

Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area Dance
Fiscal Unit/Academic Org Dance - D0241
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 8200
Course Title PhD Qualifying Examination
Transcript Abbreviation Qualifying Exam
Course Description Writing of qualifying examination question to determine capacity to proceed through the doctoral degree in Dance Studies.
Semester Credit Hours/Units Variable: Min 1 Max 2

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Independent Study
Grade Roster Component Independent Study
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: Doctoral standing in Dance Studies.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0301
Subsidy Level Doctoral Course
Intended Rank Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- comprehension of the fundamentals of dance history and theory
- capacity to undertake doctoral level research
- ability to think and express ideas clearly in written form

Content Topic List

- Graduate Studies Committee devises an essay topic which will be administered to all first-year student.
- Student writes the essay which is to be between 15-20 pages in length, exclusive of the bibliography, in MLA format.

Attachments

- 8200_PhD_Qualifying_Exams template.doc

(Syllabus. Owner: Schmidt,Amy Esther)

Comments

- While a late submission of a course request, this independent study will clarify the work of our doctoral students and faculty beyond the regular independent study number (8193). *(by Schmidt,Amy Esther on 03/07/2016 04:49 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schmidt,Amy Esther	03/07/2016 04:49 PM	Submitted for Approval
Approved	Hadley,Susan B	03/07/2016 04:52 PM	Unit Approval
Approved	Heysel,Garett Robert	03/08/2016 09:05 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	03/08/2016 09:05 PM	ASCCAO Approval

The Ohio State University
Department of Dance
Semester

Instructor Name
Contact Information
Office Hours

Ph.D. Qualifying Examination
DANCE # 8200
Credit Hours 1-2

I. Course Description

Writing of qualifying examination question to determine capacity to proceed through the doctoral degree in Dance Studies.

II. Course Goals and Objectives

Goals

Written examination on foundational dance literature; successful completion demonstrates the student's preparedness to conduct research and scholarly work in the doctoral degree program in Dance Studies by testing the student's:

- comprehension of the fundamentals of dance history and theory
- capacity to undertake doctoral level research
- ability to think and express ideas clearly in written form

III. Course Content and Procedures

Content

Qualifying exams will test students' preparation to undertake scholarly research and writing in Dance Studies. The student writes a comprehensive and well-argued essay that draws from the texts listed in the PhD Reading list as it appears in the Department of Dance Graduate Handbook, as well as relevant outside sources.

Procedures

1. the student completes first-year coursework
2. the Graduate Studies Committee devises an essay topic which will be administered to all first-year students
3. the student has the summer term to write the essay which is to be between 15-20 pages in length, exclusive of the bibliography
4. the accompanying bibliography is in MLA format and must reflect the student's reading of the required texts and may draw as well from other relevant sources

IV. Requirements and Evaluation

1. the essay is turned in at the start of classes in the Autumn semester at a date determined by the Graduate Coordinator
2. two members of the Graduate Studies Committee are assigned to read and grade each essay according to a rubric devised by the committee and shared with the student prior to writing

V. Grading Scale

94-100 A

90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

VI. Required Texts/Experiences

Reading lists are assigned from the Dance Studies section of the Dance Graduate Program Handbook by the Graduate Studies Committee.

VIII. Bibliography

In addition to the individual reading lists described above, include:

Abram, David. *The Spell of the Sensuous: Perception and Language in a More-Than-Human World*. New York: Pantheon, 1996. Print.

Albright, Ann Cooper. *Choreographing Difference: The Body And Identity in Contemporary Dance*. Middletown: Wesleyan University Press, 1997. Print.

Banes, Sally. *Dancing Women: Female Bodies on Stage*. London and New York: Routledge, 1998. Print.

Browning, Barbara. *Samba: Resistance in Motion*. Bloomington: Indiana University Press, 1995. Print.

Burt, Ramsay. *Alien Bodies: Representations of Modernity, "Race," and Nation in Early Modern Dance*. London: Routledge, 1998. Print.

Croft, Clare. *Dancers as Diplomats: American Choreography in Cultural Exchange*. New York: Oxford University Press, 2015. Print.

Daly, Ann. *Done into Dance: Isadora Duncan in America*. Bloomington: Indiana University Press, 1995. Print.

DeFrantz, Tommy. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. New York: Oxford University Press, 2004. Print.

Dixon, Steve. *Digital Performance: a History of New Media in Theater, Dance, Performance Art, and Installation*. Cambridge: MIT, 2007. Print.

- Elswit, Kate. *Watching Weimar Dance*. New York: Oxford University Press, 2014. Print.
- Ezrahi, Christina. *Swans of the Kremlin: Ballet and Power in Soviet Russia*. Pittsburgh: University of Pittsburgh Press, 2012. Print.
- Foster, Susan. *Choreographing Empathy: Kinesthesia in Performance*. New York: Routledge, 2011. Print.
- . *Choreography & Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1998. Print.
- Franko, Mark. *Dancing Modernism/Performing Politics*. Bloomington: Indiana University Press, 1995. Print.
- Garafola, Lynn. *Diaghilev's Ballets Russes*. New York: Oxford University Press, 1989. Print.
- Gottschild, Brenda Dixon. *Digging the Africanist Presence: Dance and Other Contexts*. Westport: Greenwood, 1996. Print.
- Graff, Ellen. *Stepping Left: Dance and Politics in New York City, 1928-1942*. Durham: Duke University Press, 1997. Print.
- Hill, Constance Valis. *Tap Dancing America: A Cultural History*. New York: Oxford University Press, 2010. Print.
- Jackson, Naomi M. *Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y*. Hanover: Wesleyan University Press, 2000. Print.
- Jones, Susan. *Literature, Modernism and Dance*. New York: Oxford University Press, 2013. Print.
- Johnson, Mark. *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago: University of Chicago Press, 2007. Print.
- Kwan, SanSan. *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*. New York: Oxford University Press, 2013. Print.
- Laban, Rudolf. *Mastery of Movement*. London: MacDonal & Evans, 1960. Print.
- Lakoff, George and Mark Johnson. *Metaphors We Live By*. Chicago: University of Chicago Press, 1980. Print.
- Lepecki, Andre. *Exhausting Dance: Performance and the Politics of Movement*. New York and London: Routledge, 2006. Print.

- Levinson, André. *Andre Levinson on Dance: Writings from Paris in the Twenties*. Eds. Joan Acocella and Lynn Garafola. Hanover: Wesleyan University Press, 1991. Print.
- Loupe, Laurence and Sally Gardner. *Poetics of Contemporary Dance*. Alton, Hampshire: Dance Books, 2010. Print.
- Maletic, Vera. *Body, Space, Expression: the Development of Rudolf Laban's Movement and Dance Concepts*. Berlin and New York: Mouton de Gruyter, 1987. Print.
- Manning, Susan. *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. Berkeley: University of California Press, 1993. Print.
- Martin, Randy. *Critical Moves: Dance Studies in Theory and Politics*. Durham: Duke University Press, 1998. Print.
- McCarren, Felicia M. *Dancing Machines: Choreographies of the Age of Mechanical Reproduction*. Stanford: Stanford University Press, 2003. Print.
- . *French Moves: the Cultural Politics of le Hip Hop*. New York: Oxford University Press, 2013. Print.
- O'Shea, Janet. *At Home in the World: Bharatanatyam on the Global Stage*. Middletown: Wesleyan University Press, 2007. Print.
- Rivera-Servera, Ramón. *Performing Queer Latinidad: Dance, Sexuality, Politics*. Ann Arbor: University of Michigan Press, 2012. Print.
- Rossen, Rebecca. *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance*. New York: Oxford University Press, 2014. Print.
- Ross, Janice. *Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education*. Madison: University of Wisconsin Press, 2000. Print.
- Savigliano, Marta. *Tango and the Political Economy of Passion*. Boulder: Westview, 1995. Print.
- Scholl, Tim. *From Petipa to Balanchine: Classical Revival and the Modernization of Ballet*. New York: Routledge, 1994. Print.

- . *Sleeping Beauty, a Legend in Progress*. New Haven: Yale University Press, 2004. Print.
- Shea Murphy, Jacqueline. *The People Have Never stopped Dancing: Native American Modern Dance Histories*. Minneapolis: University of Minnesota Press, 2007. Print.
- Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham and London: Duke University Press, 2003. Print.
- Albright, Ann and David Gere, eds. *Taken by Surprise: A Dance Improvisation Reader*. Middletown: Wesleyan University Press, 2003. Print.
- Cohen, Selma Jeanne, *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. 2nd ed. Hightstown: Princeton, 1992. Print.
- DeFrantz, Thomas, ed. *Dancing Many Drums: Excavations in African American Dance History* (Studies in Dance History). Madison: University of Wisconsin Press, 2001. Print.
- Garafola, Lynn, ed. *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Hanover: Wesleyan University Press, 1997. Print.
- Jackson, Naomi and Toni Shapiro-Phim, eds. *Dance, Human Rights, and Social Justice: Dignity in Motion*. Lanham: Scarecrow, 2008. Print.
- Klein, Gabriele, ed. *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*. Bielefeld: Transcript-Verlag, 2011. Print.
- Kostelanetz, Richard, ed. *Merce Cunningham: Dancing in Space and Time*. New York: Da Capo, 1998. Print.
- Lepecki, André, ed. *Of the Presence of the Body: Essays on Dance and Performance Theory*. Middletown: Wesleyan University Press, 2004. Print.
- Manning, Susan and Lucia Ruprecht, eds. *New German Dance Studies*. Urbana: University of Illinois Press, 2012. eBook.
- Noland, Carrie and Sally Ann Ness, eds. *Migrations of Gesture*. Minnesota: University of Minnesota Press, 2008. Print.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic

misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

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. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Escort service and phone number for evening courses 292-3322.