

Department of Dance

Proposal: Ph.D. in Dance Studies

May 10, 2005

Program Development Plan

- 1. Designation of the new degree program, rationale for that designation, definition of the focus of the program and a brief description of its disciplinary purpose and significance.**

A. Designation and rationale: _The Department of Dance at The Ohio State

University proposes to establish a Ph.D. program in Dance Studies. This program builds upon the foundation of the department's M.A., M.F.A. and undergraduate curricula. The proposed degree program emerges from student interest and faculty research and reflects the advancement of dance scholarship both nationally and internationally. Over the last three decades research in dance has expanded rapidly, breaking ground in introducing discipline-based methodologies to scholars in and outside of dance, and applying emergent, interdisciplinary theories to further knowledge of dance as a movement practice grounded in particular cultural, social, and aesthetic contexts. Unlike the three other Ph.D. programs in dance currently in existence in North America, the Ohio State University Ph.D. in Dance Studies will retain its strong commitment to discipline-based scholarship: all theoretical, analytical inquiry will emerge from a grounding in the embodied, practice-based scholarship which has been historically at the heart of this department's research perspective. The Ohio State University's Department of Dance was designated a Center of Excellence in 1986. In 1998 the department was recognized by the larger university community with the first Distinguished Teaching Award, and in a separate action, university funds were awarded which allowed for the development of a state-of-the-art computer lab, which supported current faculty initiatives and also led to further experimentation and eventually to the development of a new track of study within the department. The department's recognition as one of the nation's leading institutions of graduate education in

dance is evidenced as well by its placement of graduates in institutions of higher education with exceptional dance programs including Wesleyan University, Emory University, the University of California, Los Angeles, the University of Illinois, the University of Washington, Goucher College and Penn State University.¹The OSU graduate department has also consistently emerged at the top of polls in *Dance Teacher*, which annually surveys existing dance programs in a number of categories. Given this recognition of excellence, The Ohio State University Department of Dance will position itself at the forefront in creating a Ph.D. program to prepare future scholars with the rigorous training necessary to critically analyze and document dance of the past, present and future.

The Ohio State University Department of Dance has a longstanding relationship with the Dance Notation Bureau in New York City; the presence since 1968 of the Dance Notation Bureau Extension on this site, and the faculty's strong commitment to the teaching and further dissemination of Labanotation continues to draw significant numbers of American and international students to OSU's graduate program in dance. Alongside this ongoing center of strength, new areas of graduate focus have also emerged. In the last five to seven years, the Department of Dance has been undergoing a student and faculty driven shift toward incorporating more courses in critical analysis, dance history and theory into the graduate curriculum. This trend reflects the larger movement toward increasing professional scholarship in the dance field. The proposed doctoral degree program will accelerate this shift and will facilitate the emergence of new and vitally important research. The weight on analysis and theory distinguishes the Ph.D. from the Master of Fine Arts Degree, the terminal degree in dance studio practice, which will continue to serve those candidates pursuing a creative, studio-based degree. In light of the enormous growth in the field as well as the simultaneous changes in the graduate program, it is logical at this time to implement the doctoral degree program at The Ohio State University. Critical, analytical and theoretical studies emerge from courses in history, composition and documentation and will be grounded in the student's awareness of and experience

in physical practice while focusing on scholarly inquiry. The faculty of the Department of Dance enthusiastically supports the implementation of a Ph.D. program at this time in the department's history.

B. Definition of the Program's Focus: While the three other North American Ph.D. programs in dance tend to ground their studies in cultural or critical theories borrowed from other disciplines, The Ohio State University Department of Dance takes an alternative stance. With this department's strong focus on Labanotation and movement analysis, as well as its cutting edge documentation practices at the core of the program, the proposed Ph.D. will focus on expanding research that utilizes dance-specific modes of inquiry. Although a handful of Ph.D. programs in Performance Studies have emerged nationally and internationally in the past decade, the strength of the OSU graduate program in dance resides in the practice of dance and the proposed Ph.D. program will emphasize an awareness of that practice which includes performance, choreography, coaching and directing, and creative use of technology and dance. The focus of the Ph.D. will keep dance at its core, with theory, history and literature grounded in and emanating from this rich nucleus of human activity. Thus, the doctoral candidate may choose to focus on his or her own clearly defined research area relating to courses in the history, theory and literature of composition, documentation and criticism. The Ph.D. candidate will pursue an independent line of research under the close advisement of faculty members. New areas of research that emerge from the core strengths of the program are to be encouraged and supported.

C. Description of the Disciplinary Purpose and Significance: Dance scholarship has proliferated in the last three decades as evidenced by the burgeoning of professional organizations and scholarly societies devoted to the research, discussion, performance and publication of dance and dance materials.² Since the 1990s, dance scholarship has been reshaped and re-examined through applications of postmodern perspectives, and dance literature has grown enormously, beginning with the publication of new journals and such anthologies as Alexandra

Carter's Routledge Dance Studies Reader (1998), Jane Desmond's *Meaning in Motion: New Cultural Studies of Dance* (1997), Gay Morris's *Moving Words, Rewriting Dance* (1996) and Alexandra Carter's *Rethinking Dance History* (2004). While there are many reasons why dance scholarship has been late in achieving academic recognition—these include the western intellectual tradition which separates body and mind and denigrates research about the body; the predominance of women in the field and the related low status of the art form; the ephemeral nature of movement and the notorious difficulty of articulating the dance experience once it has been witnessed or performed³—dance scholars are now able to assume their places in the academy. As Alexandra Carter notes, questions are asked about not only what constitutes dance, but “also what strategies can be employed and from what perspectives that study can be approached” (10). Carter explains that postmodern theories have challenged the “controlling and constraining meta-narratives of what counts as ‘knowledge,’” and in response, dance has emerged as an area ripe for investigations of gender, identity, semiotics, cultural and social history, and anthropology.

Jane Desmond cites the need for the development of “special tools” such as Laban Movement Analysis to analyze dance:

If we are to talk about dancing in anything other than the broadest terms, we must be able to do close analysis of dance forms, just as we might of literary texts. While most scholars have spent years developing analytic skills for reading and understanding verbal forms of communication, rarely have we worked equally hard to develop an ability to analyze visual, rhythmic, or gestural forms. As cultural critics, we must become movement literate. Here is where skills drawn from the dance field become indispensable. (49-50)

Contemporary dance scholars establish new systems of language, modes of inquiry and analysis and investigate the intersections of dance documentation and technology. As Gay Morris puts it, “virtually every aspect of dance is being tested

and debated. Basic questions are being asked, including how is dance to be defined? What should our methodology be?" (1). OSU's Ph.D. program will concern itself with training the student in rigorous modes of dance analysis, criticism and documentation, expanding under-researched areas of dance scholarship through the use of methodologies unique and inherent to the field (e.g. movement analysis, compositional analysis, historical and cultural analysis as well as critical analysis). The proposed Ph.D. program will propel scholars into areas of dance studies yet to be explored.

2. Description of the Proposed Curriculum

Admissions requirements for the Dance Ph.D. will follow Graduate School requirements for Ph.D. programs, including three letters of recommendation. The Dance Department will also require a sample of scholarly writing, evidence of engagement in physical practice and will recommend an on-site interview. Additionally, applicants will submit a two-page personal statement situating themselves with relation to the field. All students will enter the Dance Ph.D. program after completing a Master's or a Master of Fine Arts degree, either at OSU or elsewhere; the Dance Department Ph.D. program will require a 3.5 graduate GPA.

Degree requirements will also follow Graduate School guidelines. The program requires a total of 135 graduate credit hours, at least 90 of which must be earned beyond the master's degree. Additionally, before advancing for the Candidacy exams, the student must demonstrate competency in at least one of the following research tools: a foreign language, or a current system of dance notation or movement analysis. In addition, the candidate must gain familiarity with basic technology for dance including presentation, interactive, and stand-alone media products. Of the total 135 MA/MFA and Ph.D. hours, twenty (20) credits of the core courses are required.

A. Initial Core Courses (20 hours)

Students are expected to complete these classes in their first year of study:

Research Methods

History, theory and literature of the analysis of movement

History, theory and literature of composition

Critical theories of the Body

B. Areas of Study include but are not limited to:

(Note that individual specializations fall under these broadly defined categories.)

1. Studies in dance composition

2. Studies in dance documentation

Within these categories, candidates will select from courses offered both in and outside the Dance Department. Courses of study will be individually tailored to best suit the candidate's specific research interest.

C. Dance Department Curricula includes:

Dance Dynamics

Foundations of Labananalysis

Advanced Labanotation and Directing From Score

Analysis of Choreographic Style

Environments for Dance

Video Documentation of Dance

Philosophy and Theory of Dance Documentary

Politics, the Body and Postmodern Dance

Topics in Reconstruction and Documentation

Topics in Popular Culture: Dance

Political History of Social Dance

Historiography: Early and Recent Perspectives in Dance History

Metacriticism: The History, Theory and Practice of Dance Criticism

Seminar in Oral History Theory and Practice

Dance Aesthetics

Topics in The Black Continuum in American Dance

D. Selected Special Topics will be offered based on faculty research and include:

The Rite of Spring from Modernism to Postmodernism
Developments in Dance from the German School
Twenty-first Century European Contemporary Dance
Classicism and Neo-Classicism: Louis XIV to Petipa/Balanchine and
Ashton to Forsythe
Twentieth-Century Choreographers of the Black Continuum
The Expression of Emotion through Movement

Students are encouraged to take courses in other departments to enhance their areas of specialization. These courses are most likely to include those in the College of the Arts, the College of the Humanities, and the College of Social and Behavioral Sciences, but could also include courses designated “G” in any department in the University.

E. Existing courses in other departments useful to Ph.D. candidates in dance include:

ED P&L 800: Qualitative Research in Education
Art Education 775: Social and Cultural Theories in Art and Art Education
Art Education 795A: Teaching Matters in Higher Education
Art Education 840: Interpreting Art: Criticism, Aesthetics, and Education
History Art 638 Twentieth-Century American Art
Jewish Studies 613 The American Jewish Experience: Life and Culture Seminar
History 579.02 American Cultural and Intellectual History in the Twentieth Century
History 726 Studies in Jewish History
Theatre 778 A History of Moving Image
Theatre 764 Contemporary Theatre History
Theatre 866 Theatre Criticism
Comparative Studies 760 Theorizing Performance
Comparative Studies 862 Performance and Politics
Comparative Studies/English 790 Foundations of Contemporary Critical Theory

Comparative Studies 660 Modernism: Its Origin and Developments in Twentieth-Century Culture and Politics

All procedures for the Candidacy Examination and the various stages of the Dissertation will follow the general guidelines of the Graduate School. The Candidacy Examinations follow the completion of courses and approval of the student's dissertation proposal. The Candidacy Examinations test the students in their area of primary specialization as well as in two secondary areas of specialization. For each of these three areas, the student, in consultation with the advisor, develops an extensive reading list. Following approval of the reading list, the exams will be administered and completed within an approved timeframe. The writing of the Candidacy Examinations will anticipate the focus of the student's dissertation. Each exam, though drawn from a broad-based approach to the field, is customized by the individual committee to best suit a student's specific area of focus. The written exams are evaluated by the committee members individually who then consult together before assigning a mark of Pass, Rewrite, or Fail.

3. Administrative Arrangements

The Ph.D. in Dance will be housed in the Department of Dance in the College of the Arts. A new committee composed of faculty members who have Ph.D.s with selected members of the existing Graduate Studies Committee will administer the Ph.D. program.

4. Evidence of Need

There is only one other graduate program in dance in Ohio, an MFA program at Case Western Reserve University. The Ohio State University graduate program is the largest and most substantial in the state and is, as well, among the most highly renowned programs in the country. It is appropriate at this time that the dance department at OSU should take the lead in establishing the Ph.D. degree program.

As dance scholarship increasingly enters the academy, our graduates are discovering that the MA is insufficient and the MFA is only minimally sufficient to guarantee

employment in higher education. Many dance departments are seeking applicants with Ph.D.s to enhance the academic viability of their own undergraduate and graduate programs. Only three graduate programs in the United States currently offer the Ph.D. degree: The University of California, Riverside is focused on “the emerging field of cultural and historical studies of dance”; Texas Woman’s University focuses on “the critical, cultural, historical, philosophical and pedagogical dimensions of dance”; and the Temple University program focuses on the “acquisition of a specific set of research and professional skills [and] a unique sense of professional identity, purpose and worldview.” As employment opportunities for Ph.Ds in dance become more desirable, so these institutions receive a steady number of yearly applications. The three Ph.D programs in North America typically do turn away applicants: Texas Woman’s University receives approximately 8 applicants for its Ph.D. program and accepts 2-3 new doctoral students per year. The University of California, Riverside Department of Dance reports the following statistics for its Ph.D. program in Dance History and Theory:

Fall 2000: 11 applications received, 10 admitted, 8 accepted

Fall 2001: 17 applications received, 12 admitted, 7 accepted

Fall 2002: 12 applications received, 7 admitted, 4 accepted

Fall 2003: 15 applications received, 11 admitted, 6 accepted

Fall 2004: 10 applications received, 9 admitted, 5 accepted

5. Prospective Enrollment

We intend to admit 1-2 funded students per year as well as 4-7 non-funded students whose research areas match and/or enhance this department’s strengths and resources.

6. Special Efforts to enroll Underrepresented Groups

As is the case throughout the department, every effort is made to recruit and support underrepresented groups. Because of our interest in fostering the growth of new areas of dance studies, we welcome students from underrepresented population groups within the United States as well as international students who may bring new perspectives and research agendas.

7. Availability and Adequacy of the Faculty and Facilities

The Department of Dance has 17 full-time faculty, including the current Dean of the College of the Arts, serving a student population of approximately 30 graduate, 90 undergraduate and 900 elective students. In addition, the department has 4-6 lecturers, 4 administrative and professional, and 3-5 part-time staff. 8 distinguished Emeriti Professors remain active in research and in doing some part-time teaching for the department. Professor John Mueller of the Political Science Department also holds a Courtesy Appointment in the department.

The Dance Department houses a state-of-the-art computer lab in which are maintained 14 Macintosh computers: 10 G5's and 4 QuickSilver G4's. All computers have CD burners, video and audio editing software, as well as word processing software. Two of the computer stations also have scanners for scanning images and slides. There are 4 video dubbing stations with the option for up to 3 different configurations. These configurations can accommodate VHS to VHS dubbing, VHS to Mini DV dubbing, Mini DV to Mini DV dubbing, formats necessary to keep pace with the technological standards of the day and outpace the decay of VHS and filmstrip media.

The department also holds substantial technological resources for the aural and visual documentation of dance, including nearly 20 video cameras and tripods, a number of microphones, a lighting kit and an audio compact flash card recorder. Coupled with the computer lab's audio and visual editing software and DVD production capabilities, these supplies facilitate the ongoing production of high-quality dance documentation media products.

The Music and Dance Library has been located in Sullivant Hall since 1992. It houses musical scores, books and periodicals related to dance and music, CD recordings as well as VHS tapes and DVD formats. To date, the dance materials available in the OSU libraries exceed holdings of other universities offering the Ph.D. in Dance. The total number of items available in the OSU branch libraries is approximately 5,000 with the

Music and Dance Library alone housing 3,200 Monographs, Serials, Videos, Microforms and CD Roms.⁴ Additionally, the Dance Department is the site of the Dance Notation Bureau Extension which has demonstrated extraordinary intellectual and technological leadership in sharing the parent organization's mission to create the means for, and the reality of, a collection of the great dance works and a literate dance field. Many historic materials as well as Labanotation dance scores are available at the Special Collections branch in the OSU Main Library. The Lawrence and Lee Theatre Research Institute, also housed on campus, is an archive of rare materials in theatre and dance. Importantly, OSU's Theatre Research Institute now preserves the materials of well-known choreographers including Twyla Tharp and Bebe Miller.

Further dance resources for the Ph.D. candidate are available through the OSU connection to the Dance Heritage Coalition, Ohio Link, which connects Ohio State University with other Ohio libraries, a reciprocal arrangement with other Big Ten Institutions, and the negotiated access of materials from the New York Public Library Performing Arts Division.

In addition, Ph.D. candidates will have access to the EMMA (experimental media and movement arts) Lab, a space for cross-disciplinary experimentation in multimedia and emerging technologies. Housed at the Advanced Computing Center for the Arts and Design, the space is both a laboratory for ongoing student and faculty research and a smart teaching facility. Resources include: four walls projection, high-bandwidth connectivity, wireless virtual reality, real-time motion capture, modular screens, lighting and sound instruments, digital video and audio tools, sprung floor.

The Department of Dance has established a strategic partnership with ACCAD in the form of the EMMA Lab. Graduate students researching issues in technology and the arts are welcome in the ACCAD community and have access to the full resources of the facility. ACCAD forms partnerships with visual and performing artists, designers, art historians and critics, computer scientists, engineers and architects which provide multidisciplinary experiences for Ph.D. candidates.

8. Need for additional facilities and staff

Some additional staff hours will be required for marketing the new Ph.D. program, and for accepting and processing files. The department staff will accommodate these additional hours on an immediate basis, but the department anticipates phasing in .50 additional staff support in the next few years.

The department currently has adequate technological support to meet demands, and has access to ongoing technology funds to support the updating of equipment and resources.

9. Projected additional costs and evidence of institutional commitment and capacity to meet costs.

The department continues to seek renovated and new facilities to adequately support the quality of our programs. A Conceptual Study for renovated and new facilities has just been completed and it is expected that progress in this area will better support the Ph.D. and other degree programs offered by the department.

¹ Others in the United States include: Southern Illinois University, the University of North Carolina, Greensboro, the University of Mississippi, the University of Tennessee, Memphis, Western Michigan University, Slippery Rock University, Radford University, and Florida State University. Within the state, graduates of the dance department teach at Ohio University, Kenyon College, Wittenberg College, and Ohio Wesleyan University, and SUNY Brockport. OSU graduates teach internationally as well, at such institutions as the Royal Academy of Dancing in London and the University of Ghana.

² These include CORD (the Congress on Research in Dance); SDHS (Society of Dance History Scholars); ICKL (the International Council of Kinetography Laban); NDEO (National Dance Educators Organization and WDA (World Dance Alliance). In addition, dance scholars have been increasingly aligning themselves with related scholarly disciplines, presenting their research in dance at organizations such as ASTR (American Society for Theatrical Research), ASECS (American Society for Eighteenth-Century Studies) and the American Popular Culture Association, as well as at a variety of European and International organizations in the arts and humanities.

³ See Alexandra Carter's General Introduction, p. 1.

⁴ Texas Woman's University holds approximately 2,000 materials; the University of California, Riverside contains approximately 3,000 items; Temple University contains approximately 3,100 items related to dance.

Selected Quarter-by-Quarter Grid Samples of PhD Program of Study

	Autumn Quarter	Winter Quarter	Spring Quarter	Summer Quarter
Year 1	DANCE: Research Methods DANCE: Dance Writing DANCE 610: Issues in Videodance	DANCE: Issues in Dance Theater class DANCE: Issues of Reconstruction and Documentation DANCE: Historiography	DANCE: Problems and Trends in Dance History DANCE: American Musical Theater/Pop Culture DANCE 661: Video Documentation of Dance	JEWISH STUDIES 613: The American Jewish Experience: Life and Culture Seminar
Year 2	DANCE: Critical Theories of the Body HISTORY 566: Contemporary America since 1945	DANCE: Topics in Movement Analysis DANCE: Developments in Dance from the German School	DANCE: 20 th -Century European Contemporary Dance HISTORY of ART 638: 20 th -Century American Art	Special Readings
Year 3	Special Topics Seminar Special Readings	Dissertation Seminar Special Readings Candidacy Examination	Dissertation Seminar DANCE 999: Research in Dance: Dissertation	
Year 4	DANCE 999: Research in Dance: Dissertation	DANCE 999: Research in Dance: Dissertation	DANCE 999: Research in Dance: Dissertation	

Specialization: 20th-Century American modern/postmodern dance

Student #H

Candidacy Examination Primary Specialization: 20th- and 21st Century American modern/postmodern dance. Secondary areas: Documentation—Labanotation and visual representation. This student completed her M.A. in Dance with concentrations in dance history and Labanotation from Ohio State.