DANCE: MFA

LEARNING GOALS

1. MFA students will demonstrate a command of relevant dance literature and scholarship.

1.1. MFA students are accountable to a required reading list of relevant literature over the three years of their tenure in the department. The reading list is reviewed annually by the Graduate Studies Committee for its relevance, with suggestions for new works solicited from the faculty. Each incoming graduate student receives the list in the Spring before matriculation, with two of the works designated as required summer reading.

PLAN

LEARNING GOAL: MFA students will demonstrate familiarity with the required MFA reading list.

RUBRIC

<table>
<thead>
<tr>
<th>Exceeds expectations: refers to more than five works from the list</th>
<th>Meets expectations: Refers to a minimum of five works from the reading list</th>
<th>Falls below expectations: student refers to less than five works or does not adequately or appropriately refer to the reading list</th>
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</thead>
<tbody>
<tr>
<td>The student demonstrates knowledge of the required reading list through reference and citation in the first comprehensive question.</td>
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<tr>
<td>The student demonstrates knowledge of the required reading list through reference and citation in the second comprehensive question.</td>
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USE OF RUBRIC:

The assigned readers for each question will tally the number and quality of references of works from the required reading list. Tallies will be forwarded to the Academic Program Coordinator, who will enter the data for each student, following completion of each of the first two comprehensive exams. This collected data will be reviewed by the Graduate Studies Committee following each exam cycle.

CRITERION: By the time of the student’s third year in the program, we expect that 60% of students will meet expectations and 30% will exceed expectations; we expect no more than 10% to fall below expectations.

USE OF DATA:

The Graduate Studies Committee will review this data on an annual basis. Should there be a greater than 10% proportion of students who do not meet expectations, further discussions will ensue, including a review of the ways in which students are prepared for appropriate integration of references in their work, the degree to which the reading list is integrated into the curriculum, and the relationship of the exam questions to the list.

1.2. MFA students must successfully pass a series of three written comprehensive exams prior to advancing in their program, one during each year of study. The first, a general evaluation of the student’s knowledge of the basic literature of the discipline, is issued in Spring of the first year, and is blind-reviewed by two faculty members. The second question, issued in Spring of the second year, is tailored to engage the student in research and theory relevant to her or his approved MFA project proposal. This question is read by the student’s two-member committee. In both cases, detailed and published rubrics are employed, and the student must achieve a minimal grade of 83 from both readers in order to pass. In each case, continuation towards the degree is dependent on success in these exams.

PLAN

LEARNING GOAL: MFA students will demonstrate a command of relevant dance literature and scholarship.

RUBRIC

<table>
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<tr>
<th></th>
<th>Exceeds expectations: (91 + on exam)</th>
<th>Meets expectations: (83-90 on exam)</th>
<th>Falls below expectations: (below 83 on exam)</th>
</tr>
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<tbody>
<tr>
<td>The student demonstrates broad knowledge of the discipline via the first comprehensive question.</td>
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</table>
The student demonstrates knowledge of literature that is specific to her/his MFA project (second exam)

### USE OF RUBRIC:

The Academic Program Coordinator will enter the data for each student, following completion of each of the first two comprehensive exams. This collected data will be reviewed by the Graduate Studies Committee following each exam cycle.

**CRITERION**: By the time of the student’s third year in the program, we expect that 50% of students will meet expectations and 45% will exceed expectations; we expect no more than 5% to fall below expectations.

**USE OF DATA**:

The Graduate Studies Committee will review this data on an annual basis. Should there be a greater than 5% proportion of students who do not meet expectations, further discussions will ensue, including a review of the ways in which the reading list is integrated into the program, the evaluation rubrics, and the exam questions.

2. MFA students will recognize the vital connection between theory and practice through direct engagement with scholarship and/or production experiences, thus providing a critical pathway for the transition from theory to praxis.

2.1. All MFA students are required to complete a minimum of 6-8 hours of History/Theory/Literature course work, all of which compel the student toward a consideration of the ways in which theory informs artistic practice. Both the second (described above) and third comprehensive exams test the student’s knowledge in this regard. The third exam, in particular, serves as an extensive and thorough-going critical reflection on the student’s MFA project, requiring the student to integrate theoretical and historical knowledge accumulated over the course of the program into an articulation of how such knowledge has informed the project; after its submission and review, the student undergoes a two-hour oral defense with her/his committee before advancing to graduation.

3. MFA students will increase their abilities in self-reflection, global sensitivity, and the comparison of social values and ethical systems through interaction with diverse communities and cultures.
3.1. **MFA/PhD**: Students are welcomed into a department that is composed of a faculty and student body that is purposefully diverse in terms of ethnicity, race, class and sexual orientation. Our faculty search committees are committed to their charge to solicit the most diverse pool of candidates possible in any given cycle, and our audition committees are similarly charged in composing each year's new cohort. The department takes pains to supplement its standing faculty in any given academic year with a diverse selection of visiting artist and scholars.

3.2. **MFA/PhD**: Students are exposed to a range of cultural studies theory in both required HTL coursework and in conversations that take place both in classroom and studio environments.

3.3. The department has a longstanding commitment to the inclusion of non-western/Africanist physical training for its students. Our commitment to developing global sensitivity in our students is also reflected in one of our newer courses, *Dance in Global Contexts*.

4. **MFA and Ph.D.** students will strengthen interpersonal and organizational skills, as well as discipline, confidence, and problem-solving techniques that can be applied to a wide range of professions.

4.1. **MFA/PhD**: Dance is inherently a collaborative art form; even the production of a solo depends on creative partnerships with production and lighting personnel, costumers and musicians, among others. Skill development in critical thinking, communication, collaboration and creativity are endemic to the everyday experiences that train dance students, from working in the studio to working through classroom conversations and projects.

5. **MFA and PhD students will demonstrate technological literacy applicable to dance performance, scholarship and education.**

5.1. **MFA/PhD**: All grad students enroll in a first-semester graduate seminar, in which they must pass a digital literacy requirement.

5.2. **MFA/PhD**: The department has developed a culture in which students are expected to maintain personal e-portfolios, and these are in turn featured on a rotating basis in the weekly departmental electronically disseminated blog. Faculty integrate a statement about e-portfolios in all course syllabi, thus funneling student-selected course achievements into their expanding e-portfolios.

6. **MFA and Ph.D. students will locate their creative and research activities in the context of current practices in the field of dance, and will be able to articulate their artistic visions both verbally and in writing.**

6.1. **MFA/PhD**: Students are continually exposed to current practices in the field in both studio and classroom environments. Faculty engagements with the field both in scholarship and in artistic production are a mandate for faculty retention and are
funneled back into the classroom environments. A series of visiting scholars and artists supplements this porous interchange with the wider discipline.

6.2. **MFA**: The comprehensive exam structure requires the student to situate her/his work in the larger context of the field. The development of the MFA project proposal itself requires the student to speak to the currency of his/her project, while the second and third comprehensive questions explicitly assesses the student’s ability to do so.

6.3. MFAs are strongly encouraged to submit AGGRS applications, which both offer to fund their research projects, but also prompt them to situate and disseminate their research and creative ideas to a wider, interdisciplinary audience.

6.4. MFAs are strongly encouraged to attend conferences such as CORD, SDHS and NDEO in order to gain breadth of understanding of their standing in the broader discipline.

6.5. MFAs are strongly encouraged to apply to the Hayes Graduate Research Forum as a means of understanding their location in terms of wider university research.

6.6. **PhD**: Doctoral students are required to meet several benchmarks prior to reaching candidacy, including both publication in peer-reviewed disciplinary journals or books, and both attendance and presentation at disciplinary conferences. Exposure to the latest peer-reviewed thinking and publication in dance scholarship insures disciplinary relevance and awareness.

7. **MFA students will attain proficiency in contemporary, ballet and/or other dance styles, attaining theoretical, practical, historical, cultural, aesthetic, and kinesiological perspectives in preparation for careers in performance, choreography, and/or education.**

7.1. **MFA**: Students are required to successfully complete a minimum of 12 units of physical training work. In the network of these accumulated classes, an evolving awareness of practical, cultural, aesthetic and kinesiological concerns, informed by implicit and explicit historical and theoretical values, is instilled.

7.2. **MFA**: Students demonstrate their evolving contemporary abilities in myriad and robust ways: in classroom achievement; in produced and presented work adjudicated by faculty, and in public performances such as departmentally produced concerts, mainstage theatrical presentations such as Dance Downtown and Drums Downtown, and in specifically targeted internal presentations for first and second-year students, respectively. As well, the MFA projects constitute the third leg of required presentation.

8. **MFA students will demonstrate a commitment to movement inquiry and creative practice that demonstrates a clear point of view or artistic vision.**

8.1. **MFA**: Students are regularly and consistently placed in classroom and presentational situations that require the demonstration of an emerging artistic sensibility. Through ongoing classroom and studio assignments, through public and internal presentations,
and through the required series of comprehensive exams, students are regularly evaluated for their abilities not only to grown artistically, but to demonstrate and contextualize their work through writing and reflection.

**Dance Studies-PhD**

**Learning Goals**

1. Ph.D. students will demonstrate a command of relevant dance literature and scholarship.

   1.1. PhD students are accountable to a required reading list of relevant literature over the two to three years of their coursework. The specifically devised PhD reading list is reviewed annually by the Graduate Studies Committee for its pertinence, with new works solicited from the graduate faculty. The student receives the list in the Spring before matriculation, with two of the works designated as required summer reading.

   1.2. The student achieves candidacy through a process that includes the development of four specific lists of established literature, one of which is the Dance Studies area, while the other three are co-determined in consultation with the standing committee members. Students engage in an extensive period of reading the designated literature and compose a series of four candidacy examinations, followed by a rigorous oral defense.

   1.3. Post-candidacy, doctoral students develop an extended dissertation prospectus, in which they weave scholarly knowledge gained through the candidacy exam process with their previously developed dissertation proposals to advance their dissertation work.

2. Ph.D. students will recognize the vital connection between theory and practice through direct engagement with scholarship and/or production experiences, thus providing a critical pathway for the transition from theory to praxis.

   2.1. All PhD students are required to complete a minimum of 16 units of HTL coursework in the department, with strong advising to complete additional elective HTL work both inside and outside the department. Within the 16-unit requirement, the PhD student must elect a minimum of one 4-unit course specifically related to theory.

3. Ph.D. students will increase their abilities in self-reflection, multicultural sensitivity, and the comparison of social values and ethical systems through interaction with diverse communities and cultures.

   3.1. (see 3.1 above MFA/PhD)
3.2. Students are exposed to a range of cultural studies theory in both required HTL coursework and in conversations that take place both in classroom and studio environments. PhD students are specifically required to enroll in theory courses, *Bodies on the Line* and/or *Theories of the Body*.

4. Ph.D. students will strengthen interpersonal and organizational skills, as well as discipline, confidence, and problem-solving techniques that can be applied to a wide range of professions.

4.1. See MFA/PhD 4.1 above

5. PhD students will demonstrate technological literacy applicable to dance performance, scholarship and education.

5.1. See 5.1 and 5.2 above

6. PhD students will locate their creative and research activities in the context of current practices in the field of dance, and will be able to articulate their artistic visions both verbally and in writing.

6.1. PhD students are required to successfully complete a minimum of 16 units of HTL coursework prior to candidacy, as well as a minimum of 8 units of relevant scholarly work outside the discipline.

6.2. PhD students are required to meet a series of benchmarks for publication and presentation:

6.2.1. Attend at least 3 conferences and present at a minimum of 2 of these conferences

6.2.2. These conferences must include the major dance organizations CORD and SDHS as well as conferences dedicated to the student’s specific research area

6.2.3. It is recommended that the student apply annually to the Hayes Graduate Research Forum at OSU and be aware that there are many Graduate Student Conferences that will be useful venues for vetting work and getting feedback

6.2.4. It is expected that a minimum of one scholarly article should have been submitted by the time the student reaches the post-candidacy period.

7. Ph.D. students will innovate within the field of Dance Studies, producing research that is situated in cultural, political, historical, and/or aesthetic frameworks of movement, corporeality, and dance.
7.1. While stressed in all PhD coursework, both the dissertation proposal required for the formation of a committee, the candidacy exam process itself, and the development of the dissertation prospectus constitute a three-fold series of assessments in this regard.

8. Ph.D. students will acquire breadth of experience and knowledge such that they can assume leadership positions in dance academia, public policy, or the private sector.

8.1. Required coursework, the candidacy exam process and the accomplishment of the benchmarks listed in 6.2 above insure breadth of experience and knowledge.

8.2. PhD students are required to complete and submit an annual review of their yearly accomplishments in course works, research and progress to degree.

8.3. All pre-candidacy PhD students are required to participate in an annual review meeting with the Graduate Studies Committee.

9. Ph.D. students will engage in interdisciplinary collaboration and dialogue with related artistic practices and scholarly disciplines.

Note: newly required qualifying exam for all first-year PhD students.