

The Ohio State University **Department of Dance**



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

**Bachelor of Fine Arts**

**The Ohio State University**  
**Department of Dance**  
**Undergraduate Handbook 2010-2011**

Welcome to the Department of Dance at The Ohio State University. This handbook is designed to provide you with much of the information you will need as you begin your studies here. It contains facts about the classes you will take, scholarships available, emergency contacts and many other resources. You will continue to use this book as a reference throughout your career at OSU in conjunction with your Department of Dance and College of Arts and Sciences Advisors. In your first few weeks on campus take some time to read through it and always feel free to speak with Professor Susan Hadley, Chair of Undergraduate Studies, or Odei Irizarry, Undergraduate Program Coordinator, if you have additional questions.

The Ohio State University  
Department of Dance  
022 Sullivant Hall  
1813 N. High Street  
Columbus, OH 43210

Office Phone: 614-292-7977  
Fax: 614-292-0939

Website: [www.dance.osu.edu](http://www.dance.osu.edu)

## TABLE OF CONTENTS

<b>BFA PROGRAM YEARLY CALENDAR</b>	<b>2</b>
<b>SEMESTER CONVERSION</b>	<b>3</b>
<b>BACHELOR OF FINE ARTS IN DANCE</b>	<b>4</b>
The Curriculum	4
<b>SUGGESTED PLAN FOR FRESHMEN</b>	<b>5</b>
<b>SUGGESTED PLAN FOR SOPHOMORES</b>	<b>6</b>
<b>SUGGESTED PLAN FOR JUNIORS</b>	<b>7</b>
<b>SUGGESTED PLAN FOR SENIORS</b>	<b>8</b>
<b>BFA DANCE CHECKLIST</b>	<b>9</b>
<b>GUIDELINES FOR CONTRACT</b>	<b>10</b>
<b>CONTRACT CURRICULUM</b>	<b>11</b>
<b>SENIOR PROJECT PROPOSAL</b>	<b>12</b>
<b>SENIOR PROJECT WRITING GUIDELINES</b>	<b>12</b>
<b>SENIOR PROJECT PROCEDURES</b>	<b>13</b>
<b>DANCER CONTRACT</b>	<b>14</b>
<b>DESCRIPTION OF CURRICULAR AREAS</b>	<b>15</b>
Movement Practice	15
Somatic Practices	15
Composition/Choreography	15
Dance Description, Analysis, and Notation	15
Performance	16
History	16
Production and Lighting Design	16
Dance Education	16
Technology	16
<b>THINGS THAT ALL OSU DANCE STUDENTS NEED TO KNOW</b>	<b>17</b>
The Dance Department Website	17
The University Registrar's Website	19
Evaluation, Grades, and Absence Policies	19
Advising	20
Academic Standing Policy	20
<b>TRANSFER STUDENT ADVISING INFORMATION</b>	<b>21</b>
<b>BFA HONORS PROGRAM</b>	<b>22</b>
<b>DEPARTMENT SCHOLARSHIP FUNDS</b>	<b>23</b>
<b>APPLICATION PROCEDURES</b>	<b>23</b>
<b>UNDERGRADUATE RESEARCH SCHOLARSHIPS</b>	<b>24</b>
<b>HEALTH AND WELLNESS</b>	<b>24</b>
Care and Prevention of Injuries	24
Accidents	25
Nutrition	25
Mental Health Services	25
Disability Statement	25
<b>GENERAL INFORMATION</b>	<b>26</b>
Bulletin Boards	26
Documentation	26
Dance Equipment and Supplies	26
The Writing Center	27
Use and Availability of Video Media in the Music & Dance Library	27
<b>RECOMMENDED READING LIST</b>	<b>28</b>
<b>STUDIO RESERVATION POLICY</b>	<b>29</b>
Rehearsal Space Terms	29
Reserving Other Spaces	29
<b>CAMPUS SAFETY INFORMATION</b>	<b>30</b>

## BFA PROGRAM YEARLY CALENDAR

Sophomore Autumn Quarter	<ul style="list-style-type: none"> <li>• Sophomore Advising Colloquium: Focus on dreams and goals for the year ahead, the coming years, senior projects and careers in dance. Discuss managing college workload and dual and double-major survival skills.</li> <li>• Note: Study Abroad application and notice of intent deadlines in Autumn Qtr.</li> </ul>
Sophomore Winter Quarter	<ul style="list-style-type: none"> <li>• Sophomore Advising Colloquium: Focus on study abroad, field experience, and the contract curriculum/student-driven curricular design.</li> </ul>
Sophomore Spring Quarter	<ul style="list-style-type: none"> <li>• Sophomore Advising Colloquium: Focus on contract and rationale preparation, revised drafts due each meeting.</li> <li>• Note: Undergraduate research opportunities and funding sources.</li> </ul>
Junior Autumn Quarter	<ul style="list-style-type: none"> <li>• Junior Advising Colloquium (enroll in 1 credit of Dance 400): Focus on revising and finalizing individual contract curricula. Discuss field experience and research in dance.</li> <li>• Due: Undergraduate Research Scholarships (deadline: November)</li> <li>• Due: Finalized Contracts and Rationales (submit to Degree Audit Report [DARS])</li> </ul>
Junior Winter Quarter	<ul style="list-style-type: none"> <li>• Junior Advising Colloquium: Focus on Senior Project ideas, research in dance, and draft project proposals.</li> <li>• Students planning to apply for Undergraduate Research Scholarships must indicate interest with draft proposal in Winter Quarter.</li> </ul>
Junior Spring Quarter	<ul style="list-style-type: none"> <li>• Junior Advising Colloquium: Focus on Senior Project ideas, proposal drafts, research ideas and funding, summer opportunities.</li> <li>• Juniors approach full faculty about advising Senior Projects for Undergraduate Research Scholarships (URS) at the beginning of Spring Quarter</li> <li>• Due: Undergraduate Research Scholarships (URS) (Deadline: April)</li> <li>• Due: Draft Senior Project proposals</li> </ul>
Senior Autumn Quarter	<ul style="list-style-type: none"> <li>• Senior Advising Colloquium (enroll in 1 credit of Dance 600): Focus on Senior Project proposal revision and completion.</li> <li>• Seniors who did not determine advisors during the previous Spring Quarter will approach full faculty about advising projects at the beginning of Autumn Qtr.</li> <li>• Undergraduates must file for graduation 3 quarters prior to projected commencement date.</li> <li>• Due: Undergraduate Research Scholarships (URS) (Deadline: November)</li> </ul>
Senior Winter Quarter	<ul style="list-style-type: none"> <li>• Senior Advising Colloquium: Focus on Senior Projects production meetings, DARS checkup to ensure requirements met for graduation.</li> </ul>
Senior Spring Quarter	<ul style="list-style-type: none"> <li>• Senior Advising Colloquium: Focus on finishing Senior Projects, sharing work at the Denman and other symposia, life after graduation.</li> <li>• Senior/Distinction Project Papers: due within two weeks after project completion and no later than Week 10. Topic determined with advisors.</li> <li>• Distinction Project Oral Examination: 1 hour meeting with project committee to be scheduled as soon after project completion as possible (may be scheduled up until the Week 10 of the quarter).</li> <li>• Revisions to Senior Project Papers due by Wednesday of Finals week.</li> <li>• Grades due for graduating seniors by Friday of Finals week.</li> </ul>

# OSUdance

---

## SEMESTER CONVERSION

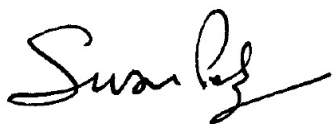
Dear Department of Dance student,

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



Department of Dance  
022 Sullivant Hall  
1813 N. High Street  
Columbus, OH 43210

phone: (614) 292 7977  
fax: (614) 292 0939

[www.dance.osu.edu](http://www.dance.osu.edu)  
[dance@osu.edu](mailto:dance@osu.edu)

## **BACHELOR OF FINE ARTS IN DANCE**

At the successful completion of all dance department and university requirements, you will receive a Bachelor of Fine Arts (BFA) degree in dance from The Ohio State University.

The BFA in Dance provides a comprehensive education across the field of contemporary dance with a core focus on the dancing experience. We offer a solid foundation in contemporary and ballet movement practices, performance, choreography, dance description and notation, dance education, history, production and technology. You will also have the opportunity to delve into an area of your own interest through your Senior Project. To round out your educational experience, you are also required to do course work in the Humanities, Social, Behavioral and Natural Sciences, Mathematics and the other Arts. The Department of Dance and university offer a wide range of elective classes that you can take advantage of as well.

Our curriculum is designed to be demanding. It challenges your physical, creative and analytical abilities. We value the education of the whole person and aim to be responsive to your individual needs. You are a partner in your own education providing focus, energy, skill, and creativity. With your active participation, we help you become the dance artist you want to be. At the end of your time with you will have developed the abilities, perspective and imagination to be visionaries, advocates and leaders in the ever-changing field of dance.

### **The Curriculum**

The BFA consists of two distinct phases of study: Foundation Curriculum (typically completed in the freshman and sophomore years), and Contract Curriculum (done primarily in the junior and senior years).

You are required to complete a minimum of 191 credit hours to graduate. The credit hour breakdown of requirements follows:

- 60 credit hours of University General Education Course (GEC) requirements
- 48 credit hours of movement practice
- 51 credit hours of Foundation Curriculum
- 30 credit hours of Contract Curriculum
- 2 credit hours of Advising Colloquia

### **Foundation Curriculum – (Freshmen & Sophomore Years)**

These are the courses that all students must take, forming the basis for a further, in-depth course of study. This highly structured aspect of your experience aims to honor the founding concept of the OSU Department of Dance of a broad-based education. We believe that knowing/learning in all of our different curricular areas supports and deepens understanding in the others. The pedagogical intent of this phase of study is to expose you to the full range of curricula offered in the Department to enable you to make a well-considered choice of areas to focus on in the junior and senior years.

### **Contract Curriculum – (Junior & Senior Years)**

This phase of your education provides greater rigor and in-depth exploration of one or more curricular areas such as history, performance, choreography, technology, notation, production or education. It consists of a 30 credit-hour cluster of courses (including your Field Experience and Senior Project requirements) proposed by you with close faculty advisement. It includes advanced course work centering on the integration and application of your developing expertise. This individualized, focused plan of study provides you with the opportunity to learn what it means to develop and pursue a creative and intellectual identity. You complete a written contract that delineates your course cluster, and your advisors and the Undergraduate Studies Committee within the Department of Dance approve it. This contract is submitted to the College of the Arts and Sciences Advising as your individual curricular checklist for graduation.

## SUGGESTED PLAN FOR FRESHMEN

Movement Practice – Through daily classes you develop your physical and artistic capabilities. You are required to take three contemporary and two ballet classes each week. However, students are encouraged to take additional movement classes.

Composition – *Dance 211.03: Introduction to Dance Composition*, Spring Quarter, introduces you to ways of exploring your creative and expressive potential.

Performance – Throughout the first year, students are encouraged to audition for and perform in both student and faculty pieces.

History of Dance – *Dance 290.01: Dance Forms of the African Diaspora*, Autumn Quarter, is a lecture/studio course examining dance forms originating in Africa and moving throughout the Americas.

Production – *Dance 298: Production* introduces students to the various elements that go into staging a dance concert.

Dance & Technology – *Dance 260: Freshmen Technology* gives you opportunity to explore the developing field of dance and technology.

Music Skills – *Dance 211.01: Music Skills* is a survey of essential music skills for dancing, choreographing and communicating with musicians.

Improvisation – *Dance 211.04: Improvisation* helps students develop the ability to make choices in the moment based on instinct and design, freedom of thought and movement.

### First Year

	Movement Practice		Composition	Performance	History	Prod/Tech	Other
<b>Au</b>	311.04 Contemporary	311.05 Ballet			290.01 African Diaspora	<i>298 Production</i>	100 Survey 211.01 Music Skills
<b>Wi</b>	311.06 Contemporary	311.07 Ballet		<i>299</i>		<i>298 Production</i> 260 Intro to Dance & Tech	211.04 Improvisation
<b>Sp</b>	311.08 Contemporary	311.09 Ballet	211.03 Intro. to Composition	<i>299</i>		<i>298 Production</i>	<i>671</i> <i>Somatics</i>

\* *Italics indicate courses with multiple timing options*

In addition, all first year undergraduate students are required by the University to take a survey course, introducing them to the resources available on campus. Dance 100 is the survey course for dance majors, and is an introduction to both the University and the dance program.

## SUGGESTED PLAN FOR SOPHOMORES

Movement Practice – You take three contemporary classes and two ballet classes each week, with the option of electing two additional contemporary and/or three additional ballet classes.

Composition – You continue to explore the creative process in *Dance 645: Issues in Dance Composition 1*.

Analysis/Notation – You begin the notation sequence Autumn Quarter with *Dance 620: Notation I*. This course explores movement vocabulary through analysis and symbols. You continue the notation series Winter Quarter with *Dance 621: Notation II*. This course introduces students to reading repertory in various styles of dance.

Advising Colloquium – Advising Colloquia, the primary vehicle for curricular advising and mentorship, meet 3 times each quarter. They provide a forum for peer advising, discussion and mentoring. Attendance at all Advising Colloquia is mandatory and failure to attend may delay graduation.

Performance – Your performance requirements can be fulfilled through performances in student works, *Dance 299.04: Dance Performance*, and faculty works, *Dance 651.01/ 651.02: Repertory*.

Dance Education – *Dance 289.02: Dance in Diverse Settings* exposes you to the teaching of dance in diverse academic and community settings.

Production – You also take *Dance 633: Lighting* as part of your production requirements. This course provides a working knowledge of the technical parameters of dance lighting.

Somatics - All students take *Dance 671: Kinesiology* as a requirement in this category. You take at least one additional course from the following options: *Dance 671.20- Pilates Matwork*, *Dance 671.21- Pilates Reformer*, *Dance 671.30- Floor Work*, *Dance 671.31- Yoga*.

### Second Year

	<b>Movement Practice</b>	<b>Composition</b>	<b>Analysis</b>	<b>Performance</b>	<b>Education</b>	<b>Production</b>	<b>Other</b>
<b>Au</b>	411.04 Contemporary	411.05 Ballet	645 Composition I	620 Notation I	<i>299/651</i>		<i>671 Somatics</i> AC
<b>Wi</b>	411.06 Contemporary	411.07 Ballet		621 Notation II	<i>299/651</i>	<i>633</i> <i>Lighting</i>	<i>671.10</i> <i>Kinesiology</i> AC
<b>Sp</b>	411.08 Contemporary	411.09 Ballet			<i>299/651</i>	289.02 Diverse Settings	<i>633</i> <i>Lighting</i> <i>671 Somatics</i> AC

\* *Italics indicate courses with multiple timing options*

During the Spring Quarter of your second year, you define your area(s) of interest. As an upper level student, you have the opportunity to specialize in a specific area or areas of the program (performance, composition, notation, education, production, etc.) through more advanced courses and Independent Study. Through the advising colloquium, you carefully plan course work for your Junior and Senior years, which will help you to achieve your goals.

## SUGGESTED PLAN FOR JUNIORS

Movement Practice – You continue to take the 10:30 a.m. movement classes every day, every quarter that you are in the program.

History of Dance – *Dance 659: Modern Dance & Ballet in America and Europe from the 20<sup>th</sup> Century to the Present* examines developments in modern dance and ballet occurring primarily in the United States.

Dance Education – You also take a course in dance teaching methodology, either *Dance 687: Dance for Children*, or *Dance 688: Methods and Materials for Adult Students*.

Advising Colloquium – Advising Colloquia, the primary vehicle for curricular advising and mentorship, meet 3 times each quarter. They provide a forum for peer advising, discussion and mentoring. Attendance at all Advising Colloquia is mandatory and failure to attend may delay graduation. However, register for 1 credit only once during the year.

30 credit hour cluster (Contract) – Through the advising colloquium, you plan a cluster of courses (at least 30 credit hours, including your field experience component and your senior project), which will become your curriculum plan for your last two years. The proposed courses should draw from classes inside and outside of the dance department to create a demanding, focused course of study geared towards one or more particular areas of focus (i.e. notation, history, technology, etc.).

### Third Year

	<b>Movement Practice</b>	<b>Composition</b>	<b>Analysis</b>	<b>Performance</b>	<b>History</b>	<b>Education</b>	<b>Other</b>	
<b>Au</b>	511.04 Contemporary	511.05 Ballet	<b>C O N T R A C T</b>				<i>687 Children's Dance</i> <b>OR</b>	400 AC <i>489 Field Exp.</i>
<b>Wi</b>	511.06 Contemporary	511.07 Ballet				<i>659 20<sup>th</sup> Cent. Modern &amp; Ballet</i>	<i>688 Methods &amp; Materials</i>	400 AC <i>489 Field Exp.</i>
<b>Sp</b>	511.08 Contemporary	511.09 Ballet						400 AC <i>489 Field Exp.</i>

\* *Italics indicate courses with multiple timing options*

During your Junior year, you begin to plan your Senior Project. With input from faculty and peers, you design an independent project that integrates and applies the skills and experiences you have gained over throughout your years of study at The Ohio State University.

## SUGGESTED PLAN FOR SENIORS

Movement Practice – You continue to take the 10:30 a.m. movement practice classes every day, every quarter that you are in the program.

History of Dance – If you did not take *Dance 659: Modern Dance & Ballet in America and Europe from the 20<sup>th</sup> Century to the Present* in your Junior year, then you must take it in your final year.

Dance Education – If you did not take a course in dance teaching methodology, either *Dance 687* or *Dance 688* in your Junior year, then you must take it in your final year.

Advising Colloquium – Advising Colloquia, the primary vehicle for curricular advising and mentorship, meet 3 times each quarter. They provide a forum for peer advising, discussion and mentoring. Attendance at all Advising Colloquia is mandatory and failure to attend may delay graduation. However, register for 1 credit only once during the year.

Field Experience – *Dance 489: Field Experience* requires you to go beyond the walls of The Ohio State University, to engage in a structured, proactive and independent learning experience. You propose this experience through the advising colloquium. It can be: internships, service-learning courses, study abroad, community teaching, or apprenticeships. This experience provides you with exposure to practicing role models, substantive interaction with a community beyond the university, career contacts and networking opportunities, as well as an opportunity to embody and apply theoretical learning. This type of unique experience helps you become the dancer you want to be, as well as gain the perspective and confidence needed to carve out a life in the dance field. You are encouraged to refer to the Internships Binder (on the skinny table by the copy room in the dance hallway) and to the departmental website for listings of seasonal dance opportunities, internship, teaching positions, etc.

Senior Project – The Senior Project is a 4-credit independent research project that serves as the capstone of your education. The Senior Project should grow out of your area(s) of emphasis, but also help you look beyond the collegiate experience to your career goals. The Senior Project must be publicly disseminated in a research paper, performance(s), lecture/demonstration, or other format. A written component will be submitted to your advisors. In most cases, students complete 1 credit of the Senior Project in the autumn, 1 in the winter, and 2 in the spring quarter of senior year.

### Fourth Year

	Movement Practice		Compositi on	Analysis	Performance	History	Education	Other
<b>Au</b>	511/611.04 Contemporary	511/611.05 Ballet	<b>C O N T R A C T</b>				<i>687 Children's Dance</i> <b>OR</b>	<i>489 Field Exp. 600 AC 699 Sen.Proj</i>
<b>Wi</b>	511/611.06 Contemporary	511/611.07 Ballet				<i>659 20<sup>th</sup> Cent. Modern &amp; Ballet</i>	<i>688 Methods &amp; Materials</i>	<i>489 Field Exp. 600 AC 699 Sen.Proj</i>
<b>Sp</b>	511/611.08 Contemporary	511/611.09 Ballet						<i>600 AC 699 Sen.Proj</i>

\* *Italics indicate courses with multiple timing options*

**You must file your application for graduation with the College of the Arts three quarters prior to your projected commencement date.**

# BFA DANCE CHECKLIST

## BFA DANCE CHECKLIST

Name \_\_\_\_\_  
 Advisor \_\_\_\_\_  
 Date of Matriculation: \_\_\_\_\_

### GEC COURSES – 60 hrs

#### 1. SKILLS:

##### A. Writing & Related Skills – 10 hrs

(1) English 110	5	
(2) 367 Course	5	

##### B. Quantitative & Logical Skills - 5 hrs

(1) Math 075 Proficiency	0	
(2) Dance 620 & 621	0	
(3) Data Analysis	5	

### 2. BREADTH AREAS:

#### A. Natural Science - 15 hrs

1. sequence of 2 Biological Sciences	5	
	5	
1 Physical Science Course	5	

#### B. Social Science - 10 hrs

2 courses from at least 2 sections	5	
1/2/3	5	
1/2/3	5	

#### C. Arts and Humanities – 10 hrs

(1) Literature	5	
(2) Visual/Performing Arts	5	

#### D. Additional Breadth – 5 hrs

	5	
--	---	--

### 3. HISTORICAL STUDY – 5 hrs

	5	
--	---	--

### 4. DIVERSITY – 0 hrs

Each of the following requirements as marked in the GEC listings: 1 social diversity, 1 international issues: non-western or global, & 1 international issues: western (non-US)

## MOVEMENT PRACTICE – 48 hrs

1st year	(instructor)	
311.04		2
311.05		2
311.06		2
311.07		2
311.08		2
311.09		2

2nd year		
411/511/611/711.04		2
411/511/611/711.05		2
411/511/611/711.06		2
411/511/611/711.07		2
411/511/611/711.08		2
411/511/611/711.09		2

3rd year		
411/511/611/711.04		2
411/511/611/711.05		2
411/511/611/711.06		2
411/511/611/711.07		2
411/511/611/711.08		2
411/511/611/711.09		2

4th year		
411/511/611/711.04		2
411/511/611/711.05		2
411/511/611/711.06		2
411/511/611/711.07		2
411/511/611/711.08		2
411/511/611/711.09		2

### Advising Colloquia - 2hrs

400 Junior Adv. Coll.	1	Au/Wi/Sp
600 Senior Adv. Coll.	1	Au/Wi/Sp

## FOUNDATION CURRICULUM – 51 hrs

100 Dance Survey	1	
211.01 Music Skills	2	
211.03 Intro to Comp	2	
211.04 Improvisation	2	
260 Dance & Technology	3	
289.02 Ed in Diverse Set	3	
290.01 African Diaspora	3	
298 Production	3	
299.04/299.06 Student or Faculty Works	2	
620 Notation I	3	
621 Notation II	3	
633 Lighting	5	
645 Composition I	3	
651.01/651.02 Existing Repertory or New Rep	3	
659 20th Cen. Mod & Ballet	5	
671 Somatics	2	
671.10 Kinesiology	3	
687 Dance for Children or	5	
688 Methods & Materials	3	

### Contract Curriculum – 30 hrs

Group A: minimum 3 courses/9 credit hours  
 Group B: maximum 17 credit hours  
 Group C: maximum 10 credit hours

See attached list of electives and guidelines

489 Internships/Field Experience	0-3	
699 Undergraduate Research: Senior Project	1	Au
	1	Wi
	2	Sp

**TOTAL CREDIT HOURS**..... 191  
**Minimum GPA**..... 2.0  
**Minimum GPA in Major**..... 2.2

# GUIDELINES FOR CONTRACT

## GUIDELINES FOR CONTRACT

### Group A: Minimum 3 courses/ 9 cred. hrs

357	Dance in Popular Culture	5
367.01 or H367.01	Writing about Dance or Honors Writing about Dance	5
605	Dance Dynamics	3
610	Issues in Videodance	3
622	Dance Notation III	3
623	Advanced Notation	3
624	Directing from Score	4
632	Sound Design for Dance	3
646	Foundations in Dance Composition II	3
648	Music in Dance Composition	5
658	Early Ballet History	3
<b>660 series:</b>	<b>Dance and Technology series</b>	<b>3</b>
660.11	Digital Video Editing	
660.12	Advanced Digital Video Editing	
660.21	Media in Performance	
661	Video Documentation of Dance	3
685	Eurhythmics	3
687.01	Dance for Children (whichever is not taken as the required teaching course)	5
688	Methods and Materials of Teaching (whichever is not taken as the required teaching course)	3
692	Interdisciplinary Connections	3
692	Workshop in Dance	1-5
707	Laban Movement Analysis (w/ permission of instructor)	3
748	Dance Theater Choreography and Performance (w/ permission of instructor)	3
749	Group Forms (w/ permission)	3

750	Choreography Workshop (w/ permission of instructor)	1-5
<b>760 series:</b>	<b>New Ground Series (w/ permission of instructor)</b>	<b>5-10</b>
760.01	New Ground I	
760.02	New Ground II	

### Group B: Maximum of 17 credit hours

<b>601 series:</b>	<b>Supplemental Studies in Dance</b>	<b>1-5</b>
601.01	Modern Dance	
601.02	Ballet	
601.04	Tap Dance	
601.05	Historical Dance	
601.06	Jazz Dance	
601.08	Other	
634	Costume Design & Construction	3
<b>651 series:</b>	<b>Repertory</b>	<b>1-5</b>
651.01	Existing Work	
651.02	New Work	
<b>671 series:</b>	<b>Somatics</b>	<b>1-3</b>
671.20	Pilates Matwork	
671.21	Pilates Reformer	
671.22	Pilates Intermd Reformer	
671.30	Floor Work	
671.31	Yoga	
671.32	Bartenieff Fundamentals	
671.33	Alexander Technique	3
689	Directed Teaching Experience in Dance	1-5
<b>690 series:</b>	<b>Dance Performance</b>	<b>1-5</b>
690.04	Student Choreographic Projects	
690.06	Workshops	
<b>693 series:</b>	<b>Individual Studies in Dance</b>	<b>1-5</b>
693.01	Choreography	

### Group C: Maximum of 10 credit hours

693.02	Laban Studies
693.03	Research
693.04	Production
693.05	Other

Any 300 or above course "outside of the dance department"	Related to student's "focus"	1-10
---	------------------------------	------

# CONTRACT CURRICULUM

Name: \_\_\_\_\_ Date \_\_\_\_\_ Expected Graduation Qtr/Yr: \_\_\_\_\_

Proposed Focus: \_\_\_\_\_

**Rationale:** On a separate sheet, please provide a description of your focus and an explanation of how your dance major and other courses will fit together to work toward your goal of an integrated curriculum (500 words max).

**Major & Non-Major Courses: 30 credit minimum, including field experience and senior project**

**Group A: Course Names and Numbers** (at least 3 courses/ min. of 9 credits)      Credit Hours      Qtr/ Yr



**Group B: Course Names and Numbers** (no more than 17 credits)      Credit Hours      Qtr/ Yr



**Group C: Course Names and Numbers** (no more than 10 credits)      Credit Hours      Qtr/ Yr



**Required: Field Experience & Senior Project**      Credit Hours      Qtr/ Yr

Dance 489 Internship (Field Experience)	0-3	
Dance 699 Undergraduate Research (Senior Project):	1	Au/
	1	Wi/
	2	Sp/

**Faculty Signatures:**

Faculty Advisor \_\_\_\_\_ Date \_\_\_\_\_

Undergraduate Studies Chair \_\_\_\_\_ Date \_\_\_\_\_

## SENIOR PROJECT PROPOSAL

Select a research topic for your senior project that excites you and gives you an opportunity to go deeply into a subject of interest to you. Write a project proposal using the guidelines below. During your advising colloquia you will discuss these guidelines with your advisors and peers and we will address your questions and help you imagine all of the possibilities. Use the following headings and format to write a 3-5 page proposal (double-spaced typewritten pages, 12 pt. Times New Roman font, 1 inch margins).

### PROJECT TITLE

**ABSTRACT:** A brief description of your project in 25 words or less.

### THESIS STATEMENT/PROJECT DESCRIPTION:

Describe the purpose of your project, the problem it suggests within our field of dance, and your research questions. In short: explain your creative ideas and research goals.

### METHODOLOGY/PROCESS/PROCEDURES:

How will you go about exploring your ideas? What kinds of research will you conduct (rehearsal process, library research, interviews, apprenticeship, creative explorations, historical inquiry)? What concrete steps or objectives will you take to explore your ideas and complete the project? What resources will you need to complete your project (budget, space, readings, travel to a particular site, rehearsal times etc.)?

### RESULTS:

Summarize the results you anticipate and how the research will be disseminated. How will you share the work and where? It could be a shared concert in a theater, a site-specific performance, a paper and poster in the Denman Undergraduate Research Forum, a website or blog, a classroom demonstration in a local high school, a paper presented in the department or in a conference, or a DVD that you present alongside another event.

### BACKGROUND/QUALIFICATIONS:

Include a short discussion of the background you bring to this project. What has prepared you for success in this project and how is it a capstone experience of your contract curriculum?

### SIGNIFICANCE OF THE PROJECT:

How is this research significant in the context of your undergraduate degree and learning goals? How does it connect to the dance field and perhaps extend or bring new knowledge to the field? What kind of contribution does it make? Make a case for its relevance to your career and to the broader dance discipline.

### TIMELINE:

Create a timeline or work plan for your objectives and final goals.

## SENIOR PROJECT WRITING GUIDELINES

All Senior Projects include a written paper that serves as a concluding self-evaluation of the project and reflection on key themes in your work. To prepare for this writing assignment, meet with your Project Chair to determine specifically its content and format.

Studio-based projects (such as choreography, performance, production, video, notation) result in a 5-7 page **Senior Project Paper** in which you reflect on the conception, development and realization of your project. Consider how your research methods (music listening, interviews, background reading, site visits, technological considerations) led to choices made and results produced. Evaluate your own learning and achievements as they relate to the goals you set in your original proposal.

Senior Projects focusing on written research will be substantially longer, and their length will be determined in consultation with your Project Chair.

Distinction Projects require a 10-12 page **Distinction Project Paper** and an oral defense with a two-member committee.

# SENIOR PROJECT PROCEDURES

## **Senior Projects**

1. Student asks faculty member to advise/chair a senior project by presenting a 1-2 page project proposal.
2. Student and Project Chair revise the project plan and 2-page proposal.
3. OPTIONAL: Student applies for Undergraduate Research Scholarship and other funding sources with advice from Advising Colloquium and Project Chair.
4. Student schedules regular meetings, rehearsal viewings and research updates with Project Chair.
5. OPTIONAL: Student applies to Denman Undergraduate Research Forum, Arts and Humanities Undergraduate Research Colloquium, and other venues.
6. Student presents project at: performance events, lecture demonstrations, Denman Undergraduate Research Forum, Arts and Humanities Undergraduate Research Colloquium. Student invites Project Chair to all events.
7. Student and Project Chair meet to determine content and format of the Senior Project Paper. This final paper is 5-7 pages, graded S/U, and requires no re-write unless it is given a "U" grade. The deadline, determined by Project Chair, is no later than last day of scheduled classes.
8. Student provides Project Chair with hard copy of Senior Project Paper, to be a permanent record in student's file.

## **Distinction Projects**

- 1-6. See above, with the exception that the Distinction Project has a committee of at least two faculty members.
7. Student and Project Chair meet to determine content and structure of the Distinction Project Paper. This final paper is 10-12 pages, graded S/U, and requires a second draft. The deadline for the final draft, determined by Project Chair, is one week prior to oral examination.
8. Oral examination takes place, by the last day of scheduled classes, with student, Project Chair and distinction committee members.
9. Distinction Project Chair and committee members sign Distinction Signature Page and return to Dave Covey, who sends it to Dennis Thompson.
10. Student uploads Distinction Project Paper and additional documentation, such as a DVD, as well as an appendix listing funding sources and dissemination to the OSU Library's Knowledge Bank at: <http://library.osu.edu/sites/kbinfo/honors.html#directors>.

## DANCER CONTRACT

1. I, \_\_\_\_\_ ( student's name) \_\_\_\_\_, agree to be a dancer in \_\_\_\_\_ (choreographer's name) new work.
2. I will attend all rehearsals on \_\_\_\_\_ (rehearsal schedule) \_\_\_\_\_. I will make myself available for the lighting rehearsal prior to the performance and for both the technical and dress rehearsals the week of the performance.
3. I will perform on \_\_\_\_\_ (name of concert) \_\_\_\_\_ on \_\_\_\_\_.
4. I will sign-in on time for all dancer calls during production week.
5. I will be available for costume fittings if needed, at scheduled times during the day.
6. For all rehearsals, I will be on time, warmed-up, and prepared to dance fully.
7. I understand that I am expected to attend every rehearsal.
8. I will:
  - a. work in a professional manner with both the choreographer and fellow dancers
  - b. remain fully engaged in the rehearsal process throughout the duration of the development and performance of the piece
  - c. maintain an open line of communication with the choreographer if problems arise concerning process, interpersonal interactions, or aesthetic differences
  - d. supply my own make-up and undergarments for repertory experiences. (Please see the costume staff for specific information.)
9. I understand that the choreographer will:
  - a. begin and end rehearsals on time
  - b. notify the dancers in a timely manner of additional technical rehearsals
  - c. and costume fittings
  - d. communicate to the cast all pertinent information about the performances
  - e. treat the dancers in a respectful and professional manner and maintain open lines of communication
10. I understand that failure to comply with the terms of this agreement will result in my removal as a cast member at the choreographer's discretion.

Dancer \_\_\_\_\_

Date \_\_\_\_\_

Choreographer \_\_\_\_\_

Date \_\_\_\_\_

## DESCRIPTION OF CURRICULAR AREAS

### **Movement Practice**

Technique classes are the most time-intensive requirements in the dance program. All freshmen take both ballet and contemporary classes together at 8:45 a.m. All upperclass students are required to take the 10:30 a.m. technique classes Monday-Friday, every quarter, every year that they are in the program. **Other technique courses are encouraged but will not substitute for the 10:30 a.m. required major ballet and contemporary technique classes.** Our dance training focuses on developing expressive and physical skills through exposure to a wide range of styles including modern, postmodern and fusion dance forms (such as contemporary dance combined with African-based forms). While the emphasis of the program is on contemporary technique, we also provide a solid background in classical ballet training. In addition to your required technique classes, we strongly encourage you to take advantage of our elective offerings which may include jazz, West African, Capoeira, tap, and social dance, as well as additional ballet and contemporary classes (these courses, however, may not be substituted for the 10:30 required technique).

Contemporary dance class placement, determined by the technique faculty, considers the match between the student and the particular focus of the movement practices offered. Each Spring Quarter students choose their contemporary class, all of which are mixed levels. There are five levels of ballet technique classes. Generally, you remain in the same level for the full academic year, unless your instructor recommends a change. If you and your instructor feel you have been inappropriately placed, you may complete a Technique Placement Petition (see department website under resources for current students) and submit it to the Technique Committee.

### **Somatic Practices**

Part of your experience as a dancer in the program centers on additional ways to understand and experience movement and your body. We address a whole range of movement practices that are useful to dancers and address such issues as: how to move with greater range, efficiency and ease; how to avoid injury; and how to identify and work through destructive movement habits. These techniques, often referred to as Somatic Practices, are an integral part of your dance training here. You also learn more about the structure and function of your body through the study of Kinesiology.

### **Composition/Choreography**

The dance composition sequence, required of all majors, explores the process of making dances through solo, duet, and group studies. These courses are designed to help you cultivate your creative voice as a dance artist through creative problem solving, generating movement ideas, and developing your ideas in a context that communicates choreographic intent. You also develop observational skills that help you understand, analyze, and critique the art and craft of choreography.

In addition to the required courses, students with an interest in choreography have the opportunity for in-depth study through additional classes such as Video dance, Group Forms, Dance and Theater, Interdisciplinary Connections, Multimedia Performance, and various independent studies.

### **Dance Description, Analysis, and Notation**

Throughout the two-course sequence in Motif Writing and Labanotation, you observe, analyze and perform movement which provide a framework for distinguishing salient features of movement. You expand your own movement preferences and become more articulate in performance.

Exploring an organizational framework for the elements of movement expands your sources for improvisation, composition, and teaching. You gain access to scores from different cultures and styles for performance, or as movement sources for composition or teaching. Although the courses are primarily movement oriented, you also spend some time in the computer lab as you learn the software program LabanWriter, which was created at O.S.U. (The University accepts both of these courses as substitutes for the Mathematical and Logical Skills requirement in the GEC).

## **Performance**

In performance, many areas of the curriculum converge. You have the opportunity to perform in a variety of works, exposing you to a range of creative processes, dance styles, and performance approaches. You may participate in new work and existing repertory by faculty and visiting artists, MFA projects in choreography, technology, directing from Labanotation score, and student choreographic projects. Casts for these works are created in two ways: through auditions for all dance majors, or through required and elective courses. Performances range from fully produced concerts to informal events in a variety of venues, including proscenium stages, alternative spaces, public schools, and community centers.

The department is host to several [Visiting Artists and Scholars](#) each year. These artists are specifically chosen for the special expertise they can bring to our curriculum. They teach Contemporary Technique, Composition, and Improvisation, and choreograph works for our students. Visiting Artists also enrich our curriculum through movement classes in Tap, African, Jazz, alternative dance styles, or lectures. In scheduling their teaching, we make an effort to give these artists the opportunity to work with a large portion of the student population, but, since their time is limited, you may not be able to work with every guest. Over the course of your studies, however, Visiting Artists as well as master teachers from dance companies performing at the [Wexner Center](#) contributes to your education.

It is strongly suggested that students attend dance events in the department, as well as at [The Wexner Center](#), [King Arts Complex](#), [BalletMet](#), [CAPA](#), etc. All dance major students receive 1 free ticket to all dance department events, and other venues typically offer reduced rates for students.

## **History**

Students are required to take a minimum of two courses in the area of Dance History. These courses deepen and expand studio experiences of the art form by offering alternative global views as well as a greater understanding of the social, political, and cultural continuum of concert dance forms. Courses range in content from a study of dance forms of the African Diaspora to the histories of western concert/theatre dance. For further study, you can elect to take more advanced dance history courses, courses dedicated to writing about dance, as well as Independent projects that are carried out with the help of an advisor.

## **Production and Lighting Design**

The area of Production and Lighting Design complements your studio and academic course work, and introduces you to the elements of framing and supporting dance in a stage space. In Dance Production, you work back stage in Sullivant Theater and in various alternative settings on campus and in the community. The course provides a general survey of all aspects of producing a dance concert. In Lighting for Dance, you design a light plot for a dance produced in a student concert, and work with a computer-based lighting system to execute your design. Independent Projects in this area can be arranged with the help of an advisor, and supplemental course work may be explored in related departments.

## **Dance Education**

Regardless of your concentration in the department, your exposure to dance education course work prepares you to be a well-rounded artist. During your career as a dancer you will be in the position of teaching master classes, leading lecture demonstrations, making dances and directing rehearsals, and teaching as an artist in the schools. In order to prepare you for these experiences, all students are required to take courses in dance education while in the program. You are required to take at least one 200 level introductory course in dance education and one 600 level teaching methods course.

## **Technology**

The Department of Dance has been in the forefront in the emerging field of Dance Technology. You have the opportunity to participate in the exciting developments in this field through several courses offered in the department. These courses include building skills in video editing, digital archiving, web design, image processing, creating dances for the camera, CD-ROM and DVD development, and the integration of new media with performance. Courses such as Labanotation, Lighting and Movement Analysis also take advantage of computer technologies, using specialized software such as LabanReader, LabanWriter, and lighting software. The department has its own computer lab located in the basement of Sullivant Hall. This lab is equipped with a broad range of state-of-the-art equipment including video editing, sound production, and CD-ROM production.

# THINGS THAT ALL OSU DANCE STUDENTS NEED TO KNOW

## 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  
Auditions and competitions  
Teaching and administrative positions  
Professional organizations

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**

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

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

[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...

## **Evaluation, Grades, and Absence Policies**

**Student Evaluation of Instruction (SEI)** – Written evaluation is an important aspect of the continuing dialogue between you and your instructors. As a student, you have the opportunity to comment on and evaluate your courses and teachers through anonymous *Student Evaluation of Instruction* (SEIs) at the end of every quarter. Students will receive an email requesting that they fill out the on-line evaluation form and make any additional comments. Faculty will be given the information gained from these evaluations only after final grades for the quarter are submitted.

**Faculty Evaluation of Students** – Instructors evaluate your work and progress through various forms. Written evaluations of your technical progress, performance skills, attitude, and attendance are placed in your student folder. These may be accessed through your advisor. **To monitor and discuss your progress, quarterly conferences with your advisors and instructors are recommended.**

**Grades** – At the completion of each course you will receive a letter grade (A, B, C, D, or E). Some courses, such as Independent Studies, are evaluated as Satisfactory or Unsatisfactory (S, U). If you, for a valid reason, are unable to complete required course work within the time allotted, your instructor may agree to assign you a grade of Incomplete (I). In such a case, you are expected to **complete all requirements prior to the end of the fifth week of the following quarter.**

**Absences** – It is imperative that you attend every class for which you are registered. Attendance is important because of the experiential nature of the art form. Your commitment to regular class participation establishes discipline and promotes desirable work habits. **It is your responsibility to know and follow the guidelines set up by each instructor as to how absences affect the final grading.**

· *Absences due to injury or illness*

When you have an injury or illness that results in two or more weeks of consecutive absence in dance major classes, or a total of three weeks worth of non-consecutive absences, you need to inform your instructors **AND** your advisor of your situation. You may be advised to drop certain courses, especially technique classes, and rejoin them when you are able, but without getting credit. At the end of the quarter the instructor will determine whether or not you are capable of continuing in the course sequence. If you are permitted to continue a course sequence, you may waive the course you dropped by petitioning the Undergraduate Studies Committee and proceed as normal. **(Please note that waived courses are not counted in your credits required for graduation.)** If your instructor feels your injury or illness has slowed your progress significantly, you will be required to repeat the course for credit. If you have to drop the entire dance major program for a quarter or more, you may be asked to re-audition for admission and placement.

· *Absences due to dance auditions or study programs*

It is a department policy that faculty uniformly allow students excused absences to attend auditions for jobs or dance study programs. Absences for these pursuits are within the 10% excused absences allowance on department syllabi, or need to be negotiated with each teacher for each course at the beginning of the quarter.

For absences due to athletic and intramural team participation, an official letter of explanation is required from the sponsoring unit. The faculty is asked to excuse absences, and the student is responsible for material covered, and is expected by our department to communicate and plan ahead of time for such events.

## **Advising**

Freshmen are advised in Survey 100, as well as other class meetings. After freshmen year, all students meet three times each quarter in Advising Colloquia, to discuss their goals and strategies for their BFA experience. These sessions include pre-registration sessions, enabling students to plan their schedules before registration windows open. It is an opportunity for faculty members to explain the content and objectives of their courses. As well, all faculty members hold regular office hours and we encourage you to meet with your advisors and teachers when you have questions or concerns.

All students are directly enrolled in The College of Arts and Sciences (ACS). ASC Advising offices are located in 050 Denney Hall. Here, the college advisors will sign off on all official paperwork and help you plan your General Education Curriculum.

## **Academic Standing Policy**

- If a student receives a C or below in any course that fulfills the dance major s/he will receive a letter of warning.
- If a student receives a second C or below in any course that fulfills the dance major s/he will be placed on probation and must meet with the Undergraduate Studies Committee.
- If a student receives a third C or below in any course that fulfills the dance major s/he will be dismissed from the program. Students may request a meeting with UGS to appeal the dismissal.

## TRANSFER STUDENT ADVISING INFORMATION

Michael Kelly Bruce (MKB) will help advise all transfer students and will assist you in making the transition to the department, and later you will be placed into an Advising Colloquium along with your peers. The following is a brief introduction to the procedures that will be explained to you at your first advising session. Please note that the department curriculum allows us to only transfer in 1 year of dance credit (approximately 30 credit hours).

**Transferring Courses and Credits** – Upon completing admission to OSU and the Department of Dance you will receive a notice from the Registrar's Office listing all of your credits that have transferred from previous universities. Courses that the Registrar's Office have deemed transferable have been equated with OSU courses and course numbers. General Education transfer credits are evaluated by The College of the Arts and equated with specific OSU courses. Dance classes are evaluated by MKB and equated with specific courses. In place of a grade, you will find the letter "K" which stands for transfer credit. You receive credits for those courses, but the grades do not affect your point-hour ratio at OSU. Transferred Dance Credit will be listed as Dance SPL. If you have questions regarding GEC transfer credits, an advisor from The College of the Arts can assist you. You can contact them at (614) 292-2244.

**Transferring Dance Credits** – At our request, all transfer credits in dance have been evaluated as "special." The grade will again be "K." If you have credit that might fulfill or substitute for a dance major requirement you must do the following:

1. Meet with MKB.
2. Take as much information about the course as possible to the meeting (such as course outline, syllabus, texts, etc.).
3. MKB will then present your materials to the faculty member who heads the area of concern. In some cases you may be required to meet with that faculty member in person.

It is important that you have all deferred credits evaluated by the end of your first quarter at OSU; otherwise you risk needlessly duplicating course work.

### **Summary - Requirements may be fulfilled by:**

- **Taking the necessary course**
- **Having a dance course from another institution evaluated as a substitution for a course in this department**
- **Having the requirement waived or deleted because of previous experience through a petition to the Undergraduate Studies Committee as previously described**
- **Receiving "EM" credit for proficiency in a particular area upon approval by MKB and the Undergraduate Studies Committee**
- **All GEC Requirements must be fulfilled by either taking the course here, or having the equivalent transferred credit officially evaluated**

### **Department policy regarding students "paying forward" for courses/repertory –**

Students are not permitted to sign up for credit ahead of the quarter the course or project takes place. If a student is involved in a course or project, he or she should be enrolled in the quarter that activity is taking place. Students cannot "pay forward" with credit hours and course enrollment.

## BFA HONORS PROGRAM

Students are invited into the Honors Program by invitation only based on their freshman application, who have a minimum 30 ACT or 1340 SAT and are in the top 10% of their class. The Honors Program provides students with the following:

- A Rigorous Academic Program
- Enhanced Co-Curricular Activities
- Honors Courses
- Specialized Advising
- Undergraduate Research Opportunities
- Honors Housing
- Special Study Abroad Programs
- Priority Course Scheduling

Students entering the university with Honors designation retain their status by maintaining a 3.4 GPA.

Incoming transfer students are immediately eligible to apply for Honors if the GPA at the previous comparable institution was a 3.5 based on at least 45 hours. If, as a transfer student, you do not enter OSU with a 3.5, but achieve one here, you may apply for Honors after two quarters of work in the department and university course work.

A 3.4 GPA must be maintained once any student has been accepted into the program. One quarter of grace will be extended to the student if the cumulative point hour falls below a 3.4.

If you have questions about the process for application or the criteria for acceptance, please visit the Honors and Scholars website at [www.honors-scholars.ohio-state.edu](http://www.honors-scholars.ohio-state.edu) or contact Professor Covey at [covey.1@osu.edu](mailto:covey.1@osu.edu).

### **Graduation with Distinction:**

**BFA with distinction** – A senior may pursue a degree with distinction if he or she maintains a 3.4 in all required courses in the major and proposes and completes an approved Senior Distinction Project (although students are required to register for honors research, they do not need to be honors students to do a distinction project). Students who complete the preceding requirements will have the with distinction designation inscribed on the diploma.

For further information on the Honors Program or Distinction Projects see David Covey, the department Honors Advisor.

## DEPARTMENT SCHOLARSHIP FUNDS

The department has the following [scholarship funds](#) for the use by the Scholarship Committee. Unless otherwise stated, scholarships from these funds are awarded to dance majors based on financial need, merit, and growth potential in the dance major program.

**The Helen P. Alkire Scholarship Fund** was established in honor of the founder of the Department of Dance at OSU. Scholarships from this fund are awarded to majors whose study emphasis is in performance and choreography.

**The Stella J. Becker Scholarship Fund** was established in honor of the late OSU alumna, dance teacher, and choreographer from Bexley, Ohio.

**The Vera J. Blaine Special Projects Fund** was established in honor of Vera J. (Vickie) Blaine, department chair from 1982-1995 and professor emerita, to support creative projects in dance.

**The Presutti-Madison Scholarship Fund** was established by Janet Madison, an alumna, in memory of her mother, Lucy Presutti, to provide support for archival research in dance.

**The Rosalind Pierson Scholarship Fund** was established in memory of department professor M. Rosalind Pierson, a gifted dancer, teacher and mentor.

**The Aida Cannarsa Snow Endowment Fund** was established to provide need-based scholarships to students interested in the arts (specifically in Art Education, Art, History of Art, Theatre, and Dance).

**The Catherine Elizabeth Woods Dance Scholarship Fund** was established in 2006 to honor the memory of a young dancer and performer. Catherine was the daughter of OSU Marching Band Director, John Woods, in the School of Music.

**The Wuichet Endowment Fund** was established in honor of Norma Wuichet, the mother of Dean's Office staff member Pat Riechel, to help with the recruitment and retention of deserving students within the College of the Arts.

**The Office of Financial Aid Scholarship Fund assigned to the Department of Dance** provides tuition scholarships to underrepresented groups in the department (for the field of dance, persons of ethnic origin and males). Awarding from this fund only happens on an annual basis every Spring Quarter for the following academic year.

These scholarships can be awarded to undergraduate and graduate students, although priority is given to undergraduates who have completed at least one year in the program. **Students must apply each year for consideration. Scholarships are not automatically renewed.**

## APPLICATION PROCEDURES

1. At any time, students can download and view the scholarship application and information by going to the department website at [www.dance.osu.edu](http://www.dance.osu.edu), clicking on the *Resources* tab then the *Current Student Information* link.
2. Complete a draft of your application. Obtain the signature of your advisor on the final copy of the application and submit to the Scholarship Committee Chairperson.

3. **For annual department tuition scholarship applications** (always submitted in February of every year for the next academic year), the **Free Application for Federal Student Aid (called the FAFSA)** must be on file with the Office of Student Financial Aid at 550 Lincoln Tower (phone 292-0300). You must also give a photocopy to the Scholarship Committee Chairperson with your department scholarship application. **Students must apply each year for consideration. Scholarships are not automatically renewed.**
4. If you have any questions, you may contact the Scholarship Committee Chairperson.

## UNDERGRADUATE RESEARCH SCHOLARSHIPS

Undergraduate research is supported in numerous ways both within the department and across the university. Contact the Undergraduate Research Office (URO) in 150 Page Hall at 292-8307 or online at [undergraduateresearch.osu.edu](http://undergraduateresearch.osu.edu) for individual guidance as well as seminars and workshops supporting your research. URO also sponsors Summer Research Scholarships.

Undergraduate Research Scholarships are awarded for both studio-based projects and scholarly inquiry, for students at all stages in the program. **Honors designation is not required in order to be eligible for a scholarship.** Scholarship competitions occur mid-Autumn and mid-Spring quarters. Application for Senior Project and Distinction Project funding can occur during spring of your junior year or fall of your senior year. Application procedures will be addressed in Advising Colloquia.

Awards generally range from \$500-\$2500 and are applied toward any University fees at the rate of one-third the amount of the scholarship per quarter over Autumn, Winter, and Spring Quarters unless the project requires a different pattern of support. Any amount remaining after University fees have been paid will go directly to the student. The amount of the award might be modified for recipients of Student Financial Aid.

Many dance majors present their Senior Projects and Distinction Projects at [The Denman Undergraduate Research Forum](#) during Spring Quarter.

## HEALTH AND WELLNESS

The faculty is 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.

### **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](http://dance.osu.edu/dancewellness/) (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.

## **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 or the Student Wellness Center at 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.

## **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 (4<sup>th</sup> floor of Younkin Success Center / 1640 Neil Avenue) or call 292-5766. Services are free to OSU students.

## **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>.

## GENERAL INFORMATION

### **Bulletin Boards**

Bulletin boards are topical and have needed information:

Production/ Course Information - outside Studio I, north wall

Notation - outside Studio I, south wall

Studio Space – opposite studio II

Department Announcements - outside Costume Shop

Post-Graduate Studies & Study Abroad - outside women's locker room

Student Information/ Scholarships – outside men's locker room

Dance Events/Education Opportunities - basement

Auditions/Job Opportunities - basement

Dance Education – outside of Women Faculty Locker Room

Dance in the Community – outside of Studio III

### **Documentation**

We strongly suggest that you keep a videotaped record of your performance work. This can be important as a personal record, documentation for grants, or for future reconstruction. Dance concerts are taped from the back of the theatre on opening nights. Performers tend to have better energy on opening night than during dress rehearsals. We tape on the first night so that, if necessary, we can tape again. Informal Showings are taped as well. These tapes are kept by the coordinators of the events and may be borrowed for viewing or dubbing (with the permission of the choreographer). You may view videotapes in the Computer Lab.

### **Dance Equipment and Supplies**

#### CD's, DVD's, Mini DV Tapes, and Stage Make-Up

These are essential supplies and will be needed throughout your residency as a dance major. You may expect to use them not only in composition and related courses, but for rehearsals, performances, and production events as well. CD Players are available for check out in the [Music and Dance Library](#). The department recommends that each student purchase a 50-gigabyte external hard drive for storage of video projects, etc.

#### Dance Clothes and Shoes

Instructors have their own requirements about attire. Please refer to your course syllabus for instructions on attire.

#### Locks for Lockers

Each student may use two lockers. Select a reliable lock for the best security. At the end of each year, be sure to clean out your locker(s) and take everything with you. Over the summer all locks are cut, lockers cleaned, and the items recovered are donated to area shelters.

#### First-Aid supplies

Be prepared with several packages of Band-Aids, as well as the usual first-aid items. Any first-aid needs particular to you, such as an elastic knee or ankle brace, should be included.

## **The Writing Center**

### **[The Writing Center](#)**

Located at 485 Mendenhall Lab (125 S Oval Mall / 688-4291), the OSU Writing Center offers free tutorial service to all university students. Writing Center staff members will help you at any stage in your writing: drafting ideas and developing a thesis, organizing and structuring a paper, or with any specific grammatical or stylistic concerns you may encounter. While staff members do not proofread or edit your paper, they can help you develop strategies and approaches that will help you strengthen your overall writing abilities. To schedule an appointment visit <http://cstw.osu.edu/writingCenter/default.cfm>.

## **Use and Availability of Video Media in the Music & 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. For more information visit: <http://library.osu.edu/find/collections/music-dance-library>.

To access work by a particular choreographer, go onto the [University Libraries Catalog](#) at <http://library.ohio-state.edu/search> 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 DVD's 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 DVD's 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 and students should contact Nick Wilkenson at the Circulation Desk in the [Music and Dance Library](#). For further information contact Professor Karen Eliot.

## RECOMMENDED READING LIST

- Albright, Ann Cooper and David Gere. Taken By Surprise: A Dance Improvisation Reader. Middletown, CT: Wesleyan University Press, 2003.
- Bales, Melanie and Rebecca Netti-Fiol. The Body Eclectic: Evolving Practices in Dance Training. Champaign, IL: Illinois University Press, 2008.
- Banes, Sally. Writing Dancing in the Age of Postmodernism. Hanover, UH: University Press of New England, 1994.
- Chatterjea, Anya. Butting Out, Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandralekha. Middleton, CT: Wesleyan University Press, 2004.
- Clark, Veve. Kaiso! Writings by and About Katherine Dunham (Studies in Dance History.) Madison, WI: University of Wisconsin Press, 2006.
- Cohen, Selma Jeanne, ed. Dance as a Theatre Art: Source Readings in Dance History from 1851 to the Present. Hightstown, NJ: Princeton Book Company, 1974.
- Defrantz, Thomas F. Dancing Revelations: Alvin Ailey's Embodiment of African American Culture. New York, NY: Oxford University Press, 2004.
- Dillard, Annie. The Writing Life. New York, NY: HarperCollins Publishers, 1989.
- Dils, Ann and Ann Cooper Albright. Moving History/ Dancing Cultures: A Dance History Reader. Middletown, CT: Wesleyan University Press, 2001.
- Erkert, Jan. Harnessing the Wind: The Art of Teaching Modern Dance. Champaign, IL: Human Kinetics, 2003.
- Gottschild, Brenda Dixon. The Black Dancing Body: A Geography From Coon To Cool. New York, NY: Palgrave Macmillan, 2003.
- Guest, Ann Hutchinson. Dance Notation: The Process of Recording Movement on Paper. London, UK: Dance Books, 1984.
- Jordan, Stephanie, ed. Preservation Politics: Dance Revived, Reconstructed, Remade. Hightstown, NJ: Princeton Book Company, 2001.
- Kant, Marion, ed. The Cambridge Companion to Ballet. New York, NY: Cambridge, University Press, 2007.
- Martin, Randy. Critical Moves: Dance Studies in Theory and Politics. Durham, NC: Duke University Press, 1998.
- Morris, Gay. A Game for Dancers: Performing Modernism in the Postwar Years 1945-60: Middleton, CT: Wesleyan University Press, 2006
- Olsen, Andrea. Body and Earth: An Experiential Guide. Lebanon, NH: University Press of New England, 2002.
- Preston-Dunlop, Valerie. Rudolf Laban: An Extraordinary Life. Hightstown, NJ: Princeton Book Company, 2008.
- Reynolds, Nancy and Malcolm McCormick. No Fixed Points: Dance in the Twentieth Century. New Haven, CT: Yale University Press, 2003.
- Ross, Janice. Anna Halprin: Experience as Dance. Berkley, CA: University of California Press, 2007.
- Ross, Janice. Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education. Madison, WI: The University of Wisconsin Press, 2000.
- Truss, Lynne. Eats, Shoots, Leaves. New York, NY: Penguin Group, 2003.

## STUDIO RESERVATION POLICY

To reserve a studio fill out a [Studio Request Form](#). The forms are located outside Studio 2 and the Reception Office, Room 022, or on the [Department of Dance Website](#).

All requests must be in the Reception Office mailbox (Rm 022) by the **second Friday of the quarter at 5:00 PM**. The week's studio schedule will be posted **Monday morning by 9:00 AM** on the space board outside of Studio 2.

### Rehearsal Space Terms

- Rehearsal space is granted until the second Friday of the quarter. Please check the space board each week for changes in studio availability and sign your name in the space you need. It is the students' responsibility to do this.
- To be fair to all department persons, the first week of classes each quarter is first come, first served. Set rehearsal times are posted beginning the Monday of the second week of classes.
- After the schedule is posted, sign-up for studio space is on a first come, first serve basis. Reserve space for the week directly on the posted schedule. **Due to student class loads and space availability, graduate choreographers can rehearse no more than 6 hours/week. Undergrad choreographers can rehearse no more than 4 hours/week.**
- **If you decide not to use your reserved studio space, cross your reservation off the schedule as soon as possible. Non-use of reserved space may endanger your ability to reserve future studio space.**

### Priority

1. Department classes (including faculty warm-up and class prep time)
  2. Upcoming performance rehearsals (priority goes to the next scheduled performance on the dept. calendar)
  3. Faculty – curriculum-related only
  4. Graduate Final or Senior Projects
  5. Graduates
  6. Seniors
  7. Juniors
  8. Sophomores
  9. Freshmen
  10. Non-curriculum related events being done by department persons
  11. Non-department space requests (if there is any open studio available in off peak times and there is a rental fee if approved by the Department Chair Susan Petry)
- Beginning the second full-week of the quarter after all class times, faculty, grad and undergrad rehearsal times are set, then the Chair will consider any outside department requests. The Chair has to approve any department space use by non-department persons.

### Reserving Other Spaces

*Conference Room* – the schedule for the quarter is posted on the Conference Room door. Faculty and Staff can fill in their name and time. For any graduate or student requests, please ask Jane in the Chair's Office.

*Medialab* – see Melissa Bontempo.

*Studio 5* – access is limited. **Fill out studio request form and submit by the second Friday of the quarter at 5:00PM.** The Chair of the department will review with appropriate Dance and Technology faculty and staff and approve or deny the request.

*Sullivant Theater* – see Carrie Cox.

*Pilates Reformer Room* – see Mike Bruce.

***Please take care of our studios. Turn off lights, shut windows and clean up when you leave.***

## 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.

Ohio State University Police  
<http://www.ps.ohio-state.edu>  
Email: [Police@osu.edu](mailto: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  
Department of Dance**

022 Sullivant hall  
1813 N. High Street  
Columbus, Ohio 43210-1307

614.292-7977  
[www.dance.osu.edu](http://www.dance.osu.edu)