ul style="list-style-type: none"> • Sept. 27th
Winter Quarter Year 3	<ul style="list-style-type: none"> • Take Production Seminar in quarter you are producing • As scheduled by project committee: student receives third written Comprehensive Exam question • Assist with graduate auditions 	<ul style="list-style-type: none"> • January 20-22
Spring Quarter Year 3	<ul style="list-style-type: none"> • Take Production Seminar in quarter you are producing • 2nd wk (Friday): Application to Graduate due in Graduate School • As scheduled by project committee: student receives third written Comprehensive Exam question (by the Friday of the 3rd week at the latest) • 9th wk: MFA project documentation & MFA Oral Defense due; Master's Examination Report due to Graduate School 	<ul style="list-style-type: none"> • April 8th • by April 15th • May 25th

SEMESTER CONVERSION

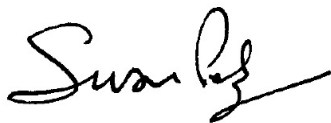
Dear Department of Dance student,

As you know, the Ohio State University is moving from quarters to semesters starting in Summer 2012. This affects course sequencing, numbering, scheduling, crediting and advising within the major and in the general education curriculum.

Here in the Department of Dance we have been working since 2009 on the conversion of the curriculum and the transition plans for each class that enters 2009, 2010, and 2011. This includes the Minor in Dance, BFA, MFA, and PhD in Dance Studies.

I assure you that the Department of Dance is attending to the complexities of converting Quarter courses and credit hours to Semester courses and unit hours. We will support your time to degree, making sure there is no undue hardship as a result of the conversion. Substitutions will be applied to allow appropriate advancement through the curriculum, and any requirements that change due to the conversion will be honored in the transition.

Thank you in advance for your patience as we continue to deliver a quality dance program, even while attending to the infrastructure changes.



Susan Van Pelt Petry
Chair, Professor, Department of Dance



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PURPOSE OF THE GRADUATE HANDBOOK

The OSU Dance Graduate Program Handbook provides graduate students in the Department of Dance with a basic understanding of the organization and administration of the Graduate Programs in the Department of Dance. Graduate students should become familiar with the many departmental operating policies, procedures, and opportunities. The Graduate Program Handbook also provides information on the requirements for the two graduate programs in Dance: Master of Fine Arts and Doctor of Philosophy. This Handbook constitutes an understanding of responsibilities you must fulfill to satisfactorily complete your degree Program.

The Dance Graduate Program Handbook also contains information about Graduate School procedures and services. The requirements and regulations contained in this handbook follow rules and guidelines found in the [Graduate School Handbook](#) and the [Rules of the University Faculty](#).

You will need two handbooks, this one and the [Graduate School Handbook](#). The Graduate School Handbook is an indispensable guide containing policies and practices for getting through graduate school. It is issued to all students when they enter. Copies are also available at the Graduate School office. It is important to meet all deadlines and be aware of procedures and guidelines contained in the Graduate School Handbook. It will be essential that you also utilize the Department of Dance website (www.dance.osu.edu) throughout your graduate studies in order to access a variety of resources including the departmental calendar of events, departmental scholarship applications, upcoming conference listings, job openings, etc.

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

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

The Dance Graduate Faculty has prepared this handbook in hopes that it will make the transition to life in this community easier and more enjoyable for you. We urge you to take advantage of opportunities to further your graduate education and dance experience through our wide range of courses, extensive performance program, and other resources of the department and university. We hope you will find your experience here at The Ohio State University both pleasant and rewarding.

DEPARTMENT MISSION STATEMENT

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

The Department of Dance, an academic unit designated as a Center of Excellence in 1986, offers three degree programs: the BFA, the MFA, and the PhD. All programs seek to provide the best possible preparation for dance professionals by sharing in the department course offerings, which include challenging dance experiences influencing and reflecting the changing contemporary dance scene. Diverse course offerings occur in the following areas: performance, contemporary, ballet and traditional dance practices, choreography, dance lighting and production, technological applications for dance, directing from score, dance history, theory, and literature, movement theory, dance pedagogy, and Labanotation and Laban Movement Studies. The faculty and graduates of The Ohio State University Department of Dance are recognized nationally and internationally as leaders in many professional arenas, demonstrating excellence in the field of dance.

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

INSTRUCTION:

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 both levels values movement experience and scholarly activity as modes of learning, the two degrees shift in emphasis, with the MFA foregrounding physical practices that culminate in a substantial creative project and the PhD foregrounding coursework and experiences that lead to a substantial written document.

At the core of the MFA experience are courses in contemporary, ballet and traditional dance practices, composition, and repertory. Supporting and enriching these offerings are courses in improvisation, Labanotation and Laban Movement Studies, history, theory and literature, dance pedagogy, music for dance, performance technique, dance lighting/production, videodance, and interactive multimedia design technologies. Performance opportunities include student concerts, graduate project concerts, informal showings, site-specific dance events and installations, and faculty/visiting artist dance concerts. In addition, opportunities arise for students to perform in original works created by faculty and visiting choreographers, and established works mounted through the use of Labanotation scores.

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

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

RESEARCH:

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

SERVICE:

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

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

THE DEPARTMENT OF DANCE GRADUATE PROGRAM

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

The Master of Arts (MA) Degree program in Dance at The Ohio State University began in 1968 at the same time that the College of the Arts was formed. The Master of Fine Arts (MFA) was first implemented in 1987. The OSU Department of Dance graduate program affords students opportunities to study and to conduct research through the synthesis of three major areas: creative activity, theoretical inquiry and physical practice. The PhD in Dance Studies, which was established in 2007, engages with the same three areas, but presumes a shift in emphasis that leads to the development of a written dissertation. All graduate students focus on their individual areas of interest, including perspectives inside and outside the dance discipline. The Department of Dance locates itself within the active forefront of contemporary dance through choreographic and performative exploration, critical inquiry and analysis, creative use of technologies, and re-imagining the analysis and documentation of our tradition.

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

GRADUATE DEGREE PROGRAMS

The Department of Dance offers a broad program of graduate study, leading either to the MFA or PhD. At the MFA level, the program emphasizes contemporary modern dance and requires competence in ballet technique as well. Students may pursue areas of study inclusive of choreography, performance, production, Laban dance description and notation, history, dance education, dance technology, and related areas. Classes in dance technique or the equivalent are required throughout the period of study. At the doctoral level, the program of study emphasizes courses in the history, theory and literatures of dance, with abundant opportunities to enrich these departmental offerings with other courses from within and outside of the department.

The MFA is a three-year program that requires a minimum of 90 credit hours of graduate-level courses. The MFA remains the recognized terminal degree in the arts. The curriculum consists of prerequisites, core courses, a substantial MFA project, and theoretical and studio courses chosen to support and enrich the student's goals. The hallmark of our program is the depth and breadth of our offerings, including studies in performance, choreography, dance history, theory and criticism, Laban dance notation, documentation, lighting and production, video, dance and technology, and pedagogy.

The Department of Dance welcomes applicants who locate themselves within a spectrum of strengths, from returning dance professionals who wish to further their development in their current specialization and/or to develop skills in another dance area, to those who exhibit exceptional promise in their chosen emphasis without an extensive professional background. The ideal MFA candidate is one who understands what it means to be a working artist and reflective practitioner. The Department welcomes applicants whose credentials reflect a broad repertory of performance experience, self-motivation, and the ability to clearly formulate and communicate objectives and artistic intent.

The PhD program requires a total of 120 graduate credit hours, at least 75 of which must be earned beyond the Masters degree. It is a full-time degree; no part-time students may be enrolled in the doctoral program. Students entering at the Bachelor's level will be reviewed after their completion of 45 hours of graduate credit. Acceptance into the PhD program is considered provisional until this time.

The focus of the PhD keeps dance at its core, with studies in the history, theory, and literatures of dance grounded in and emanating from this rich nucleus of human activity. The doctoral candidate is encouraged to bring his or her familiarity with physical and creative practice to studies in dance history, theory, criticism, and movement analysis. Candidates pursue independent lines of research under the close advisement of faculty and supplement their studies with coursework outside of the department, benefiting from study across a wide range of disciplines in one of the largest research institutions in the country. New areas of research that emerge from the core strengths of the program are encouraged and supported. All candidates complete a written dissertation that matches the standards of excellence established by other high-quality PhD programs at OSU.

THE MFA IN DANCE

The centerpiece of the MFA is the successful completion and showing of a project that demonstrates a synthesis of craft and artistic vision. The Comprehensive Examination process accompanying the project includes a thorough analysis and evaluation of the investigation through which the project was realized. An oral defense is the final step in the review process. Projects are further documented through an appropriate format such as videotape, CD, DVD, website, and/or written documentation.

MFA STUDIES:

The MFA Program in Dance is designed as a three-year program to encourage breadth of study. We endeavor to attract students who are interested in thorough investigations into familiar and unfamiliar areas. The MFA candidate should go into depth in some area of expertise within the department, but also supplement his/her focused study with knowledge appropriate to individual goals.

The MFA Program is currently evolving in response to increased synergy between studio-based practices and scholarly endeavors within the field. Requirements for our 5 historically established studio-centered areas have gradually loosened to allow students to customize their own curricula.

Selection of course work in various areas is dependent on the components within the final project as reflected in the [Project Proposal](#), and in consultation with the student's Advisor.

We are agreeable to a student charting his/her own path within and without the dance curriculum. Some recent hybrid courses of study have been:

- Performance, Ballet, Pedagogy and Labanotation
- Performance, Choreography and Dance Technology
- Video, Choreography and Performance
- History and Choreography
- Improvisation Performance and Dance Technology
- Documentation, Labanotation and Video
- Choreography, Performance and Writing

Until the projected semester system is in place in autumn 2012, incoming MFA candidates may use one of the following areas of study as an anchor of sorts, keeping in mind that there is leeway for individualizing one's curriculum; substitutions for required courses are petitioned first through an area head or through one's advisor, and finally to Graduate Studies Committee (see "[Petitions](#)").

Pre-requisites to the Program:

- Equivalent of undergraduate dance history coursework (*students without this must take Dance 659*)
- Successful completion of the [audition](#) process (see [department website](#) for [audition](#) information).

MFA Core (required for all):

1st Year Seminars:

D.801.51 (Au Qtr)	Seminar in Dance: Resources	2 cr. hr.
D.801.91 (Au Qtr)	Seminar in Dance: Dance Technology	3 cr. hr.
D.801.61 (Sp Qtr)	Seminar in Dance: Pedagogy	3 cr. hr.

2nd Year Seminars:

D.893.05 (Wi Qtr)	Seminar in Dance: Professional Development	2 cr. hr.
D.893.04 (Sp Qtr/Yr.2 & Project Qtr/Yr.3)	Seminar in Dance: Production	2 cr. hr.

Creative Practice

Choose from coursework pages 10-15

History (choose at least 1) 3-5 cr. hr.

Readings in 20th Century Dance, Dance In Times of Turbulence, Postmodernism, or Black Continuum in American Dance

(Note: Ballet and Modern Dance of the 20th Century or equivalent is a prerequisite for these courses.)

Laban Studies

Labanotation I

AND choose at least 1: Dance Dynamics, Laban Movement Analysis, or Labanotation II

6-7 cr. hr.

Pedagogy (choose at least 1)

Directed Teaching Experience in Dance, Dance for Children, Theory

AND Practice of Modern Dance, OR hold a TA position in the department

1-3 cr. hr.

Production

Lighting for Dance

5 cr. hr.

Movement Practice

2 ballet and 3 modern classes per week or other movement practice

18 cr. hr.

Outside Related Course(s)

Take one 5-hr or two 3-hr graduate-level courses outside of the dance department that relate to your research/ project

5-6 cr. hr.

Electives

May be courses chosen from various areas within and outside of the department

Master's Project

Students must register for 15-30 credit hours of 970 (Master's Project)

15-30 cr. hr.

Other MFA Program Requirements:

- Full-time enrollment in the MFA program (usually three years) and completion of the program within seven years
- The successful completion with a minimum cumulative grade point average of 3.0 of 90 graduate credit hours consisting of core requirements and related courses
- Successful completion of the three-part written [comprehensive examination](#) (see [page 19](#))
- The completion and showing of a substantial [final project](#) demonstrating a synthesis of craft and artistic vision, as well as professional competence in the specific area of concentration (see [page 24](#))
- [Documentation of the project](#) through an appropriate format such as videotape, CD, DVD, website or written documentation with one copy of the approved [project document](#) presented to the Department of Dance (see [page 25](#))
- A successful [oral examination](#) including a discussion and defense of the synthesis of craft and artistic vision as demonstrated in the project (see [page 20](#))

Choreography

Coursework in choreography is designed to support the creative expression of students on a continuum of practice and experience, from the emerging choreographer to the returning professional. Included are courses in composition, independent choreographic projects, choreographic/ performance seminars and selected courses in related areas in addition to the required MFA core program. The program of study culminates in a choreographic research project resulting in the production of substantial original choreography.

Throughout the composition coursework, the student is encouraged to discover and develop his/her own choreographic voice through problem solving, generating movement ideas, and developing them into a context that clearly communicates choreographic intent. Students also develop observational skills that help them understand, analyze, and critique the art and craft of choreography. Explorations of solo and group choreography, dance for the camera, and collaborative practice strategies for a variety of performance venues are major components of the composition area, examined through various lenses such as phrase development, music, improvisational structures, contextual development and dance theatre forms. Students are encouraged to extend their artistic reach through coursework in Theatre, Design and other related departments.

For further information contact:
Professor Susan Hadley at
hadley.4@osu.edu

Courses in Choreography

Students with a strong choreography component to their project should choose at least 3 of credits of the Choreography courses below.

Choreography

9-17 cr. hr.

D.748	Dance Theater Choreography and Performance
Theatre 694	Viewpoints w/ Thompson
D.845	Dynamics and Phrase Development
D.660.21	Media in Performance
D.846	Music and Choreography
D.749	Group Composition/Group Forms
Theatre 694	Viewpoints w/ Thompson
D.660.21	Media in Performance
D.847	Creative Process & Choreography

PLUS, 1 ADDITIONAL COURSE FROM THE ABOVE COURSES OR THE LIST BELOW * (4 TOTAL)

D.610	Issues in Videodance
D.692	Interdisciplinary Connections
D.760.01	New Ground I
D.760.02	New Ground II
Art 691	Hamilton/Mercil Seminar
ASC 750	Graduate Seminar for Artists

Performance

Courses in Performance include repertory, collaborative workshops, performance theory, performance technique and other selected courses. Students have a variety of opportunities to dance under the direction of resident faculty, visiting artists, and student choreographers. Interested students are encouraged to perform in a variety of work, exposing them to a range of creative processes, dance styles, and performance approaches. Examples include dancing in new work and existing repertory, in MFA choreographic projects, including work using technology, or directed from a Labanotation score. Other performance opportunities may be found outside the Department, as in Theatre productions. Performances range from fully produced concerts to informal events in a variety of venues, including proscenium stages, alternative spaces, public schools, and community centers.

For further information contact:
Professor Michael Kelly Bruce at
bruce.8@osu.edu

Courses in Performance

Students with a strong performance component to their project should perform in at least 9 credits worth of repertory and student/faculty works during their first two years. In addition, students are expected to have at least one touring/community/alternative space performance experience during their three years of study.

Performance 9-17 cr. hr.

D.651.01 and/or 651.02 Existing and/or New Repertory

D.690.04 and/or 690.06 Performance: Student Project or Workshops (faculty)

D.801.71 Performance Techniques

Also Suggested: Dance Theater Choreography and Performance

Performance Theory (choose at least 1) 3-5 cr. hr.

Postmodernism, Theories of Performance: The Body, Theater: Performance Theory, Comparative Studies, etc.

Choreography 3 cr. hr.

D.845 Dynamics and Phrase Development

Also Suggested: Music & Choreography, Group Forms, and Media in Performance

Laban Studies: Analysis, Notation, Dance Documentation

Coursework provides students with a framework for analyzing salient features of movement and the tools for documenting dance. Laban Movement Analysis provides analytic tools for qualitative description of dance, and is a resource for discussing and generating creative work. In the Labanotation sequence, analyzing, reading/performing, and writing components of body-space-time interaction are studied in depth. Directing from score is the culmination of the notation sequence; in it students focus on the interdisciplinary act of directing and staging works by incorporating scholarly research in history, performance and analysis. Students interested in documentation may focus on notating dance and also choose among courses in video documentation and various other applications of camera and computer technology.

For further information contact
Professor Sheila Marion, PhD
marion.8@osu.edu

Courses in Laban Studies and Directing from Score

Students interested in directing a work from score should complete the sequence D821-824.

Laban Studies 9-17 cr. hr.

D.821-822	Labanotation I – III or Elementary and Intermediate Dance Notation Bureau Certification AND Intermediate/Advanced reading skills	
D.823	Labanotation IV	
D.824	Directing from Score	
D.893.02	Ind. Studies in Dance: Direct a short notated work in preparation for project	

Plus:

D.605	Dance Dynamics	3 cr. hr.
D.707	Laban Movement Analysis	5 cr. hr.
D.801.71	Performance Techniques	2 cr. hr.

DANCE NOTATION BUREAU EXTENSION FOR EDUCATION AND RESEARCH

The Dance Notation Bureau Extension contributes to the mission of excellence at the Department of Dance at the Ohio State University. It was founded in 1968 with a focus on the use of Laban related studies in the training of dancers and dance researchers.

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 cannon: *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, the Extension faculty once again became nationally recognized for their contributions to documentation. With these grants came the first-ever CD-ROM that housed information on one dance artist (Victoria Uris) and her creative development as a performer and choreographer. The second funding cycle expanded efforts, this time however, staying focused on one work, Bebe Miller's *Going to the Wall*. The software programs Labanlink and Easylink came from these collaborative projects bridging the gaps of written and visual documentation forms for dance. Preceding those programs, a computer software program, LabanWriter, developed by Venable, Scott Sutherland and David Ralley, emerged in the 1990s with current versions and innovations available from the department website. Recently, ground-breaking work in preserving the choreographic process and on-line teaching is carried out by current faculty, Valarie Williams and 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 is made up of a full complement of researchers, with Dr. Sheila Marion as Director of the Extension, faculty members Melanie Bales, and Valarie Williams, and Professors Emeriti Odette Blum, John Giffin, Vera Maletic and Lucy Venable.

The MFA for Directing offers courses that build upon its internationally acclaimed reputation in Labanotation theory and score reading, Motif Writing, Dance Dynamics, Directing from Score, and Choreographic Style Analysis. In the Masters Degree Program, a student may specialize in the dance description and notation area, or in multimedia dance documentation and in Directing from Score for the Master of Fine Arts Degree. One full time graduate associate position is available each year. Within the Extension and 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 at all levels and every other year the Teacher Certification Course is offered at the beginning of June. Courses and independent projects may fulfill the requirements for Dance Notation Bureau Advanced Certification and provide the basis to continue as a Certified Professional Notator; final work is completed through the Dance Notation Bureau.

Lighting

Courses in Production and Lighting Design provide an opportunity to study the elements of dance presentation within a performance space. The courses constitute a general survey of all aspects of producing a dance concert and designing a light plot. Coursework in dance and theatre lighting may be supplemented with independent projects in lighting, production and stage management in various venues on campus and in the community, as well as related work in selected theatre, dance composition, art education and history courses.

For further information contact
Professor David Covey at
covey.1@osu.edu

Courses in Lighting

Students with a strong lighting component should pursue independent projects in lighting and production. In addition, students should take related work in selected theatre courses, dance composition, art education and history of art. The program of study culminates in the design and stage management of at least one fully produced evening-length concert and a successful project write-up.

Production/ Lighting

9-17 cr. hr.

Theatre 825	Advanced Stage Lighting Design II
Theatre 601	Theatre Management
D.893.04	Individual Studies in Dance: Production

Choreography

D.847	Creative Process and Choreography
D.749	Group Composition/Group Forms

Theory/ History

Art Education 640	Critical Dialogue about Art and Aesthetics
History of Art 530	American Art (Contemporary Architecture/Painting/Sculpture)

Dance and Technology:

Coursework in Dance and Technology offers the student opportunities to explore emerging methodologies in dance creation, performance, research, education/documentation, or analysis through multimedia technologies, interactive computing, animation, motion capture, hypermedia/telematics, interface design, and beyond. This practice-based interdisciplinary area encourages students to start by building a broad base of understanding as they work toward establishing an area of expertise. Courses prepare students to create compelling works of art and conduct leading-edge arts research. Coursework encourages collaboration and takes place in the departments of Dance, Art, Theatre, Music, Art Education, Design, Art History, Comparative Studies, and at the Advanced Computing Center for the Arts and Design (ACCAD)*. The program is ideal for the returning professional with well-developed composition/writing skills, the ability to create, design, and follow-through on projects, and an interest in expanding his/her awareness of how new technologies play a role in artistic expression. Younger artists who have been exposed to dance and technology and demonstrate strong organizational skills and self-direction are also of interest.

For further information contact
Professor Norah Zuniga Shaw at
zuniga-shaw.1@osu.edu

Courses in Dance and Technology

The DT Area is structured to allow students to self-design their program of study. There are five DT Core requirements plus five seminar courses. The remaining degree credits are split into five areas of study with credit hour requirements. Students choose courses within those areas of study to fit their individual artistic goals.

<u>Dance & Technology</u>		15-20 cr. hr.
D.760.01	New Ground Cycle I	
D.760.02	New Ground Cycle II	(2-quarter sequence)
D.860.01	Theories of Performance: The Body	
D.660.11 or 660.12	Digital Video Editing or Advanced Digital Video Editing	

ADVANCED COMPUTING CENTER FOR THE ARTS AND DESIGN (ACCAD):

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

History, Theory and Literature

Courses in the history, theory and literatures of dance provide a variety of experiences for students to deepen and expand their dance literacy. Coursework offers the opportunity to study, research, conceptualize, theorize, synthesize and articulate ideas and information about dance. Students may pursue work in a variety of historical periods and theoretical orientations, as well as courses in dance criticism, pedagogy and analysis. These courses generally engage the student in research and culminate in the production of written texts.

For further information contact
Professor Karen Eliot, PhD at
Eliot.4@osu.edu

Courses in History, Theory and Literature

D.753	Aesthetics and Criticism
D.757	Dance in Times of Turbulence
D.759	Postmodernism 1
D.801.30	Black Continuum in American Dance
D.860	Theories of the Body
D. 894	Theories and Methods
D.801.31	Current Issues
D.894	Bodies on the Line
D.894	Ethnographies of Dance and Performance

Additional Areas of Study:

Theory/History

11-13 cr. hr.

Can choose from dance courses such as:

Aesthetics and Criticism; Dance In Times of Turbulence; Postmodernism; The History, Theory and Literature of the Analysis of Movement; The History, Theory and Literature of Choreography; etc.

(Note: Ballet and Modern Dance of the 20th Century or equivalent is a prerequisite for dance history courses.)

Or non-dance courses such as:

Computer Interfaces and Human Identity, Recent Cinema: 1948 to Present, etc.

Creative/Movement Research

9-11 cr. hr.

Can choose from dance courses such as:

Improvisation, Issues of Choreography, Videodance, Labanotation, Group Forms, etc.

Or non-dance courses such as:

Viewpoints, Electronic Music, etc.

Technological Expertise

10-15 cr. hr.

Can choose from dance courses such as:

Lighting, Media in Performance, Video Documentation of Dance, etc.

Or non-dance courses such as:

Interactive Arts Media, Motion Capture Production, Animation, Video Production, etc.

Physical Practice

4 cr. hr.

Can choose from dance courses such as:

Modern and Ballet Dance Technique, Somatics, Jazz, Social Dance, etc.

Or non-dance courses such as:

Alexander Technique, Viewpoints, etc.

Independent Creative Research

6-8 cr. hr.

Can choose from courses in the Dance Elective program: (Capoeira, Yoga, West African, etc)

MFA Core Reading List

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

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

Buckland, Theresa, ed. *Dancing from Past to Present: Nation, Culture, Identities*. Madison: U of Wisconsin P, 2006. Print.

Carter, Alexandra, ed. *Routledge Dance Studies Reader*. London: Routledge, 1998. Print

Copeland, Roger and Marshall Cohen, eds. *What is Dance?: Readings in Theory and Criticism*. Oxford: Oxford UP, 1983. Print.

Desmond, Jane, ed. *Dancing Desires: Choreographing Sexualities on and off the Stage*. Madison: U of Wisconsin P, 2001. Print.

Dils, Ann and Ann Cooper Albright, eds. *Moving History/Dancing Cultures: A Dance History Reader*. Middletown: Wesleyan UP, 2001. Print.

Foster, Susan. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: U of California P, 1986. Print.

Fraleigh, Sondra and Penelope Hanstein, eds. *Researching Dance: Evolving Modes of Inquiry*. Pittsburgh: U of Pittsburgh P, 1999. Print.

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

Garafola, Lynn. *Legacies of Twentieth-Century Dance*. Middletown: Wesleyan UP, 2005. Print.

Gottschild, Brenda Dixon. *Digging the Africanist Presence in American Performance: Dance and other Contexts*. Westport: Greenwood P, 1996. Print.

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

Jowitt, Deborah. *Time and the Dancing Image*. Berkeley: U of California P, 1989. Print.

Manning, Susan. *Modern Dance, Negro Dance Race in Motion*. Minneapolis: U of Minnesota P, 2004. Print.

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

Morris, Gay. *A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960*. Middletown: Wesleyan UP, 2006. Print.

Novack, Cynthia. *Sharing the Dance: Contact Improvisation and American Culture*. Madison: U of Wisconsin P, 1990. Print.

Reynolds, Nancy and Malcolm McCormick. *No Fixed Points: Dance in the Twentieth Century*. New Haven: Yale UP, 2003. Print.

Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance In American Education*. Madison: U of Wisconsin P, 2000. Print.

Siegel, Marcia. *The Shapes of Change: Images of American Dance*. Boston: Houghton Mifflin, 1979. Print.

New Grads (including PhDs entering without Master's Degree), please note: Please read the following two books the summer before you enter the MFA Program so everyone can start from a common ground:

Morris, Gay. *A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960*. Middletown: Wesleyan UP, 2006. Print.

Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance In American Education*. Madison: U of Wisconsin P, 2000. Print.

Examination Requirements

MFA Comprehensive Examination Guidelines:

A comprehensive examination is required in all MFA programs at the University.

The MFA examination consists of three questions from the Graduate Studies Committee or students' project committees. In responding to these questions, the candidates demonstrate broad knowledge of history, theory and practices in dance, and discuss specific issues within the field as they are related to selected areas of investigation. Following the presentation of their project, candidates summarize, analyze and critically evaluate their projects as well as contextualize their project with reference to appropriate work, artists and literature.

The [MFA Core Reading List](#) is on [page 17](#) of this handbook. The Core Reading List provides the primary resources for first and second comprehensive exam questions. **Students should begin reading the summer before the first quarter of the first year with the required books.**

Candidates will be expected to answer the comprehensive examination questions by synthesizing the information they have gained from readings, viewings, discussions, and course work. Answers should include substantiated statements in order to demonstrate an informed viewpoint in relation to the question addressed.

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

- Ability to state, clearly define and develop an answer, which pertains to a premise
- Ability to bring breadth of knowledge to the examination
- Ability to integrate and apply information
- Ability to draw upon and cite sources and resources
- Ability to organize thoughts and communicate them clearly in writing

Please note: answers must be in MLA format.

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

If two readers find any component of a student's examination unsatisfactory, s/he is allowed a single rewrite; in the case of a tie, a third reader will be asked to review the examination. After two attempts at the question, the student issue will be brought to the Graduate Studies Committee (GSC). If GSC does not approve, the student might not be permitted to continue with the program.

The examination consists of the following questions:

Question 1 - The candidate will demonstrate broad knowledge of history, theory and practices in dance

Question 1 is given at the end of Spring Quarter of the first year. The question will be formulated by the Graduate Studies Committee and readers will be drawn from the graduate faculty. Answers are due the first Monday of the Autumn Quarter, and should be 10-15 pages in length.

Question 1 is administered by the Graduate Program Coordinator (questions are given to, and answers must be received by, the Graduate Program Coordinator). Examination dates for question 1 are determined by the Graduate Studies Committee.

Question 2 - The candidate will discuss specific issues within the field as they are related to his/her selected areas of investigation

Question #2 is written by the student in consultation with his/her committee. The candidate's project committee must approve the second question by the end of Spring Quarter (year 2). Students will then have the summer to read and write. Answers are due to committee members on the September 1, and should be 10-15 pages in length.

Question 3 - The candidate will summarize, analyze and critically evaluate her/his final project and the process through which it was realized. This evaluation may also contextualize the project with reference to appropriate work, artists, and literature.

Question 3 is given by the candidate's Project Committee following the project showing.

The question will be formulated and read by the candidate's project committee. **The candidate has 4 weeks to complete.** Answers should be 20-25 pages in length.

Question 3 is administered by the candidate's Project Committee (questions are given to, and answers must be received by, the candidate's Project Committee Chair. The Project Committee Chair must give the results of the examination to the Graduate Program Coordinator). Examination dates for question 3 are determined by the candidate's Project Committee. Question 3 must be given no later than the Friday of the 3rd week of the quarter of graduation and completed no later than the end of the 7th week to allow the committee to read the question prior to the Oral Defense.

Oral Defense Examination Guidelines:

Upon completion of their projects, comprehensive examinations and [project documentation](#), MFA students undergo an oral defense of their project. This examination consists of a discussion and defense of the synthesis of craft and artistic vision. The oral defense of the project of approximately one and a half hours follows the completion of the final stage of the written comprehensive exam and project documentation, and takes place not later than the Wednesday of the ninth week of the quarter in which the student expects to graduate.

The examination will consist of questions that provide the opportunity to demonstrate a broad general knowledge of the field of dance, and a discussion and defense of the synthesis of craft and artistic vision as demonstrated in the project. The latter part may include, but is not restricted to the following issues:

- Discussion of the ideas guiding the project
- Discussion of the student's movement preferences in relation to his/her artistic process
- 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
- Future directions

MFA Comprehensive Examination Rubric

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

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

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

Subtotal:

II. Ability to bring breadth of knowledge to the examination

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

Subtotal:

III. Ability to integrate and apply information

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

Subtotal:

IV. Ability to draw upon and cite sources and resources

(10)		Demonstrates familiarity with MFA core reading list as well as some individually chosen sources.
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Subtotal:

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

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

Subtotal:

MFA PROJECT COMMITTEES/ PROPOSALS

Project Committees:

MFA students need a two-member committee, including the Chair. Occasionally, a third member is added as a resource person. Usually this is not someone with regular faculty status within the department. The Graduate Studies Committee will finalize committee membership. Committee assignments will be based on the nature of the project, the areas of expertise of faculty members, and the need to balance faculty workloads. For this reason, the Graduate Studies Committee recommends that students should be thinking early in their course of graduate study about possible projects. This is the time to engage faculty members in informal discussion about project ideas.

This formal process begins the first full week in Autumn Quarter of year two (see Project Proposal/Examination Calendar). On the second Friday of the quarter, a 1 page MFA project proposal is due to all faculty members. Faculty will give responses and suggestions to students. Utilizing faculty feedback, the student will submit a revised project statement two weeks later (on the third Monday) naming 2 or more possibilities for project committee chair and 2 or more possibilities for project committee member to the GSC Chair.

After that, the departmental graduate faculty convenes to review each statement and list. Decisions about committee assignments will be made at this meeting. Venues and resources for concert production, including the amount of time available for each project, should be requested by students. In week 5-7 there will be a meeting with 2nd year grads, production staff and faculty advisors to strategize who, what and where; to group students together for concerts/events in possible venues; to begin thinking about what the grad concert year will look like. Committees will be announced via the Advising/ Project Committees sheet, which is emailed to everyone and posted on the bulletin board outside of room 031 Sullivant.

The full project proposal is developed in consultation with the student's committee. The initiation of the first and all subsequent meetings of the student and the project committee is the responsibility of the student. Students should check the Master Schedule to see when faculty members are not teaching before attempting to set up meetings and should propose possible times that all committee members may be free. The approved project proposal must be signed by the chair of the committee and submitted to the Graduate Program Coordinator for the student's permanent files by the 8th week of Winter Quarter (year 2). The student's committee then oversees all stages of the graduate project (the project, the related comprehensive examination questions, and the oral defense following completion of the project documentation).

If a student fails to find approval of his or her project by his or her committee after s/he has had at least two chances to rewrite, the proposal will be sent to the Graduate Studies Committee (GSC). If the GSC does not approve the proposal, the student might not be permitted to remain in the program.

Project Proposals:

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

1. Title page (see sample on [department website](#) under "[resources>current student](#).")

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

a. Hypotheses and/or objectives.

b. Significance to the field.

c. Methodology and rationale for that methodology. Briefly describe your role in the project and collaborators, if any.

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

- e. Qualifications for pursuing the project (e.g., courses taken, previous experience, other).
 - f. Timetable for project and explanation for how this timetable fits into your timetable for graduation.
 - g. Selected and substantial bibliography on the project topic(s). A minimum of five entries should be annotated.
- B. Production Questionnaire ([sample on department website](#)) completed copy submitted to the Production Manager and included with your proposal.
 - C. Production Project Budget, a list of equipment needs, particular rehearsal space requirements, possible performance spaces, presentation dates, other.

NOTE: Examples of previous project proposals are available for check out in the department reception office. Ask your advisor for recommendations, and see the list of proposals on the department website.

Trouble Shooting Project Proposals:

1. Project write-ups (through 1998) and current project documentation of former students are housed in the Music/Dance Library under closed reserve. Ask at the main desk for a specific student's project.
2. When you write your proposal, allow for some flexibility. Your project should be process-oriented which grants you freedom to alter the original plans as the need arises or your intention becomes clarified. The important thing is to write a proposal which reflects substantial thinking on your part to show your committee that you are able to successfully undertake your project.
3. As you write:
 - Consult the *MLA Handbook* for writing style and proper annotated bibliography format.
 - If you have difficulty with formal writing, take advantage of the OSU Writing Center(s). Your project committee is not responsible for editing your written work. Call 688-5865 for the [Writing Center](#) in 4885 Mendenhall Lab.
 - Annotate at least five of the entries in your bibliography.
 - Consider your course work. For example, if you plan to use Dance Dynamics concepts, indicate that you plan to support your work by taking the Dance Dynamics class
 - Make sure your proposed investigation is clearly defined. It should utilize your work at OSU and not be a reworking of previous projects. What is new to this investigation? Do not just investigate your personal preferences when doing a choreographic project.
 - Give some thought to your itemized budget including travel costs, commissions, production costs, etc. If your budget is substantial, consider applying for a grant. The [Department website](#) has information about the [OSU Alumni Grants for Graduate Research and Scholarship \(AGGRS\)](#). There are two competitions, one at the beginning of Autumn Quarter and the other at the beginning of Spring Quarter. Forms and guidelines are available through the [Graduate School](#). Other possible grants include sources listed on the [Arts & Humanities website](#), [Critical Difference for Women](#) grants, and [Quarterly Funding Initiatives](#) through the Department of Dance.

MFA Writing Guidelines:

- Font size must be 12-point for project proposals and for comprehensive examinations.
- Name usage – the first time a reference is made to a person, the full name is used. Thereafter, only the last name is used.
- The text should have a formal tone (e.g. no contractions) but need not always be in the third person. It should not, however, read like a journal.
- Acronyms should be spelled out the first time. If abbreviated thereafter, the abbreviation is indicated after the first mention. Example: 1st mention: The Ohio State University (OSU), Subsequently: OSU.
- Entities like "Autumn Quarter" should be capitalized.

Graduate Concert Guidelines

The Department of Dance produces three MFA graduate concerts per year. **(All concerts must be presented no later than the second week of Spring Quarter.)** Graduate projects are generally presented on a shared program, with 3 or 4 projects per concert. It is strongly suggested that each student's project should not exceed 20 minutes in length. If a student wishes to exceed 20 minutes in any venue, a proposal must come to the Graduate Studies Committee. This is due to implications for staffing, use of facility, and fairness to other students and faculty advisors.

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

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

All students presenting work must sign up for the Production Seminar, Dance 893.04, in the Spring Quarter of your 2nd year, and the Project Quarter of your 3rd year (1 credit for each quarter, equaling 2 total credits).

Consider the following options and available resources for presenting your work:

1. Projects that are presented as part of the scheduled three graduate concerts will receive the following support:
 - Full technical support using performance designated equipment, production crew and front of house staff
 - Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper one fold only originals. Both posters and programs must be submitted to Melissa Bontempo for copy approval. Posters are due no later than 4 weeks prior to the concert. Programs are due no later than 2 weeks prior. Please see the [publicity process](#) as detailed on the [department website](#) for more information

Students are responsible for:

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

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

- Photocopying of posters and programs on 8-1/2 x 11 or 8-1/2 x 14 white paper one fold only originals. Both posters and programs must be submitted to Melissa Bontempo for copy approval. Posters are due no later than 4 weeks prior to the concert. Programs are due no later than 2 weeks prior. Please see the [publicity process](#) as detailed on the [department website](#) for more information

Students presenting work in alternate spaces are responsible for:

- Securing permission to use the space and incurring costs involved (such as rental fee, staffing, etc.)
- Program copy and poster design and all copy costs if not black and white
- All costs associated with technical equipment, costumes, sets and props

- Securing all production crew and front of house crew. The production staff will assist you with identifying these people
- All sound source materials
- Arranging video documentation

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

Lecture-Demonstration Guidelines:

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

- They will be held in either a studio or the theatre. In either case, they will receive minimal technical support, contingent upon discussion with the production manager
- They can be no longer than 30-45 minutes duration, followed by a 10-15 minute question and answer period
- The content of the presentation should consist of a summary of the student's investigation and findings
- Photocopying of posters and programs (8-1/2 x 11 or 8-1/2 x 14 white paper, **one fold only originals**) will be provided by the department
- Students are responsible for program copy and graphics for poster (must be approved by Jane) and distribution of posters
- Students are responsible for obtaining any production crew required to help with the presentation The production staff will assist you with identifying these people

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

MFA Project Documentation

The primary exit requirement for MFA student is a final project, demonstrating a synthesis of craft and artistic vision, as well as professional competence in the specific area of concentration. The comprehensive examination essays reflect the candidate's in-depth thinking about the project, including critical analysis and evaluation. Projects are further documented through a format such as: videotape, website, CD, or DVD. Visual documentation plus the 3rd question (project write-up) is preferred, but students may also give the 2nd question if desired. All project documentation should be given to the Graduate Program Coordinator by the time of the oral defense.

Final Year Schedule for MFA Candidates

Project Committees:

Early in Autumn Quarter, the student meets with:

- his/her project committee to review and finalize the project process and to schedule project showings as needed (at least once a quarter), and
- the Production Manager and the Project Committee Chair begin planning and developing production, technical, and design elements for the project

Progress Reports:

Students working on graduate projects submit a written report of the process to the project advisor at the end of each quarter. Further, the student maintains regular communication with his/her advisor and project committee and is responsible for initiating regular meetings.

Applications to Graduate:

Due Friday of the 2nd week of Spring Quarter

Called the "Application to Graduate - Master's Degree", this form is available at the Graduate School office. Its deadline date is the second Friday of your expected-graduation quarter. Signatures from three parties are required: the graduate candidate, his or her project committee chair, and the Graduate Studies Committee Chair. The Graduate Program Coordinator retains the second or pink copy of this form for your academic file.

Follow-up Meeting Guidelines:

Within two weeks after the project presentation, the student initiates a meeting with his/her committee to discuss the completed graduate project.

Third Exam and Project Documentation:

The candidate has four weeks to complete the third comprehensive exam question. This question, which serves as part of the project documentation, must be completed satisfactorily before the oral defense. Please see the timetable for Spring Quarter, third year.

[Project documentation](#) must be turned into the Graduate Program Coordinator by the time of the oral defense.

Oral Defense Examination Guidelines:

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

Examination Report Form (generated by the Graduate School to the student's committee chair): *due on the Wednesday of the 9th week of Spring Quarter. The Examination Report Form will be signed by committee members and returned to the Graduate School only after all requirements for the degree have been met and the project documentation has been received.

*An End-of-Quarter option allows for a delay of this deadline date, but only with the unanimous approval of the project committee. This option extends the Examination Report Form due date to the Friday of the preceding Quarter. If this option is taken, no further course enrollment is required. If these deadline dates are not met, the candidate must apply to graduate in the following Quarter and must be registered then for a minimum of three credit hours.

THE PHD IN DANCE STUDIES

The PhD program requires a total of 120 graduate credit hours, at least 75 of which must be earned beyond the Masters degree. Of the total 120 MA and PhD hours, 25 (27 for those with a BA or BFA only, entering at the Master's level) credits of the core courses are required. A minimum of 60 credits (including the core courses) must be taken within the department. In fulfilling course work prior to the candidacy exams, students may take no more than 15 credits of independent studies. PhD candidates must take at least 15 credits outside the department to support their independent lines of research. Students may elect to declare graduate minors in other disciplines to support their work.

For the PhD candidate, critical, analytical, and theoretical studies emerge from courses in history, theory, criticism, documentation, and the analysis of movement and are grounded in the individual student's awareness of and experience in physical practice. The successful PhD candidate will focus on scholarly inquiry into these areas, and will complete a written dissertation that matches the standards of excellence established by other high-quality PhD programs at OSU.

Core Courses (required)

Dance 894	Bodies on the Line: Politics and Performance	5 credits
OR		
Dance 860.01	Theories of Performance: The Body	5 credits
Dance 894	History, Theory, Literature: Analysis of Movement	5 credits
Dance 894	History, Theory, Literature: Choreography	5 credits
Dance 894	Theories and Methods	5 credits
Dance 894	Dissertation Seminar	5 credits
<i>Dance 801.51</i>	<i>Seminar in Dance Resources</i>	<i>2 credits</i>
<i>(Required for students with a BA or BFA only, entering at the Master's level)</i>		

Other Studies in Dance

The following represents a selection (not all inclusive) of possible courses students may take within the dance department to support their research. New course development is expected over the next five years.

Dance 605	Dance Dynamics	3 credits
Dance 661	Video Documentation of Dance	3 credits
Dance 691	Seminar in Dance Technology	2 credits
Dance 707	Laban Movement Analysis	3 credits
Dance 753	Dance Criticism and Aesthetics	5 credits
Dance 757	Dance in a Time of Turbulence	5 credits
Dance 759	Postmodernism in Dance	5 credits
Dance 801	Seminar in Dance Pedagogy	3 credits
Dance 801.30	The Black Continuum in American Dance	3 credits
Dance 801.31	Seminar: Current Issues in Dance and Performance Art	2 credits
Dance 824	Directing from Score	1-5 credits
Dance 860.01	Theories of Performance: the Body	5 credits
Dance 893.05	Professional Development Seminar	1 credit

Possible Courses Outside the Department

The following represents a selection (not all inclusive) of possible courses students may take from another department to support their research.

Music 646	History of Music in the United States
Music 647	Individual Composers: Their Lives and Works
Music 672	Introduction to Ethnomusicology
Music 740	Studies in Medieval Music
Music 741	Studies in Renaissance Music
Music 742	Studies in Baroque Music
Music 743	Studies in Classic Music
Music 744	Studies in Romantic Music
Music 745	Studies in 20 th -Century Music
Music 746	Studies in 19 th -Century Russian Music
Music 747	Studies in 20 th -Century Russian Music
Music 748	Contemporary Art Music Traditions of Africa and the Diaspora
Music 786	Music Research Methods and Bibliography
Music 886	Theory and Methods of Ethnomusicology
ED P&L 800	Qualitative Research in Education
Art Ed 775	Social and Cultural Theories in Art and Art Education
Art Ed 795A	Teaching Matters in Higher Education
Art Ed 840	Criticism, Aesthetics, and Education
Hist Art 638	20th-Century American Art
Jewish Studies 613	The American Jewish Experience: Life and Culture
History 597	Critical Issues of the 20th-Century World
History 726	Studies in Jewish History
History 781	Studies in Women's History
History 786	Colloquium in the Philosophy of History, Historiography, and the Historian's Skills
Theatre 674	Contemporary Theatre History
Theatre 866	Theatre Criticism III
Comp Studies 660	Modernity: Key Issues and Concepts
Comp Studies 760	Theorizing Performance
Comp Studies 862	Performance and Politics
Comp Studies 790	Foundations of Contemporary Critical Theory
Women's Studies 740	Theorizing Gender Representation

Competency

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

1. in a foreign language (a translation test administered in the language department)
2. in Labanotation through achieving elementary and intermediate certification in Labanotation through the Dance Notation Bureau
3. in LMA through completion of 707 Laban Movement Analysis and 605 Dance Dynamics and one other experience in Laban studies

Breadth of competence in the PhD graduate program is initially addressed by the competencies required for admission (some depth of physical practice, operational knowledge of the field, and writing acuity) and by the proposed three courses at the core of the program: Modes of Inquiry: Research in Dance, History, Theory, and Literature of the Analysis of Movement, and History, Theory and Literature of composition. Further, at the very heart of the PhD program at the Ohio State University Department of Dance graduate program, students are encouraged to deepen understandings of relationships among dance specializations such as performance, choreography, history, and pedagogy (*standard XII.A.6.b*). The expectation is that the PhD at Ohio State reflects the very notion of breadth of competency through advancing new methodologies and discoveries in the domains where practice and theory converge. Students are strongly advised to take courses in cognate areas so as to make broader connections between their individual research interests and broader cultural, intellectual and technical domains.

Candidacy Exams

The Qualifying (Candidacy) Exams:

1. the student completes coursework
2. the student and the advisor create an advisory committee of (at least) four people—this committee may be the same as the dissertation committee
3. the questions (one from each member of the committee) are administered to the student
4. the student has 6 weeks to write the four questions each of which is to be about 15 pages in length
5. the committee has 2 weeks to read the answers and the oral defense should happen before the end of the quarter in which the exams are administered
6. the dissertation proposal is approved only after the candidacy exams are passed

Candidacy exams will test students in their area of primary specialization as well as in two or three secondary areas of specialization. For each of these three areas, the student, in consultation with the advisor, develops an extensive reading list. The candidacy exams will anticipate the focus of the students' dissertation.

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

Proposals for Candidacy Exams—no more than 10 pages (exclusive of the individual reading lists).

Please include the following:

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

The Dissertation Prospectus

Dissertation Prospectus—about 25 pages

A formal prospectus for the dissertation may include material folded in from the Candidacy Exams. The structure will be determined by the topic and methodology most appropriate for the individual dissertation. However, it might include the following elements or answer the following questions:

1. Description of the project, its objectives and methodologies
2. What are the larger implications of this research? What is its importance to the field? to dance scholarship?
3. What is the established literature in the field? (a review of lit)
4. What is innovative/original about the proposed approach and/or its methodology?

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

Please also see the Graduate School's Guidelines for Dissertations, located on their website, www.gradsch.ohio-state.edu, under "[Forms & Publications](#)."

Graduate Teaching Appointments

While some graduate students enter with a fellowship for their first year, it is anticipated that PhD candidates will receive some kind of graduate associate appointment. Usually this includes teaching non-majors in the department's robust studio elective curriculum, as well as assisting in several dance history, theory and writing courses offered as part of the university's general education curriculum. The teaching appointments are mentored and monitored by the faculty. All PhD candidates who are offered Graduate Teaching Associates will be required to attend the Department of Dance's annual Teaching Associate Orientation and teaching seminar prior to the start of the academic year (largely oriented to studio based teaching), and/or the University Graduate School's similar program (largely oriented to lecture class teaching).

Contingent on department budget, PhD students (those who are post MA as well as those who are post MFA) may receive a maximum of three years of departmental funding. This policy holds true even if an individual student passes the candidacy exams before the three-year period is over. Exceptions to this three-year funding policy are the following:

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

GRADUATE STUDENT FUNDING

Financial Aid

Unfortunately, all qualified graduate students cannot be financially supported by either the university or the department. At present, graduate tuition and fees for three quarters in Dance at The Ohio State University is \$15,930 for Ohio residents. 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. Based on current tuition and fee rates, out-of-state residents pay \$27,522 for three quarters. Historically, these costs have risen yearly. Therefore, in addition to applying for a Graduate Associate position through the department, students are urged to contact the Office of Student Financial Aid for information about Student Loans, Work-Study, Student Employment, and Grants and Scholarships:

Office of Student Financial Aid
Student Consolidated Services Center, First Floor
Student Academic Services Building
281 West Lane Avenue
Columbus, OH 43210
www.sfa.osu.edu

Occasionally work-study positions are awarded depending upon funds available and departmental needs. Duties and pay/benefits are the same as for a GA. Students who believe they may be eligible for work-study must fill out a FAFSA form: <http://www.fafsa.ed.gov>, due by the end of February each year. The priority deadline for awards for the 2011-2012 academic year is **February 15, 2011**. Students who file by this date will have the greatest opportunity to receive the most favorable aid package possible.

Students should consider sources of funding such as Graduate Associate or other positions offered by other departments and offices at The Ohio State University. The Graduate School Admission Application under the subheading Financial Aid gives you an opportunity to check these options. The Graduate School Website is available here: <http://www.gradsch.ohio-state.edu/>. In addition, applicants are urged to consider non-university sources of funding.

Graduate Associate Positions in the Department of Dance

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

The 2009-10 minimum stipend for a graduate associate position was \$1000 at 50 percent time per month for a nine-month period, required 20 hours per week (October through June), plus academic tuition and fee waiver for a four-quarter period beginning Autumn Quarter and continuing through Summer Quarter. Occasionally partial graduate associate positions are awarded depending upon funds available and departmental needs.

Current interested students should complete the [department GA application](#) by mid Winter Quarter each year for the following academic year, and supply the Graduate Studies Committee with the information requested. Incoming students should submit the [application](#) with their department audition application. Indicate your GA preferences on the form. The Graduate Studies Committee then makes recommendations to the department Executive Committee and Department Chair.

1. **If you hold a GA or a fellowship awarded from the Graduate School during the first year**, you may be appointed for the second and third year, provided the funding levels for the Dance Department remain stable and your work is satisfactory. Submit the [Graduate Associate Position Application](#) to the Graduate Program Coordinator via the [online form](#) located on the [department website](#).
2. **If you do not hold a GA during your first or second year**, and wish to be considered for the next year, fill out the [Graduate Associate Position Application](#) (available on the [department website](#)). Submit the [Graduate Associate Position Application](#) to the Graduate Program Coordinator via the [online form](#), located on the [department website](#).

Dance in the Non-Major Program

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

The Elective Program offers classes in dance technique including: modern (.01), ballet (.02), jazz (.03), tap (.05) and hip-hop (.06) at levels 201, 202, and 601 for two earned credit hours. Other classes include yoga, improvisation, social dance forms, and world dance forms as teaching expertise allows. Classes meet two times a week for one and one-half hours and may be repeated up to twelve credits per level.

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

Activities such as films, discussions, written assignments and concert attendance enrich these classes. They enhance students' understanding of dance within a broader social, cultural and historical context.

The Elective Program offers an opportunity to experience dance as an art form. It prepares students to become part of an educated public that enjoys and understands the art of dance.

4th Quarter Fee Authorization

Graduate Associates who have completed three consecutive quarters of employment in the department are entitled to a 4th-quarter fee authorization, which enables the student to take classes without fees during Summer Quarter. Students wishing to use this option should be aware of the following restrictions:

Registration for Summer Quarter using the 4th-Quarter Fee Authorization must be for a minimum of 7 credit hours

Use of the 4th-Quarter Fee Authorization is not possible following graduation

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

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

Students electing to take advantage of their 4th-quarter fee authorization must contact the Graduate Program Coordinator to make sure that your name is on a list of graduate students taking courses in the summer, and that your fees will be paid. For more information, see the Graduate Program Coordinator or the Graduate Studies Chair.

Funding for Projects/Research

Students proposing substantial projects involving considerable expense may be eligible for an Alumni Grant for Graduate Research and Scholarship (AGGRS). Potential applicants should discuss the advisability of applying with their advisor at least one month before the application due date.. There are two competitions, one at the beginning of Autumn Quarter and the other at the beginning of Spring Quarter. Forms and guidelines are available through the Graduate School or online at: <http://www.gradsch.ohio-state.edu/Content.aspx?Content=55&itemid=2>.

FACILITIES AND RESOURCES

The Department of Dance is located in Sullivant Hall at the corner of North High Street and 15th Avenue. It is equipped with a theater, six studios, dressing rooms, offices, costume and production shops, computer lab, and class and conference rooms. An extensive collection of materials is housed in the Music and Dance Library located in Sullivant Hall. 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 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](#) for a complete list of visitors over the past several years.

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

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

Susan Van Pelt Petry, Chair

Faculty

Esther Baker-Tarpage
Melanie Bales
Karen Bell (Assoc. VP Arts Initiative)
Harmony Bench
Michael Kelly Bruce
David Covey
Melanye White Dixon
Karen Eliot
Candace Feck (on leave, 2010-11)
Susan Hadley
Sheila Marion
Bebe Miller
Valarie Williams (Associate Dean)
Norah Zuniga Shaw

Faculty Emeriti

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

Lecturers & Visiting Artists

Dale Beaver (Alexander Technique)
Jenai Cutcher (tap)
Susan Dromisky (ballet)
Meghan Durham-Wall (contemporary)
Ohad Fishof (contemporary)
Maria Glimcher (ballet)
Marden Ramos (ballet)
Olivier Tarpage (West African)
Noa Zuk (contemporary)

Teaching Staff

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

Administrative & Professional Staff

Melissa Bontempo, Digital Media Associate
Kate Hale, Office Assistant
Susan Heimburger, Graduate Program Coordinator
Jane Ledford Adkins, Assistant to the Chair / Fiscal Officer
Odemaris Irizarry, Undergraduate Program Coordinator
Tiffani Rzemisiewski, Office Assistant

The Dance Department Website

<http://www.dance.osu.edu>

The department website houses valuable, useful, and necessary information. Check it regularly for schedules, calendar updates, departmental and university policies and resources. All forms are in .pdf mode unless otherwise indicated.

Resources:

Facilities – Links to department facilities including the Experimental Media and Movement (EMMA) Lab, Sullivant Hall studios and MediaLab

Campus Resources – Links to libraries, health and wellness centers, and counseling services

Columbus – Connect to websites of Columbus dance companies, funding and service organizations

Current Student Resources –This page has links to information you'll need:

Courses, Schedules and Curriculum -	Course descriptions Major schedule Non-major schedule Campus-wide technology lab schedules Studio space schedules
Publicity Process -	Department publicity packet information
Handbooks and Policies -	Graduate handbook Studio reservation policy Department policies Title page for projects and proposals
Forms, Applications and Petitions -	Graduate associate position application Course enrollment permission form Independent study project form Dance 689 directed teaching request Studio request form (editable .pdf) Production questionnaire Off-campus performance evaluation form Rehearsal contract for dancers in student works Technique placement petition Petition form (word format) Project Studio (advanced a/v editing and instruction) policies
Scholarship and Grant Information -	Link to Office of Student Financial Aid Alumni Grants for Graduate Research and Scholarship (AGGRS) Dance Preservation Fund application Department QFI and scholarship application Department scholarship funds Grants information USA Funds Access to Education scholarships
Travel and Research Opportunities -	Arts student international matching travel grants Office of International Affairs Summer research programs Seasonal dance intensives and festivals

[Professional Opportunities](#)— Find links for university and professional organizations, positions and activities:
Conferences
Internships and residencies
University GA appointments
Auditions and competitions
Graduate fellowships
Teaching and administrative positions
Professional organizations

[Department Financial and HR information](#) – A comprehensive listing of department policies, human resources, technology support, university resources and GA employment guidelines and resources. Please note that you must **elect to opt out** of retirement benefits; you'll find information and appropriate link here.

[Advising and Registration](#) – Links to the Student Information System (SIS), academic calendar, graduation information, Office of Research, and tuition, fees, financial aid, other registrar information

[Programs and Courses:](#)

Find links to our graduate, undergraduate, minor and non-major programs

[People:](#)

Faculty and Staff bios are housed on the website. Find out who your instructors are: where they've been, whom they've studied with, and what they do now. You'll also find listings of current students and alumni updates.

[Calendar:](#)

[Columbus Dance Calendar](#) – Here you'll find a comprehensive listing of performances, classes and events in the Columbus local dance community.

[10/11 Performance Events](#) – All departmental performances, including quarterly informances, MFA events and department concerts, are listed here.

[College of the Arts Calendar](#) – You can search for campus-wide news and events by department or venue.

[Department Internal Calendar](#) - The department internal calendar has it all! Check it on a regular basis to see what's happening.

[OSU Dance Blog](#) - OSU Dance Blog is a weekly online discussion about the Department of Dance at The Ohio State University, created for faculty, staff, students and alumni of the department. This is a place for ongoing discussion about the field. Anyone is welcome to make comments on the blog. It is also the home of Weekly Announcements. So if you want to know what's going on, or you want to let others know, visit the blog.

[RESEARCH GALLERY:](#)

Short descriptions of recent faculty research projects are on view, along with links to publishers and websites for more information.

The University Registrar's Website

<http://www.ureg.ohio-state.edu>

The registrar's website also houses valuable, useful, and necessary information.

[HOME:](#)

Registration, Transfer Credit, Degree Audit, etc.

Course planning, Advising and Degree, Student Financials, etc. – <http://www.buckeyelink.osu.edu>

General Information – Hours of operation, registration at a glance, appellate review process, hold information, explanation of fees, course information, FERPA, Insurance Waiver Information, Student Information System Project, Academic Rights and Responsibilities, etc.

[CURRENT STUDENTS:](#)

Register – Access [Buckeye Link](#) to register for your courses, check the waitlist, change your address, view your grades and/or class schedule, check your Statement of Account, view your financial aid and more.

Course Info – Search for course offerings, find course descriptions and course availability, and view the final exam schedule.

Reports – Want a copy of your Advising Report? Need a Course Enrollment Permission Form? Click on Reports and you can access your advising report, obtain on-line forms, order transcripts, etc.

[QUICK LINKS:](#)

Academic Calendar – Find out when classes begin, the enrollment census dates, when the University is closed, the last days of regular classes, and final exam weeks for the next 2 or 3 years... perfect for long-term planning.

Course Bulletin – Search and/or download the Master Schedule of Classes and the Course Bulletins.

Important Dates – Every important deadline and/or date that you will ever need to know... print this out and mark your calendars each quarter.

Final Exams, Transcripts, Residency, and more...

[FACULTY/ STAFF:](#) (for GTAs)

Access the Student Information System (SIS) – Log in to your Faculty Center, the Student Services Center (Student) or the SIS via [BuckeyeLink](#)

Class Rosters – View a list of students enrolled in your course.

Grade Rosters – Get deadlines, post grades, view web-posted grades, etc.

Graduate Studies Committee

10-11 Graduate Studies Committee

Sheila Marion (Chair), Karen Eliot (PhD Director),
Melanie Bales, Harmony Bench, Bebe Miller, Melanye White-Dixon,
Susan Heimburger (Graduate Program Coordinator & Ex Officio), and Michael Morris (Graduate Representative)

Responsibilities:

1. Sets policies and procedures for:
 - Graduate programs, MFA and PhD, in the Department of Dance
 - Cognate programs on MFA and PhD levels
2. Evaluates and determines curricula:
 - Course offerings in department and related programs
 - MFA and PhD requirements within the department
3. Provides guidance on:
 - Final project documentation and dissertations
 - Individual projects on graduate level
 - Evaluations of comprehensive examination and project proposals
4. Other responsibilities:
 - Administers, sets dates, policies and content for comprehensive examinations
 - Evaluates Graduate Associate performance for reappointment
 - Acts on petitions
 - Acts as a grievance board for graduate students in Dance
 - Revises the Graduate Student Handbook
5. Organizes and conducts Graduate Auditions and Interviews for the MFA and PhD programs:
 - Organizes auditions for major areas of concentration
 - Evaluates Graduate Associate applicants by audition and/or interview
 - Makes final selection of graduate candidates
 - Recommends Graduate Associates to Chair

For more information see the current *Graduate School Handbook*.

The committee meets regularly. All minutes are distributed to Graduate Faculty. Graduate students are encouraged to attend meetings with the Graduate Student Representative (GSR). The GSR conveys student concerns to the Graduate Studies Committee, and relays important information from the committee.

Graduate Student Committee Representation:

Graduate students have representation on selected standing and ad hoc committees of the department. If you are interested in being a committee representative, see the Graduate Student Representative.

The Council of Graduate Students

The Council of Graduate Students (CGS) is the official representative body of all the graduate students at OSU. CGS is a forum for all graduate students to present, discuss and act upon issues related to all aspects of our University community. CGS monitors all University proposals that affect the welfare of graduate students and promotes communication between all graduate departments and individuals.

For example: The Campus Events Committee of CGS organizes social events for graduates such as the Welcome Picnic in the autumn and the Spring Picnic. The Legislative Affairs Committee has been dealing with keeping graduates informed about financial cutbacks and making sure our opinion is heard when votes come up on budget restructuring.

CGS and the Dance Department

The Department of Dance has one graduate representative member on CGS. This graduate student provides a vital link between the graduates of the dance department and other graduate students and administrators throughout the University. He/she is available for you to raise issues of concern and is then responsible for taking the appropriate action in CGS. Further, the Department of Dance delegate in turn informs his/her fellow graduates of the Council's decisions and votes. The delegate will also gather feedback from the department graduates and/or seek an understanding of the department's stance on issues brought before the Council.

The delegate from each department is elected by all the department graduate students and approved by both the Graduate Studies and the Department Chairs. Officers and delegates of CGS are elected each spring quarter and serve for a year term. The president of CGS is a 20-hour GA position and is the official spokes-person for all graduate students on many University committees and governing bodies. Further information on the election method, duties of a CGS representative or other ways to be involved in the university community can be obtained from your current Department of Dance Delegate or the CGS office (<http://cgs.osu.edu>).

The CGS representative for the Department of Dance will introduce his/her self at the department's autumn orientation. Get to know this person for they will be your voice to the University.

Other ways to be involved in OSU Governance

First, run for CGS representative. Once on CGS, you will be asked to serve on at least two committees. These committees will put you into contact with a number of other graduates from across the Colleges. As a CGS representative, you have the option of chairing a committee and serving on the Executive Board of CGS. In this position you will have direct contact on a continuous basis with the Provost, Vice-Provost and President of the University.

If you are not the CGS representative this year, you are invited to serve on a CGS committee. These committees deal with virtually every topic from health insurance, traffic and parking, campus events and the research forum. You can also serve as the Arts Representative to the University Senate and the Graduate Council.

More Questions? Contact your CGS delegate or call the CGS office at 292-4380.

Advising Procedures

Communication between students and faculty in the Department of Dance is an important aspect of the learning process. During Graduate Orientation, you meet with your academic advisor to discuss your goals and plan an individualized program for the first year of graduate study.

Meet with your academic advisor at least once a quarter to discuss and evaluate your program, class work and reconfirm the next quarter's courses. In addition to these advising meetings, you are encouraged to meet with your course instructors to evaluate work and discuss progress. Each faculty member has office hours set aside for this purpose. If the hours conflict with your class schedule, ask that another time be arranged.

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

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

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

Office of International Affairs

The Office of International Affairs provides programs, services, and information for the University's 3,800 foreign students and 1,500 foreign scholars (faculty and researchers) who represent 100 different countries. Staff members help students and scholars with their adjustment to life and study at Ohio State and with questions or concerns dealing with personal, social, cultural, financial, or immigration matters. An advisor is available in the office from 1:00 p.m.-4:00 p.m., Monday through Thursday. International students and scholars should not hesitate to come to the office (with or without an appointment) or call to receive help with any question or problem.

The office also organizes and coordinates programs for foreign students and scholars to interact with U.S. students, families in the community, area business people, and with children in elementary and secondary schools. Foreign students and scholars are encouraged to become actively involved in the University community and the community at large for their benefit and for the benefit of the Ohio State community.

For more information about the office, visit 100 Oxley Hall, telephone 292-6101, email uia@osu.edu or visit their website at <http://www.uia.ohio-state.edu>.

Career Placement Services

Several university placement services will assist you. Internet sites can be helpful in this process; check both on- and-off campus sites.

Department of Dance – The Job Board is on the [department website](#) (resources>professional).

The Dance Department maintains a list of announcements of job vacancies/opportunities in the field of dance.

Arts and Sciences Office of Career Services – 48 Townshend Hall, 1885 Neil Avenue, 292-7055, asccareer@osu.edu, <http://asccareerservices.osu.edu>.

Students may open reference-letter files in which they may keep unofficial copies of transcripts, curriculum vitae, and course listing which will be sent to prospective employers or post-graduate institutions upon request. This office also offers career skill workshops to prepare students for job hunting. Listings of summer jobs, internships, Cooperative Education Work Program openings, career descriptions, and other reference materials are available in the Arts and Sciences Office of Career Services.

COURSE REGISTRATION INFORMATION

Course load

The usual schedule of courses for a regular full-time graduate student should approximate fifteen (15) credit hours of graduate courses. Ten (10) credit hours is the minimum for full-time status without a GA appointment.

For GAs the recommended course load is twelve (12) credit hours. The minimum course load is nine (9) credit hours except during Summer Quarter when it is seven (7). For fellows, the minimum course load is fifteen (15) credit hours, including summer.

Enrollment for more than twenty (20) hours requires special permission by the student's advisor. Student's wishing to take more than 20 credits must schedule a meeting with their advisor, and request a letter of support that is then given to the graduate school for consideration.

Students must be enrolled for a minimum of 3 credit hours during the quarter of graduation.

Course Credit

Courses numbered 800-999 carry graduate credit only and are restricted to graduate students.

Designated courses numbered 600-799 are available for graduate credit in the home department; however, graduate students may be required to complete additional work to that required of undergraduates in these courses.

Courses numbered 500-599 outside of the home department are normally available for graduate credit. (Check Online Course Bulletin)

Dance courses numbered below 599 do not count for graduate credit and therefore do not count towards the total number of hours required for graduation.

Students wishing to use an undergraduate-level course to satisfy graduation requirements must petition the Graduate Studies Committee. Sometimes graduate-level numbers are available for undergraduate-level courses; students should check with the department.

Scheduling Procedures for the Second and Subsequent Quarters

Meet with your advisor to discuss and approve your schedule. You will register for classes online during your assigned "window" time. Information for on-line registration will be sent by e-mail. The quarterly *Master Schedule of Classes* is available online in your [SIS Student Center](#), which you can access at <http://buckeyelink.osu.edu/>. Check your OSU e-mail regularly for Department of Dance and Graduate School information.

Fees must be paid prior to the beginning of the ensuing quarter or penalties are assessed. Unpaid fees can result in a hold on your account and may prevent you from registering for future quarters. If you experience a problem with fees or your account, contact the Student Consolidated Services Center (SCSC) 100 Student Academic Services Building Room 100, 281 West Lane Avenue, 614-292-0300, <http://scsc.osu.edu>.

Even if you expect your schedule to change, register when your window is open to insure you have access to online services when classes begin.

Schedule Changes

1. The first Friday of the Quarter is the deadline for adding classes online as long as the class is still open. No signatures are needed.
2. The second Friday of the Quarter is the deadline for adding classes with a Course Enrollment Permission Form. The instructor and department chair signatures are required. A separate form is required for each class instructor signature.
3. Adding classes after the second Friday is almost never allowed. Departmental funding is based on the enrollment numbers as of the Census Date (which typically happens 14 days after the start of classes).

4. See your advisor for approval of all schedule changes. Download the [Course Enrollment Permission Form](#) from the University Registrar's website (www.ureg.ohio-state.edu), or pick one up from the dance reception office. Turn the forms in to Registration Services in the Graduate School (247 University Hall, 2nd floor).

Deadlines

- Graduates are responsible for knowing and meeting all Department of Dance and Graduate School deadlines including schedule changes, application to graduate and the final Oral defense.
- Graduate School deadlines are listed on the Graduate School homepage at the following Internet address: <http://www.gradsch.ohio-state.edu>.
- It is important that you keep the Graduate School informed of address changes, even if they are only short term. Call 292-6031.

Transfer Credits From Another Institution

Graduate credit earned at another institution may be transferred to the MFA. or the PhD degree program if approved by the Graduate Studies Committee. It should be noted that a minimum of 36 quarter credit hours towards either degree must be earned while in residence at The Ohio State University and that all departmental requirements for the degree must be met. In keeping with university rules as published in the 2007-2008 Graduate School Handbook, the following three conditions must be satisfied to transfer graduate credit:

- The graduate credit was earned as a graduate student at an accredited university
- The student earned at least a grade of "B" (3.0) in graded course work, or Satisfactory for ungraded course work for which credit is earned
- The Graduate Studies Committee approves the transfer

Credit should be transferred at the time the student is admitted, but no later than the end of the second quarter of enrollment in the Graduate School. Transfer credits count in the student's total earned hours, but do not count in the student's graduate cumulative point-hour ratio. The credit hours and the mark "K" appear on the student's official permanent record. For any transfer credit to count toward a Master's degree, the courses transferred must have been taken within a time frame approved by the Graduate Studies Committee. On receipt and evaluation of a transcript listing courses completed, the Graduate Studies Committee chairperson initiates the request for transfer of graduate credit. After consultation with their advisor, students should fill out a "[Request for Transfer of Graduate Credit](#)" form (available from the [Graduate School](#)) and submit it to the Graduate Studies Committee Chair for approval by the Graduate Studies Committee and signature. The form is then submitted to the Graduate School with a copy of the student's transcript. This transfer of credit is subject to review by the Graduate School.

For students who previously received an MA from the OSU Dance Department who wish to work towards an MFA degree, the GSC can accept up to a maximum of 45 credit hours.

Registration for Performance, Choreography, and Directing From Score Projects

A general rule for receiving credit is that you earn 1 credit for 3 hours of work per week (30 hours a quarter), and 2 credits for 6 hours of work per week (60 hours a quarter).

Performance

Graduate students performing in a **new student work** projected for a student concert should register each quarter the work is in rehearsal or performance for 1 or 2 credits of Dance 690.04 under the call number of the student choreographer's project advisor.

Graduate students performing in a **directing from score project by students in the Directing from Score** class should register for Dance 651.01 each quarter the work is in rehearsal or performance for 1 or 2 credits under the call number of the student director's teacher.

Graduate students performing in a **faculty work, work directed from score, or reconstruction**, should register for Dance 690.06, entitled "Workshops" (or 651.01 for Directing from Score) for 1 or 2 credits every quarter that the work is in rehearsal or performance under the call number of that faculty member.

Graduate students rehearsing and performing in **advised works choreographed for any other purpose** should register for Dance 690.04. Those performing in a **directing from score project** should register for Dance 651.01 for 1 or 2 credits each quarter the work is in rehearsal or performance under the call number of the director's project advisor.

Students in **repertory class** (which may extend over one or two quarters) register for Dance 651.01/651.02 for 1-3 credits per quarter.

Participation in New and Existing Repertory for the Resident and Visiting Artists concert, Drums Downtown, and Dance Downtown is by audition. Students cast in these works enroll in the appropriate course for 2 or 3 credits as indicated on the schedule. These courses usually extend over one to three quarters.

No credit is given for repeated performances of work in subsequent quarters unless the choreographer wishes to rework the piece under a Dance 693 or Dance 893, "Independent Study."

Academic Credit for Paid Professional Experience

Academic credit may be received for paid professional experience under the following guidelines:

1. A substantial critical or evaluative component must be attached to the experience thereby ensuring that the experience contributes to the student's artistic, personal, or academic growth.
2. The total number of credits accumulated in this manner may not exceed one-third of those required in a given area of the student's program.
3. The graduate student must register for independent study (Dance 893.03) with the approval and supervision of a faculty advisor.
4. The Graduate Studies Committee must approve the granting of credit at the time of registration for the quarter in which the project is occurring.

Choreography

Graduate students and their advisors should be aware of the following distinctions among the independent choreography options:

Dance 802, Choreographic Project, is intended for product-oriented choreography. The work is usually presented and receives a letter grade.

Dance 893.01, Individual Studies in Dance: Choreography, is intended for process-oriented choreography, which may or may not be presented. It is graded S/U.

For both Dance 802 and Dance 893.01, sign up under your project advisor's call number for the agreed upon number of credits. For 3 or more credits, a writing component may be required. Your performers sign up for Dance 299.04 (if freshmen or sophomores) and Dance 690.04 (if juniors, seniors or graduates) for 1 or 2 credits under your advisor's call number. (Provide your advisor with a list of your dancers. He/she will see that their names are on the quarterly grade sheet.)

Independent Projects

A student may do an independent project in any of the areas in the department or elsewhere in the University. The procedure in this department is as follows:

- Contact the faculty member you would like to have advise your project and describe your plan
- Fill out the [Independent Study Project Form](#) and a [Studio Request Form](#) (both are on [department website](#))
- Have both your project advisor and your academic advisor sign it
- Leave a copy of the Project Form and Studio Request Form in the Space Coordinator's mailbox

Petitions

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

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

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

Grades

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

See your Academic Advisor to:

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

See the Graduate Program Coordinator to:

- Register *prior to the beginning of the quarter* for any Dance courses not accepted online. You may do this by sending an email to the Graduate Program Coordinator including quarter you wish to enroll, course number, class number, instructor name (with confirmation of any permissions needed), and credits.
- To receive and submit MFA first comprehensive examinations
- To receive information about Graduate School policies and requirements
- To turn in copies of all forms and requests sent to the Graduate School

Go to the Graduate School office to:

- Register for any University courses or Dance courses (after the beginning of the quarter) not accepted online
- Officially add and drop any courses (see the online *Quarterly Master Schedule of Classes* for deadline and important dates: <http://www.ureg.ohio-state.edu/courses/>)
- Petition to change, waive, or substitute college or University requirements
- File "Application to Graduate" (By the second Friday in your graduating quarter)
- Submit dissertations, or notice of passing candidacy exams

Go to the Registrar to:

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

UNIVERSITY RESEARCH RESOURCES

OSU Music & Dance Library

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

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

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

Video Policy

USE AND AVAILABILITY OF VISUAL MEDIA IN THE MUSIC AND DANCE LIBRARY

The Dance Department visual media collection is housed in the Music and Dance Library in Sullivant Hall. Students are encouraged to study a wide range of these works on tape and DVD in order to increase their familiarity with traditional as well as newer, more contemporary choreography.

To access work by a particular choreographer, go onto OSCAR and do a search by author (ex. Morris, Mark will pull up a number of written materials about Mark Morris, as well as video recordings and DVDs of his work). Visual media may be checked out by all students and faculty at the A/V Center behind the Circulation Desk in the Music and Dance Library. Videotapes and DVDs circulate for five days, and they must be returned directly to the A/V Center.

At times, faculty members will pull some videos from general circulation in order to place them on reserve for class use. Students may view these Reserve tapes for 2 hours in the library by leaving their BuckIDs with the A/V Center attendant.

The Music and Dance Library houses a number of VHS and DVD players for individual viewing, and there is a group video viewing room which may be reserved for class viewings. Reservations for the video viewing room must be made several days in advance by contacting the Circulation Desk in the Music and Dance Library. For further information contact Professor Karen Eliot.

Public Computing Sites

Laboratories equipped with IBM and/or Macintosh microcomputers and the most popular software are available to students on a first-come, first-served basis or through reservations in numerous locations. Hours vary to fit any schedule. Most labs have network capabilities and laser printers. For detailed information, consult the current Master Schedule of Classes or call Public Computing Site Information at 292-8400.

HEALTH AND WELLNESS

The faculty and staff are concerned about the physical and psychological health of all the students in the department. We strive to create an atmosphere of support and communication around issues of wellness. We work closely with students to address health habits that may affect their performance in the program.

During orientation before Autumn Quarter, information is given to all students about wellness services across campus. This includes workshops, classes, and counseling services available through the Younkin Success Center, OSU Counseling and Consultation, Academic Learning Lab, Recreational Sports and other campus programs.

Should the faculty become concerned about an individual student, they will request that the student meet with a faculty member to discuss appropriate strategies, which may include a referral to medical and/or counseling services.

Nutrition

It is important to eat regularly and well, including breakfast. The lack of sufficient or proper food, especially when doing a lot of physical activity, will result in fatigue, poor muscle tone, and dizziness. It is unwise to skip meals for any reason. If you have questions about diet and nutrition, or concerns about a healthy attitude towards food, you can contact one of the faculty members at 2-7977. Nutrition services are also available and free to current OSU students at the [Student Wellness Center](#) (call 292-4527). If you are suffering from an eating disorder, you should be in touch with faculty or call 292-4527 and make an appointment with a counselor at the [Student Wellness Center](#). More information is available online at <http://swc.osu.edu>.

Mental Health Services

Professional [counseling and psychotherapy services](#) are offered at the [Younkin Success Center](#). Hours are 8:00 to 8:00 Monday through Thursday, and 8:00 to 5:00 on Friday. To make an appointment, stop in (4th floor of [Younkin Success Center](#) / 1640 Neil Avenue) or call 292-5766. Services are free to OSU students. For more information visit <http://younkinsuccess.osu.edu/> or <http://www.ccs.osu.edu/>.

Care and Prevention of Injuries

Dancers, like athletes, subject their bodies to unusual physical stress. It is most important, therefore, to cultivate proper, sensible habits regarding class work, eating, and even your daily routine. Your body must be respected and cared for if it is to respond to your demands.

The following suggestions have been compiled to help you care for yourself.

On site services at the [Dance Wellness Clinic](#) (Sullivant Hall, room 105A) are provided for the convenience of students, faculty and staff. These services include athletic training, physical therapy, and sports chiropractic. For more information, visit <http://dance.osu.edu/dancewellness/>.

More extensive services are available at the [OSU Sports Medicine/Performing Arts Medicine](#) clinic at 21 E. State St, Suite 300 614-366-3600, and at the OSU Sports Medicine Center at 2050 Kenny Rd. Suite 3100, 614-293-3600. Be sure to inquire about insurance coverage when making an appointment.

Also, all dance majors are eligible for treatment by doctors trained in Sports Medicine at the [Wilce Student Health Center PT/Sports Medicine Department](#), 1875 Milligan Road, Third Floor 614-292-0130.

Accidents

If there is an emergency requiring a Physician's care, there are 3 ways you can respond:

1. **Dial 911.** The operator at this number will ask about the emergency and call for whatever is necessary--- Police, Ambulance, or Emergency Squad
2. **Go to the Emergency Room of University Hospital**
3. **Go to the [Student Health Services](#)** (Hours 8 AM-4:30 PM). Proceed to the Trauma Urgent Care Floor for Physical Injuries (292-2112). If necessary, they will refer you to J.L. Camera Center to see an Orthopedist or Physical Therapist. In order to find out about [Student Health Insurance](#) coverage call 292-3414.

For accidents and illnesses that occur in classes or rehearsals, and do not require emergency care, first-aid kits with band-aids, peroxide, rubber gloves, paper towels, disinfectant spray, and athletic tape are available in all studios. Ice is available in Sullivant in the small freezer located outside of studio 2 and in the student lounge.

If an accident occurs in a dance class or rehearsal the instructor or student in charge must fill out a copy of an accident report. These are available in the dance office and are filed in the student's folder when completed.

If an injury or illness prevents you from attending class, it is your responsibility to let your instructors know the nature of your condition.

Disability Statement

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall) at 292-3307 TDD, or visit <http://www.ods.ohio-state.edu>.

GRADUATE CREDIT COURSES

PROGRAM	COURSE NUMBER	CREDITS	QUARTERS
Orientation			
Seminar in Dance: Dance Technology	Dance 801.91	3	AU
Seminar in Dance: Teaching	Dance 801.61	3	SP
Seminar in Dance: Current Issues in Dance	Dance 801.31	2	SP
Seminar in Dance: Resources	Dance 801.51	2	AU
Seminar in Dance: Grant Writing	Dance 801.81	1	WI
Seminar in Dance: Production	Dance 893.04	1	AU, WI, SP
Seminar in Dance: Prof. Development	Dance 893.05	2	WI
Research Methods	Dance 880	5	WI
Technique			
Modern (3 days)	Dance 611.04 - 711.04	2	AU
Ballet (2 days)	Dance 611.05 - 711.05	2	AU
Modern (3 days)	Dance 611.06 - 711.06	2	WI
Ballet (2 days)	Dance 611.07 - 711.07	2	WI
Modern (3 days)	Dance 611.08 - 711.08	2	SP
Ballet (2 days)	Dance 611.09 - 711.09	2	SP
Optional Ballet (3 days)	Dance 601.02	2	AU, WI, SP
Optional Modern (2 days)	Dance 601.01	2	AU, WI, SP
Ind. Studies in Dance: Other	Dance 893.05	1-5	AU, WI, SP
Supplementary Techniques			
Tap II	Dance 601.04	2	AU, WI, SP
Jazz III/IV	Dance 601.06	2	AU, WI, SP
Improvisation (Supplemental Stds: Other)	Dance 601.08	2	WI
American Social Dance (Supp Stds: Other)	Dance 601.08	2	See Schedule
West African (Supplemental Stds: Other)	Dance 601.08	2	See Schedule
Pilates Mat	Dance 671.20 +	2	AU, WI, SP
Pilates Reformer	Dance 671.21	2	AU, WI, SP
Yoga	Dance 671.31	2	AU, WI, SP
Capoeira (Supplemental Stds: Other)	Dance 601.08	2	See Schedule
Kinesiology	Dance 671.10	3	WI
Composition and Choreography			
Issues in Videodance	Dance 610	3	SP
Media in Performance	Dance 660.21	3	SP
Dance Theater Choreo & Performance	Dance 748*	3	AU
Group Composition/Group Forms	Dance 749*	3	AU
Choreography Workshop (15-weeks)	Dance 750	2, 2	AU, WI, SP
Choreographic Projects	Dance 802	1-5	AU, W, SP
Dynamics and Phrase Development	Dance 845*	3	WI
Music and Choreography	Dance 846*	4	SP
Creative Process and Choreography	Dance 847*	3	SP
Ind. Studies in Dance: Choreography	Dance 893.01	1-5	AU, WI, SP
Master's Project: Choreography	Dance 970.01	1-18	AU, WI, SP
Performance			
Repertory: Existing Work	Dance 651.01	3	AU, WI, SP
Repertory: New Work	Dance 651.02	3	AU, WI, SP
Dance Performance: Student Choreo	Dance 690.04	2	AU, WI, SP
Dance Performance: Faculty/Guest Choreo	Dance 690.06	2	AU, WI, SP
Seminar in Dance: Perf. Techniques	Dance 801.71+	2	see schedule
Ind. Studies in Dance: Other	Dance 893.05	1-5	AU, WI, SP
Master's Project: Performance	Dance 970.01	1-18	AU, WI, SP

PROGRAM	COURSE NUMBER	CREDITS	QUARTERS
Production			
Lighting for Dance	Dance 633	5	WI, SP
Ind. Studies in Dance: Production	Dance 893.04	1-5	AU, WI, SP
Masters Project: Production	Dance 970.04	1-18	AU, WI, SP
Dance & Technology			
Issues in Videodance	Dance 610	3	SP
Video Documentation of Dance	Dance 661	3	WI
Digital Video Editing	Dance 660.11	3	SP
Advanced Digital Video Editing	Dance 660.12	3	AU
Intro to Dance Related Technologies	Arts Col. 694	3	AU, WI, SP
New Ground	Dance 760	5-10	see schedule
Ind. Studies in Dance: Other	Dance 893.05	1-5	AU, WI, SP
Master's Project: Other	Dance 970.05	1-18	AU, WI, SP
Dance Description/Notation			
Dance Dynamics	Dance 605*	3	WI
Laban Movement Analysis	Dance 707*	5	WI
Labanotation I	Dance 820	4	WI
Labanotation II	Dance 821	4	SP
Labanotation III	Dance 822	4	SP
Labanotation IV	Dance 823	4	AU, WI
Directing from Score	Dance 824	4	SP
Ind. Studies in Dance: Notation	Dance 893.02	1-5	AU, WI, SP
HTL Analysis of Movement	Dance 894*	5	AU
Master's Project: Reconstruction (Directing)	Dance 970.02	1-18	AU, WI, SP
History/Theory/Literature			
Modern & Ballet from 20 th Cen. to Pres.	Dance 659	5	WI
Aesthetics and Criticism	Dance 753*	3	AU
Bodies on the Line	Dance 894*	5	see schedule
Dance in Times of Turbulence	Dance 757*	5	AU
Postmodernism in Dance	Dance 759*	5	SP
The Black Continuum in Amer. Dance	Dance 801.30*	2	AU
Theories of the Body	Dance 860.01	5	see schedule
Theories and Methods	Dance 894*	5	see schedule
Ind. Studies in Dance: Research	Dance 893.03	1-5	AU, WI, SP
Master's Project: Reconstruction	Dance 970.02	1-18	AU, WI, SP
Master's Project: Other	Dance 970.05	1-18	AU, WI, SP
Education			
Media & Sound Design for Dance	Dance 615	3	SP
Children's Dance I	Dance 687.01	5	AU
Materials & Methods of Teach. Mod. Dance	Dance 688	3	WI
Directed Teaching	Dance 689	1-5	AU, WI, SP
Ind. Studies in Dance: Research	Dance 893.03	1-5	AU, WI, SP
Ind. Studies in Dance: Other	Dance 893.05	1-5	AU, WI, SP
Master's Project: Field Research	Dance 970.03	1-18	AU, WI, SP

+Course not offered every year

*Course offered every other year

CAMPUS SAFETY INFORMATION

For EMERGENCY: **9-1-1**
Police-Fire-Medical (but only for emergency, please).

For NON-EMERGENCY POLICE: **292-2121**

For NON-EMERGENCY FIRE: **292-2345**

Emergency telephones, located around campus and identified by a blue light, should also be used for emergency assistance or for other service requiring immediate help or attention. You will be directly connected with University Police.

Crime prevention is the responsibility of us all. Please secure property, close and lock doors when offices are not occupied and do not leave personal items unattended, like a purse under your desk or a back pack outside a locker or in a corridor. Theft is a problem that impacts the entire University community.

The Ohio State University Police
<http://www.ps.ohio-state.edu>
Email: Police@osu.edu

Student Safety Escort Service:

The Student Safety/Escort service provides safe transportation during the evening and early morning hours for students, faculty, and staff in the campus area. Trained uniformed student employees will walk or drive you to and from your destinations within the service area. The escorts carry two-way radios providing direct communication with University Police.

Phone Number: 614-292-3322

Spring/Summer/Fall Quarters: 7:30 PM to 2:40 AM

Winter Quarter: 6:30 PM to 2:40 AM



**The Ohio State University
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