# Department of Dance Faculty and Staff
## 2011-2012

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<td>Mary Cole, Lecturer</td>
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<tr>
<td></td>
<td>Clare Croft, Society of Michigan Fellow</td>
<td>chcrotch</td>
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<tr>
<td></td>
<td>Bill DeYoung, Professor</td>
<td>bdyj</td>
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<td>Jessica Fogel, Professor</td>
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<tr>
<td></td>
<td>Beth Genné, Professor</td>
<td>genne</td>
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<td></td>
<td>Christian Matjias, Associate Professor</td>
<td>matjiasc</td>
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<td>Judy Rice, Associate Professor</td>
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<td>Biza Sompa, Lecturer</td>
<td>bizajb</td>
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<td>Peter Sparling, Professor</td>
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<td>Sandra Torijano DeYoung, Associate Professor</td>
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<td>Amy West, Lecturer</td>
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<td>Khita Whyatt, Lecturer</td>
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<td>Robin Wilson, Associate Professor</td>
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<tr>
<td>Staff</td>
<td>Samantha Strayer, Administrative Coordinator</td>
<td>sstrayer</td>
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Department of Dance Mission Statement

The University of Michigan's Department of Dance is committed to excellence, innovation, learning in action, and entrepreneurship. Our mission is to bridge dance practice and scholarship, and to foster interdisciplinary inquiry. As an internationally renowned faculty, we bring a challenging range of perspectives to our teaching and research, and we continually re-examine our curriculum in order to prepare both young and mature dancers for careers in an ever-evolving field.

Dance Student Assembly Mission Statement

The Dance Student Assembly (DSA) is the official student government of the Dance Department at the University of Michigan. DSA is committed to building a nourishing learning environment by representing undergraduate and graduate students’ interests, concerns, and issues relating to policies in the Dance Department. Members report to and collaborate with the Chair of the Department on a regular basis allowing for DSA to act as the liaison between students and the faculty. This relationship also assists in shaping policy in a new way that is cognizant of student needs. Moreover, DSA organizes student activities, keeps the students informed on the events occurring in the Dance Department, provides an open forum for students to voice their own opinions and always strives to incorporate other Departments in the School of Music Theater and Dance. DSA is constantly encouraging of active participation in the Department and the projects that take place, lead by both students and faculty, to build a nourishing and learning environment for all.

Graduate Year Advisor

Each graduate class is appointed a Year Advisor from among the full-time faculty. S/he schedules periodic meetings with the class to address common questions or issues regarding curriculum, credits, registration, and other matters concerning successful completion to degree. You are responsible for making individual appointments to discuss aspects of your program and review progress towards your degree.
Department of Dance Code of Ethics

The Department of Dance strives to sustain a lively community of artists/scholars who value self-expression, independent thinking, and a diversity of creative responses to their academic and professional endeavors. This dynamic environment brings with it the responsibilities for mutual respect and a code of ethics. Policies for attendance, dress code, grading, evaluation and student/faculty interaction are outlined herein. A Dance Student Assembly (DSA) acts as a liaison with faculty and the Chair to address issues and grievances, and as an important means of communication back to the student body.

As part of its educational mission, the Department supports a system of clearly stated contractual agreements that establish relationships, obligations, and protocols for fair and effective behaviors in the classroom, studio, rehearsal hall and on stage. These rules of conduct are modeled on professional standardized practices in the field to better prepare students for their lives and careers after university. For example, each student signs a contract for each repertory work, which articulates expectations and commitment of both student and choreographer.

The SMTD Rackham Handbook lists its Graduate student policies including: Academic Code of Conduct; Alcohol and Other Drugs Policy; Non-Academic Conduct; and Dispute Resolution Policy and Procedures. For information about resolving disputes, please visit the Rackham web site @ www.rackham.umich.edu/policies/dispute_resolution.

In congruence with these policies, the Department of Dance is particularly sensitive to the extraordinary nature of a dancer’s commitment to his/her art form. In order to protect and sustain this environment, a positive and equitable climate—one that supports the student physically, emotionally, intellectually and spiritually—is essential. The Department asks of its faculty and students that they participate actively in building and maintaining a community with equal opportunity and responsibility for all, celebrating difference and the particular demands of the artistic pursuit on uniquely individual human beings.

The Department is accredited by the National Association of Schools of Dance (NASD). You may also want to access NASD’s website at http://nasd.arts-accredit.org.

The Department follows the University’s Academic Conduct policies as articulated in the SMTD Student Handbook. Please pay particular attention to the section on plagiarism.

Dress Code for Studio Courses

All students are expected to wear leotard and tights or a unitard to technique classes, with hair off the neck. Close fitting warm-ups are welcome for the beginning of class and then should be removed. Please do not wear biker shorts, shorts over tights, or sweat pants. Please do not wear sweatshirts or t-shirts over your leotard. Clothing should be without holes, rips or stains.
Attendance Policy

It is critical that you attend classes from beginning to the end of the term. You are expected to attend all scheduled sessions and to take as much advantage as possible of master classes, guest lectures and residencies, and other special events. The dynamics of a class and the ability to learn from a class are directly related to participation, which requires prompt and regular attendance. Since courses in the Department have a variety of structures, instructors in the first week of class will indicate in writing the specific attendance/participation requirements for each course. When the instructor considers the number of late arrivals and/or absences excessive, that is, when a student’s absence from a course endangers his/her satisfactory academic progress and/or the work of other students, the instructor may submit a written report at mid-term to the respective Year Advisor and the office of the Associate Dean of Graduate Studies. In no case can a student expect to earn a passing grade without consistent attendance and class participation.

Students are required to notify faculty in advance in the case of an anticipated absence for a medical appointment, a religious holiday or an event of personal importance and to arrange to make up all work missed.

Religious Holidays

It is the policy of the University of Michigan to make every reasonable effort to allow members of the University community to observe their religious holidays without academic penalty. Absence from classes or examination for religious reasons does not relieve you from responsibility for any course work required during the period of absence. If you expect to miss classes, examinations, or other assignments as a consequence of your religious observance, you will be provided a reasonable alternative opportunity to complete such academic responsibilities. It is your obligation to provide faculty with reasonable notice of the dates on which you will be absent. If you are absent on days of examinations or class assignments, you shall be offered an opportunity to make up the work without penalty, unless it can be demonstrated that a makeup opportunity would constitute a disadvantage to other students or an unreasonable burden on the faculty. Should disagreement arise over what constitutes an unreasonable burden or any aspect of this policy, parties involved should contact the Department Chair, the Dean of the School, or the University Ombudsman.

University-related Absence

When you are absent from class on behalf of the University, it is the expectation that you will make alternative arrangements for fulfilling class assignments. The alternative arrangement should not unduly inconvenience either faculty members or other students. It is your obligation, if you expect to miss classes, examinations, or other assignments as a consequence of representing the University, to provide your Year Advisor with reasonable notice for dates of anticipated absences and to work with course tutors to obtain assignments so that you can prepare the necessary academic material. Additionally, it is your responsibility to know, be prepared to execute or discuss any material missed.

All student absences on behalf of the University during the academic year need prior approval from the School’s Executive Committee. You are required to provide details of the event (e.g., purpose, location, dates, number of students involved). The following text is from Section 39 of the SMTD Faculty Handbook, Policy for Student Requests for Absence from Class for Tours, Trips, and Other Events:
A detailed memorandum of request to the Executive Committee shall be forwarded to the Dean of the School of Music, Theatre & Dance. Following review and approval by the Executive Committee, the requestor will be notified of the decision, and the requestor will compose a memorandum for the Dean's signature.

A. The memo should be addressed to relevant University faculty (list all names) requesting that the students involved be excused from class. The memo should state the name of the group (e.g., Creative Arts Orchestra), reason for the request (e.g., East Coast tour), and names of the students involved. A copy of the itinerary must be attached to the memo or inserted on the back.

B. Once the Dean signs the memo, the requestor will make copies for the students, who in turn will meet with their instructors and provide each with a copy of the memo.

C. Students are responsible for obtaining permission for the absence and for ensuring that all course work is completed in a timely manner.
Course Schedule & Registration

Registration Process

1. **Year Advisor.** All students must see their Year Advisor before registering for courses. S/he will help you plan a class schedule based on degree requirements and personal goals. **It is your responsibility to initiate transfer of credits, to follow up on changes in your program, and to keep your advising record up-to-date by filling out the appropriate “Year Advisor/Advisee” form, thereby monitoring fulfillment of curriculum requirements.** Year Advisor/Advisee forms are available at the Department of Dance and form part of your student record. This is a critical tool to help you and your advisor navigate your course choices and enables you to track your progress through the program.

2. **Schedule of Classes.** The schedule of classes is online and can be viewed through Wolverine Access. Additionally, it can be found @ www.umich.edu/~regoff/schedule. The schedule is divided by term, then by School, then by Department.

3. **Overrides.** An override slip (a.k.a., Drop/Add form) signed by your Year Advisor is needed to elect courses that have entry restrictions (permission of instructor needed). The slips should be submitted to the Dance Office prior to the student’s scheduled registration deadline. For most of the 500- and 600-level Dance courses, you will also need an override if you choose to drop a course.

4. **Registration.** Once the overrides have been entered, students will receive an email indicating their ability to register via Wolverine Access @ wolverineaccess.umich.edu.

If you are registered for a course you do not intend to take you should drop it. You are not automatically dropped from a class roster for non-attendance. **“Students may make changes to their class schedules freely through the end of the third week of classes.” (See SMTD 2011-2012 Handbook)**

Add/Drop

Students may drop or add courses until the end of the third week of classes in the Fall and Winter Terms and until the end of the first week of classes in a Half-Term. Between the third and sixth weeks (or second and fourth week of a half-term), students must have their requests approved by the instructor, their Year Advisor and the Associate Dean for Graduate Studies. After the sixth week (or fourth week of a half-term), no such changes will be permitted, except for medical reasons, provided that an incomplete is unacceptable to the instructor(s) of the course(s) and that a written statement is submitted to the appropriate Dean by a physician confirming that continued enrollment is not feasible *(See SMTD 2011-2012 Student Handbook)*. Note: Any course for which a drop is registered after the third week in a full term (or the second week in a half term) will appear on the permanent record as "W" (withdrawn).
Late Add/Drop

From the Rackham Graduate School Academic Policies:

Through the third week of classes in a full term (or the first week of classes in a half-term), students may add or drop a course, change status from credit to visit (audit), or increase or decrease the hours for a course within the range listed in the Time Schedule via Wolverine Access. The Registrar's Office publishes each year's Drop/Add deadline on its website: www.umich.edu/~regoff/. Departmental approval is necessary to change course elections. Departments and programs may have separate deadlines or procedures. A student who seeks to drop the only course for which he or she is registered must follow procedures for a term withdrawal as outlined on the Registrar's website.

Faculty Indi Numbers

Each faculty member has an ‘indi number’, which enables students to register for an Independent Study or Field Experience course under the direction of the faculty member. Please refer to the front of this handbook for a listing of faculty indi numbers or the Department Administrator for more information.

Transfer Credit

All non-UM schools or programs attended must send the Department an official transcript. That transcript will be forwarded to the Rackham Graduate School. It is your responsibility to find out which credits are transferable. * Please note: in most cases, Dance curricular requirements cannot be substituted with coursework done at other institutions or summer workshops.

Variations in Credit/Course Planning

• The published requirements for graduation are minimum requirements. Additional credit may be taken in any area of interest. This credit is then counted towards graduation as elective credit.
• MFA students who wish to enroll for fewer than 9 credit hours or more than 18 credit hours for the full term (4-6 for the half-term) must obtain the permission of their Year Advisor and the Dean of Graduate Studies at the School of Music, Theatre & Dance. Graduates who elect more than 18 credits will be billed for additional tuition by the University.
• Under special circumstances, students may be able to use the Course Waiver or Substitution form to substitute one course for another required course, or to waive a course. They must complete the form and give it to the Year Advisor for approval and signature. The Advisor will present it to the Chair for final approval. If approval is granted, the request will be forwarded to the School of Music, Theatre & Dance Associate Dean for Graduate Studies.

Degree Audits

All students should meet with their Year Advisor each term to ensure that credits are well distributed across the four terms of MFA study and that track, dance elective, cognate and compulsory course choices meet program requirements. An audit should occur at the end of Year 1.
Completing Your Degree

From the SMTD Handbook for Rackham Students in Music, Theatre & Dance:

“All work toward the master’s degree must be completed within five years from the date of first enrollment in the Rackham School.

Applying for Graduation & Deadlines

To receive your Master's degree, you must apply for graduation through Wolverine Access @ wolverineaccess.umich.edu/. If the exact degree/diploma you wish to apply for does not appear on Wolverine Access, contact the Department of Dance before you can apply. Students who have applied for degree by the Master's and Certificate deadline will have their names printed in the Commencement program. Applications for graduation will be accepted until the last day of classes of the term in which you wish to receive your degree/diploma; however, your name will not appear in the Commencement program.

It is your responsibility to ensure that all requirements are met and recorded by the last day of classes in the term you have applied for degree/diploma. If you have questions about your academic requirements please contact your Year Advisor. For more information, please visit www.rackham.umich.edu/masters_students/
Injury Policy & Prevention

Prevention
Take responsibility for your physical and mental health to help avoid injury. There are pro-active steps you can take to help keep yourself healthy. This takes dedication and thoughtfulness on your part.

- Arrive ahead of time to warm up before class begins. This will improve your ability to remain injury free and allow you to perform at your peak ability.
- Take time to cool down after activity.
- Drink plenty of water, eat a balanced diet, and get plenty of sleep.
- Plan time to rest. In addition to seven hours of sleep per night, your body needs one day of rest from physical activity per week. A fatigued muscle is more prone to injury. Moreover, lack of sleep has been linked to multiple problems including reduced immune system capacity and weight gain.
- Stress is a major contributor to injuries so find ways of minimizing.
- Cross-training is encouraged as two-thirds of dancer injuries occur from overuse and repetitive motions. Cross-training allows the muscles to be worked in a different manner from how they are used in your daily dancing and lessens the chances of injury.

Be sensible. It is better to be safe than sorry. If you are concerned about pain you are experiencing, don’t be heroic and continue to work through. Instead, get it checked out so that you know what you are dealing with. If you don’t know, you can’t be pro-active in healing an injury, nor can your instructors help you in your recovery. It may turn out to be nothing to worry about and that is important to know as well.

Injuries
Should an injury occur, take the following steps:

1. Inform your instructor immediately and assess the gravity of the situation.
2. If you experience acute pain, swelling, spasms, or a broken bone stop dancing immediately.
3. If you see a doctor and/or a physical therapist, make sure you get a written diagnosis so your instructors can work with you on your prescribed rehabilitation plan.
4. Remember, we are teachers not doctors or physical therapists so you need to seek professional help and keep your instructors informed of your diagnosis and/or your therapist’s plan of action.
5. Keep an injury journal to track your progress. Track your pain and activity levels.
6. Fill out an observation form if you need to sit out of class.
7. If you need to sit out, ask your instructor how s/he would like you to use class time effectively. Possible options are: performing the upper body movements sitting in a chair (or lower body movements without upper body depending on the site of the injury), doing exercises recommended by your physical therapist, assisting the teacher, researching your injury and writing a paper, attending physical therapy (only in extreme cases during class time), or other activities per your instructor.
8. MedSport at Domino Farms provides physical therapy for dancers twice a month. Please contact Kristen Balfour, DPT at MedSport to request additional times or information regarding this clinic.
More Information

Most minor pains from overuse will disappear within a couple of days of lower impact activity and by resting on the weekend. The body needs inflammation to heal; however, minimal icing (five minutes) and a mild dose of an anti-inflammatory can ease your pain but be careful of masking the pain and causing further injury. Current research shows that inflammation is a necessary part of the healing process. Constant icing and taking anti-inflammatory drugs impede the healing process as this prevents blood flow to the injured area, thus delaying recovery (*Journal of Inflammation, 2008*).

Acute Muscle and Tendon Tears (have these diagnosed by a doctor)

The first 72 hours are the most critical. If you keep dancing during that time, it may lead to a serious injury that could become chronic. Pain is your body’s way of telling you something is wrong. Rest for the first 72 hours. Do not stop moving altogether but do gentle movement such as walking or Pilates mat exercises. Do not over-stretch the affected area. As time goes on, you may experience the absence of pain or inflammation. This is not a sign that you are completely healed. Continue a gradual progression of increased movement and keep in touch with your doctor and/or physical therapist.

Resources

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<tr>
<td>A Dancer’s Guide to Healthy Eating – by Rebecca Dietzel</td>
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<tr>
<td>Aiello Group – “Chiropractic for low back, neck pain &amp; sports injuries; specializing in runners, athletes and active people; for acute care of neuromuscular-skeletal problems.”</td>
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<td>Ann Arbor Chiropractic Wellness Center</td>
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<td>Body Workers/Pilates/Gyrotonic/Yoga</td>
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<td>Recommended: Khita Whyatt</td>
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<td>Brian Czajka - Kinesiology Department</td>
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<td>Dancing Smart Newsletter</td>
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<td>Harkness Center for Dance Injuries</td>
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<td>International Association for Dance Medicine &amp; Science</td>
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<td>MedSport – Sports medicine, orthopedic physicians, athletic trainers, and physical therapists who work with all the athletic teams on campus as well as dancers. (Note: medical insurance is needed for treatment) Recommended: Dr. Laurie Donaldson &amp; Kristen Balfour, DPT</td>
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<tr>
<td>Medical Website of the Rudolf Nureyev Foundation</td>
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<tr>
<td>Probiity Physical Therapy</td>
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<td>UHS</td>
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<td>Your personal doctor</td>
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*Scientific and nutritional information courtesy of Rebecca Deitzel (National Ballet School of Canada) and Irene Dowd (Juilliard).*
Grading Policy

The Rackham Graduate School has established the following descriptions and criteria for grading at the graduate level:

**Excellent**: Markedly above average for graduate students

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<tr>
<td>A+</td>
<td>9</td>
<td>The highest conceivable standard of work</td>
</tr>
<tr>
<td>A</td>
<td>8</td>
<td>Genuinely outstanding</td>
</tr>
<tr>
<td>A-</td>
<td>7</td>
<td>A very high standard in which strengths far exceed weaknesses</td>
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**Good**: Standard normally expected of graduate students

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<td>B+</td>
<td>6</td>
<td>Above average</td>
</tr>
<tr>
<td>B</td>
<td>5</td>
<td>Average</td>
</tr>
<tr>
<td>B-</td>
<td>4</td>
<td>Revealing certain weaknesses</td>
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**Fair**: Below average for graduate students

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<tr>
<td>C+</td>
<td>3</td>
<td>Lacking essential qualities</td>
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<tr>
<td>C</td>
<td>2</td>
<td>Marginally acceptable</td>
</tr>
<tr>
<td>C-</td>
<td>1</td>
<td>Need for marked improvement to remain in program</td>
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**Poor**: Not acceptable at graduate level

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<tr>
<td>D</td>
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<tr>
<td>E</td>
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A cumulative grade-point average of B (5.0) or higher is required to remain in good standing or to receive a degree. A student whose cumulative grade-point average falls below B may be placed on academic probation for the following term (or half-term) of enrollment, or required to withdraw. A student whose cumulative grade-point average falls below B for two or more terms may be required to withdraw. No course in which a grade of D, E, I, W, VI, ED, Q, S, U, or Y is received may be counted to satisfy any requirement.

A grade of Incomplete (I) may be assigned to a student only if the unfinished part of the student’s work is small, the work is unfinished for reasons acceptable to the instructor, and the student’s standing in the course is a B grade or higher. The student and the instructor should discuss the Incomplete prior to its conferral. **A grade of I can be changed to a letter grade only if the incomplete work is made up by the end of the second full term following the term for which the I is given, counting the Spring-Summer term, regardless of whether or not the Rackham student is enrolled.** If the grade of I has stood for two full terms, credit can be earned only by re-electing the course, attending classes, and completing all course work and examinations. The grade-point average will be based on hours of work completed. The grade of I is permanently retained on the student’s record. An Incomplete that has been made up according to the above procedures will appear on the student’s transcript as an I with the letter grade next to it.

**Avoid incomplete grades.** Even when made up, an incomplete remains on the transcript and becomes a significant negative factor when the student is under consideration for a fellowship or employment. An Incomplete that is not made up represents an even more serious blemish.

A student who submits work to make up an Incomplete when the deadline is imminent should point out the approaching deadline to the faculty member and stress the urgency of reporting the grade prior to the deadline. A student who waits until the last minute to make up an
Incomplete may find that, for unanticipated reasons, the faculty member is simply unable to do so before the deadline. Sometimes illness intervenes. Sometimes s/he is unavailable, or has left the University. In some cases, an Incomplete ultimately means that the student must elect another course.

**Graduate Student Instructors**

Graduate Student Instructors (GSIs) have a significant responsibility as teachers of introductory level dance courses within the Department. These courses provide graduate students with the opportunity to deepen their proficiency as teachers, develop their teaching philosophies, and convey their passion for the field to their students. GSI teaching will be assigned and mentored by faculty. GSIs are also encouraged to draw upon the resources of the Center for Research in Learning and Teaching (CRLT), which provides workshops and guidance for a variety of teaching issues: [www.crlt.umich.edu/index.php](http://www.crlt.umich.edu/index.php).

CRLT also produces a GSI guidebook that can be accessed online at [www.crlt.umich.edu/gsis/gsi_guide.php](http://www.crlt.umich.edu/gsis/gsi_guide.php).
General standards for written work and presentations in academic courses.

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</thead>
<tbody>
<tr>
<td>A</td>
<td>cогентное analysis, shows command of interpretive and conceptual tasks required by assignment and course materials: ideas original, often insightful, going beyond ideas discussed in lecture and class</td>
<td>contains a convincing argument with a compelling purpose; highly responsive to the demands of the specific writing situation; sophisticated use of conventions of academic discipline and genre; anticipates the reader’s need for information, explanation, and context</td>
<td>essay controlled by clear, precise, well-defined thesis; is sophisticated in both statement and insight</td>
<td>well-chosen examples; uses persuasive reasoning to develop and support thesis consistently; uses specific quotations, aesthetic details, or citations of scholarly sources effectively; logical connections between ideas are evident</td>
<td>well-constructed paragraphs; appropriate, clear, and smooth transitions; apt arrangement of organizational elements</td>
<td>uses sophisticated sentences effectively; usually chooses words aptly; observes professional conventions of written English and manuscript format; makes very few minor or technical errors</td>
</tr>
<tr>
<td>B</td>
<td>shows a good understanding of the texts, ideas and methods of the assignment; goes beyond the obvious, may have one minor factual or conceptual inconsistency</td>
<td>addresses audience with a thoughtful argument with a clear purpose; responds directly to the demands of a specific writing situation; competent use of the conventions of academic discipline and genre; addresses the reader’s need for information, explanation, context</td>
<td>clear, specific, arguable thesis central to the essay; may have left minor terms undefined</td>
<td>pursues explanation and proof of thesis consistently; develops a main argument with explicit major points, appropriate textual evidence, and supporting detail</td>
<td>distinct units of thought in paragraphs controlled by specific, detailed, and arguable topic sentences; clear transitions between developed, cohering, and logically arranged paragraphs</td>
<td>a few mechanical difficulties or stylistic problems; may make occasional problematic word choices or syntax errors; a few spelling or punctuation errors; usually presents quotations effectively, using appropriate format</td>
</tr>
<tr>
<td>C</td>
<td>shows an understanding of the basic ideas and information involved in the assignment; may have some factual, interpretive, or conceptual errors</td>
<td>presents adequate response to the essay prompt; pays attention to the basic elements of the writing situation; shows sufficient competence in the conventions of academic discipline and genre; signals the importance of the reader’s need for information, explanation, context</td>
<td>general thesis or controlling idea; may not define several central terms</td>
<td>only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately; warrants missing</td>
<td>some awkward transitions; some brief, weakly unified or undeveloped paragraphs; arrangement may not appear entirely natural; contains extraneous information</td>
<td>frequent wordiness; unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; contains rudimentary grammatical errors; makes effort to present quotations accurately</td>
</tr>
<tr>
<td>D</td>
<td>shows inadequate command of materials or has significant factual and conceptual errors; confuses some significant ideas</td>
<td>shows serious weaknesses in addressing an audience; unresponsive to the specific writing situation; poor articulation of purpose in academic writing; often states the obvious or the inappropriate</td>
<td>thesis vague or not central to argument; central terms not defined</td>
<td>frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence; relies on too few or the wrong type of sources</td>
<td>simplistic, tends to narrate or merely summarize; wanders from one topic to another; illogical arrangement of ideas</td>
<td>some major grammatical or proofreading errors (subject-verb agreement, sentence fragments, word form errors, etc.); repeated inexact word choices; incorrect quotation or citation format</td>
</tr>
<tr>
<td>F</td>
<td>lacks critical understanding of lectures, readings, discussions, or assignments</td>
<td>shows severe difficulties communicating through academic writing</td>
<td>no discernible thesis</td>
<td>little or no development; may list disjointed facts or misinformation; uses no quotations or fails to cite sources or plagiarizes</td>
<td>no transitions; incoherent paragraphs; suggests poor planning or no serious revision</td>
<td>numerous major and minor grammatical errors and stylistic problems; does not meet Standard Written English requirement</td>
</tr>
</tbody>
</table>

(T. McElroy and F. Whiting, University of Alabama, personal communication, February 15, 2008)
Letters of Recommendation

If you are requesting a letter of recommendation from a faculty member, you must provide the following information:

• complete address and contact information, including the name of the person to whom the letter will be addressed. If you do not have a name, specify that the letter can be addressed ‘To Whom It May Concern’
• the date the recommendation is due and whether it must be received by or postmarked that date
• a copy of the job description, summer program, internship, etc.
• website links to the organization, school or person to whom you are applying. If you do not have access to these, provide some context and background for the nature of the job, position or internship
• state why you are applying and, if you have a letter of interest or cover letter, please share with the faculty member. It is helpful in crafting a customized letter for you. The more details faculty have the better. If there is a compelling reason why you think this is the ideal course or position for you, articulate this clearly to the faculty member
• provide an up-to-date resumé and , where appropriate, copies of your teaching and/or research statement
• provide a stamped, addressed envelope for the faculty member to use or details of electronic submission requirements. If you are asking for multiple letters, provide adequate stamped envelopes

Allow a month's notice if possible, at a minimum. Send a polite reminder to the faculty member one week before the letter is due. Follow up to see if the letter has been sent and express gratitude. If you are called for interview, offered the position and/or accept, let the faculty member know. We put a lot of time and energy into helping you succeed.

Another invaluable resource is The Career Center at www.careercenter.umich.edu.
## Department of Dance Graduate Course Listing

**YEAR ONE – Not all courses will be offered all terms/years**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>501 Research in Action 1: Research Methods in Dance</td>
<td>3</td>
</tr>
<tr>
<td>502 Research in Action 2: Dance History and Theory</td>
<td>3</td>
</tr>
<tr>
<td>505 Research in Action 3: Self-Evaluation Report</td>
<td>1</td>
</tr>
<tr>
<td>511 Ballet</td>
<td>1</td>
</tr>
<tr>
<td>513 Modern Dance</td>
<td>1</td>
</tr>
<tr>
<td>514 World Dance</td>
<td>1</td>
</tr>
<tr>
<td>515 Ann Arbor Dance Works: Technique</td>
<td>1</td>
</tr>
<tr>
<td>516 Paul Taylor Summer Intensive: Technique</td>
<td>1</td>
</tr>
<tr>
<td>517 Special Topics: Dance Technique</td>
<td>1-3</td>
</tr>
<tr>
<td>518 Field Experience: Dance Technique</td>
<td>1-3</td>
</tr>
<tr>
<td>519 Independent Study: Dance Technique</td>
<td>1-3</td>
</tr>
<tr>
<td>521 University Dance Company</td>
<td>1</td>
</tr>
<tr>
<td>522 Movement Research: Reviving 20^{th}-21^{st} Century Dances</td>
<td>3</td>
</tr>
<tr>
<td>523 Performance Portfolio</td>
<td>2-4</td>
</tr>
<tr>
<td>524 Solo Performance (retitled and pending approval)</td>
<td>3</td>
</tr>
<tr>
<td>525 Ann Arbor Dance Works: Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>526 Paul Taylor Summer Intensive: Repertory</td>
<td>1</td>
</tr>
<tr>
<td>527 Special Topics: Performance Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>528 Field Experience: Performance/Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>529 Independent Study: Performance/Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>531 Solo Composition (retitled and pending approval)</td>
<td>3</td>
</tr>
<tr>
<td>532 Choreography, Performance, Production &amp; Design (title change pending)</td>
<td>3</td>
</tr>
<tr>
<td>533 Choreography Portfolio</td>
<td>2-4</td>
</tr>
<tr>
<td>534 Performance Improvisation 1</td>
<td>3</td>
</tr>
<tr>
<td>535 Mapping Movement &amp; Place: Site-Specific Performance</td>
<td>3</td>
</tr>
<tr>
<td>537 Special Topics: Choreography</td>
<td>1-3</td>
</tr>
<tr>
<td>538 Field Experience: Choreography</td>
<td>1-3</td>
</tr>
<tr>
<td>539 Independent Study: Choreography</td>
<td>1-3</td>
</tr>
<tr>
<td>542 Screendance 1: Collaborations in New Media</td>
<td>2</td>
</tr>
<tr>
<td>543 Screendance Portfolio</td>
<td>2-4</td>
</tr>
<tr>
<td>547 Special Topics: Screendance</td>
<td>1-3</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>Course Title</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>548 Field Experience: Screendance</td>
<td>1-3</td>
</tr>
<tr>
<td>549 Independent Study: Screendance</td>
<td>1-2</td>
</tr>
<tr>
<td>551 Experiential Anatomy</td>
<td>3</td>
</tr>
<tr>
<td>557 Special Topics: Dance Science</td>
<td>1-3</td>
</tr>
<tr>
<td>558 Field Experience: Dance Science</td>
<td>1-3</td>
</tr>
<tr>
<td>559 Independent Study: Dance Science</td>
<td>1-3</td>
</tr>
<tr>
<td>562 Reading &amp; Writing Dance Criticism</td>
<td>3</td>
</tr>
<tr>
<td>563 Black Dance Performance: From Ritual to the Stage</td>
<td>3</td>
</tr>
<tr>
<td>564 Balanchine &amp; the Transformation of America Dance</td>
<td>3</td>
</tr>
<tr>
<td>567 Special Topics: Dance History</td>
<td>1-3</td>
</tr>
<tr>
<td>568 Field Experience: Dance History</td>
<td>1-3</td>
</tr>
<tr>
<td>569 Independent Study: Dance History</td>
<td>1-3</td>
</tr>
<tr>
<td>571 Pedagogy: Dance Technique</td>
<td>3</td>
</tr>
<tr>
<td>572 Pedagogy: Dance Composition</td>
<td>3</td>
</tr>
<tr>
<td>575 Pedagogy: Dance History</td>
<td>3</td>
</tr>
<tr>
<td>577 Special Topics: Dance Education</td>
<td>1-3</td>
</tr>
<tr>
<td>578 Field Experience: Dance Education</td>
<td>1-3</td>
</tr>
<tr>
<td>579 Independent Study: Dance Education</td>
<td>1-3</td>
</tr>
<tr>
<td>581 The Development of Dance Music</td>
<td>3</td>
</tr>
<tr>
<td>582 The Musician’s Introduction to Dance</td>
<td>3</td>
</tr>
<tr>
<td>583 Dance &amp; Related Arts</td>
<td>2</td>
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<tr>
<td>587 Special Topics: Interdisciplinary Arts</td>
<td>1-3</td>
</tr>
<tr>
<td>588 Field Experience: Interdisciplinary Arts</td>
<td>1-3</td>
</tr>
<tr>
<td>589 Independent Study: Interdisciplinary Arts</td>
<td>1-3</td>
</tr>
<tr>
<td>595 Thesis 1: Summer Research Project</td>
<td>2</td>
</tr>
</tbody>
</table>

**Cognates** – All MFA Dance students are required to complete a total of 6-10 credit hours in a cognate(s) area across the two-year program. These must comprise at least two graduate-level courses of at least two credit hours each.
### YEAR TWO – Not all courses will be offered all terms/years

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>601 Research in Action 4: Problematizing Theory in Practice</td>
<td>3</td>
</tr>
<tr>
<td>611 Ballet</td>
<td>1</td>
</tr>
<tr>
<td>613 Modern Dance</td>
<td>1</td>
</tr>
<tr>
<td>614 World Dance</td>
<td>1</td>
</tr>
<tr>
<td>615 Ann Arbor Dance Works: Technique</td>
<td>1</td>
</tr>
<tr>
<td>616 Paul Taylor Summer Intensive: Technique</td>
<td>1</td>
</tr>
<tr>
<td>617 Special Topics: Dance Technique</td>
<td>1-3</td>
</tr>
<tr>
<td>618 Field Experience: Dance Technique</td>
<td>1-3</td>
</tr>
<tr>
<td>619 Independent Study: Dance Technique</td>
<td>1-3</td>
</tr>
<tr>
<td>621 University Dance Company</td>
<td>1-2</td>
</tr>
<tr>
<td>622 Movement Research: Reviving 20th-21st Century Dances</td>
<td>3</td>
</tr>
<tr>
<td>623 Performance Portfolio</td>
<td>2-4</td>
</tr>
<tr>
<td>624 Advanced Solo Performance</td>
<td>3</td>
</tr>
<tr>
<td>625 Ann Arbor Dance Works: Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>626 Paul Taylor Summer Intensive: Repertory</td>
<td>1</td>
</tr>
<tr>
<td>627 Special Topics: Performance/Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>628 Field Experience: Performance/Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>629 Independent Study: Performance/Repertory</td>
<td>1-3</td>
</tr>
<tr>
<td>631 Graduate Studio (retitled and pending approval; will become 3 credit hours)</td>
<td>2</td>
</tr>
<tr>
<td>633 Choreography Portfolio</td>
<td>2-4</td>
</tr>
<tr>
<td>634 Performance Improvisation 2</td>
<td>3</td>
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<tr>
<td>637 Special Topics: Choreography</td>
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<tr>
<td>638 Field Experience: Choreography</td>
<td>1-3</td>
</tr>
<tr>
<td>639 Independent Study: Choreography</td>
<td>1-3</td>
</tr>
<tr>
<td>642 Screendance 2: Advanced Projects &amp; Productions</td>
<td>3</td>
</tr>
<tr>
<td>643 Screendance Portfolio</td>
<td>2-4</td>
</tr>
<tr>
<td>647 Special Topics: Screendance</td>
<td>1-3</td>
</tr>
<tr>
<td>648 Field Experience: Screendance</td>
<td>1-3</td>
</tr>
<tr>
<td>649 Independent Study: Screendance</td>
<td>1-3</td>
</tr>
<tr>
<td>651 Somatic Study</td>
<td>3</td>
</tr>
<tr>
<td>657 Special Topics: Dance Science</td>
<td>1-3</td>
</tr>
<tr>
<td>658 Field Experience: Dance Science</td>
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</tbody>
</table>
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<table>
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<tr>
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<tr>
<td>659 Independent Study: Dance Science</td>
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</tr>
<tr>
<td>661 Reading &amp; Writing Dance History</td>
<td>3</td>
</tr>
<tr>
<td>663 Dancing Diasporas</td>
<td>3</td>
</tr>
<tr>
<td>664 Balanchine &amp; the Transformation of America Dance</td>
<td>3</td>
</tr>
<tr>
<td>667 Special Topics: Dance History</td>
<td>1-3</td>
</tr>
<tr>
<td>668 Field Experience: Dance History</td>
<td>1-3</td>
</tr>
<tr>
<td>669 Independent Study: Dance History</td>
<td>1-3</td>
</tr>
<tr>
<td>671 Teaching Internship</td>
<td>1-3</td>
</tr>
<tr>
<td>677 Special Topics: Dance Education</td>
<td>1-3</td>
</tr>
<tr>
<td>678 Field Experience: Dance Education</td>
<td>1-3</td>
</tr>
<tr>
<td>679 Independent Study: Dance Education</td>
<td>1-3</td>
</tr>
<tr>
<td>681 The Stage &amp; the Transformation of Music</td>
<td>3</td>
</tr>
<tr>
<td>682 Dance &amp; Music Reconstruction</td>
<td>3</td>
</tr>
<tr>
<td>683 Designing for Dance</td>
<td>2</td>
</tr>
<tr>
<td>687 Special Topics: Interdisciplinary Arts</td>
<td>1-3</td>
</tr>
<tr>
<td>688 Field Experience: Interdisciplinary Arts</td>
<td>1-3</td>
</tr>
<tr>
<td>689 Independent Study: Interdisciplinary Arts</td>
<td>1-3</td>
</tr>
<tr>
<td>695 Thesis 2: Proposal</td>
<td>2</td>
</tr>
<tr>
<td>699 Thesis 3: Project</td>
<td>6</td>
</tr>
</tbody>
</table>

Cognates – All MFA Dance students are required to complete a total of 6-10 credit hours in a cognate(s) area across the two-year program. These must comprise at least two graduate-level courses of at least two credit hours each.
Course Descriptions

501 – Research in Action 1: Research Methods in Dance
This course equips students with the knowledge and skills to engage in dance research. It introduces them to the rich material resources of the University and the broader research community. A range of theoretical frameworks and methodologies will be addressed, as will strategies for designing a research project, determining a clear rationale and appropriate parameters, and articulating particular research questions. The aim is for students to understand current debates, the nature of evidence and argument, and the relationships between practice, theory and criticism.

502 – Research in Action 2: Dance History & Theory
This course introduces students to historical concepts, theories and methodologies, and to the major dance historians of the 19th-20th centuries. The aim is to develop a critical awareness of the competing constructions of dance history and of the interplay between history and other disciplines within and beyond dance. Students will interrogate different approaches to reading and writing our dancing past through the use of selected case studies, spanning textual, visual, oral and performative histories.

This course requires students to reflect critically on their first year of Master’s level study and to write a 5,000 word (or equivalent) report. Detailed reference should be made to their learning in the core Research in Action courses (RIA 1 and RIA 2) and connections made to other areas of the program, most particularly to the students’ designated track. The aim is for students to demonstrate competence in working across theory-practice realms and to identify realistic next steps and further training needs.

511 – Ballet
This course focuses on proper alignment, placement, body awareness, self-discovery, self-correction, execution and awareness of other dancers and teaching techniques. The vocabulary encompasses a logical development of more advanced barre and center work including advanced pirouettes, enchainments, and grand allegro. Through repetition of material, students will be challenged to reverse combination, recite terminology, and demonstrate combination without the assistance of demonstration by instructor.

513 – Modern Dance
This course develops movement skills and concepts within contemporary dance genres towards effective performance. It stresses the development of musicality, versatility, and expressivity, sensitivity, range, control, and clarity of performance, with sound anatomical principles as well as a wide range of spatial, rhythmic and dynamic qualities.

514 – World Dance
This course explores dance forms beyond the traditional Euro-American theatrical genres, including dances of Asia, Africa, the Americas, Caribbean and pacific Rim. The aim of this course is to increase student knowledge of these forms through studio practice, discussion and readings, and to further their understanding of spatial, religious, and social restrictions/conventions. This course will be intermediate-advanced modern dance technique class taught by resident dance faculty and guest artists, offering techniques that reflect a variety of styles and trends in the field.
515 – Ann Arbor Dance Works Technique
This course will be intermediate-advanced modern dance technique class taught by resident dance faculty and guest artists, offering techniques that reflect a variety of styles and trends in the field.

516 – Paul Taylor Summer Intensive Technique
This course introduces student to Taylor technique, as taught by guest faculty from the Paul Taylor Dance Company in residence at UM. Daily technique classes are supported by Ballet and Somatic work. Enrollment for the intensive is required through the Paul Taylor School.

517 – Special Topics: Dance Technique
Special Topics courses in dance technique allow students the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/guest artist. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

518 – Field Experience: Dance Technique
This course is designed for students who wish to undertake a dance technique project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

519 – Independent Study: Dance Technique
This course is designed for students who wish to study one or more dance techniques in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

521 – University Dance Company
This course requires a commitment to the creative and rehearsal process in preparation for performances of new or repertory work for the annual University Production concert. The cast of student dancers works with a choreographer to evolve a finished production - involving the integration of choreographic intention and style with musical score, sets, props, costuming, video, or other scenic components.

522 – Movement Research: Reviving 20th-21st Century Dances
In this project-based course, students will deepen their knowledge of the modern dance legacy by researching and performing a selection of short dances or choreographic excerpts from the early 20th century to the present. They will inhabit movement vocabularies and performance styles, analyze choreographic structure, investigate the creative process, learn about the production elements of a dance work, and research its cultural and historical context.

523 – Performance Portfolio
Students will compile their portfolio by selecting an appropriate range of performance projects, the number and duration of which will be determined in consultation with their Portfolio Advisor. They may choose solo and/or group works, and present for assessment in either Department-led or student-produced concerts. The Performance portfolio will be accompanied by a written justification.
524 – Solo Performance (title change pending approval)
This course explores diverse choreographic materials from the repertory, spanning mid-20th century to the present. Students learn solo passages from various seminal works and practice the embodiment of style, musicality, intention and movement dynamics specific to that choreographer, the work and the cultural and aesthetic contexts of its creations. The class develops the practical skills for reconstruction and criteria for verbal and written evaluation of each other’s performances.

525 – Ann Arbor Dance Works Repertory
In this course, dancers will learn modern dance repertory taught by resident faculty and guest artists, which will be performed for the public in a formal performance at the end of the course. Dancers will be cast in repertory works by audition. They may be cast in one work for 1 credit, or two works for 2 credits. The course will also include a residency in a community setting; the residency may entail the offering of master classes, lecture demonstrations, workshops and performances. Dancers will assist with designing and implementing community residencies, and will learn how to transfer repertory from one venue to another.

526 – Paul Taylor Summer Intensive Repertory
This course introduces students to Taylor’s wide-ranging dance repertory, as taught by guest faculty from the Paul Taylor Dance Company in residence at UM. Students will learn 2-3 repertory excerpts to be presented in public performance, supported by theory classes in Taylor history and style. Enrollment for the intensive is required through the Paul Taylor School. To receive credit, you must also enroll for spring term session in order to register for the class and receive credit. Credit for this program is optional and at the discretion of the student and the Year Advisor.

527 – Special Topics: Performance/Repertory
Special Topics courses in performance/repertory allow students the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/guest artist. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

528 – Field Experience: Performance/Repertory
This course is designed for students who wish to undertake a performance or repertory project beyond the University of Michigan. The ‘field’ of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

529 – Independent Study: Performance/Repertory
This course is designed for students who wish to study one or more dance performance or repertory experiences in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.
531 – Solo Composition (title change pending approval)
Students will deepen their compositional skills through a variety of studies. The class will primarily focus on the development of a significant solo that clearly demonstrates mastery of the student’s choreography/performance skills. Students will be challenged to use their craft to communicate, with clarity and conviction, the expressive content that inspires and drives their creative impulse. They will revisit the concepts of space, shape, time, and motion; elements of direction, focus, density and overall design concepts. Students will also study current and innovative practitioners and their choreographic methods.

532 – Choreography, Performance, Production & Design (title change pending approval)
The primary focus of this course is specifically to develop a group work as well as an array of choreographic studies and works to be presented in a fully produced evening concert at the end of the Winter term. Students in the class will design the lighting, costumes, posters, and programs. Participants in the class will be asked to engage in an on-going process of analysis and discussion/feedback of their choreographic materials. Making dances, speaking and writing eloquently about the process will guide the work. The grading formula is as follows: 1/3 for performance, 1/3 for choreography and 1/3 for production participation. The department pays for publicity, programs and tickets up to $200.

533 – Choreography Portfolio
Students will complete their portfolio by creating an appropriate range of dance works, the number and duration of which will be determined in consultation with their Portfolio Advisor. They may choose solo and/or group works, and present for assessment in either Department-led or student-produced concerts. The Choreography Portfolio will be accompanied by a written justification.

534 – Performance Improvisation 1
This course introduces students to the practice of improvisation as a performing art. They will engage as artist, soloist, collaborator and, collectively, create a performance ensemble. Theory and practice will be combined through journaling, reading, writing a program note and a final paper.

535 – Mapping Movement and Place: Site-Specific Performance
Through readings, video viewings and performance projects, this course will examine the creative processes for a variety of contemporary site-specific dance performances. Dancers will conduct research about a chosen site, and will choreography and perform in their own site-specific dance project. Emphasis will be placed upon investigating the social and cultural histories of the chosen site, and of its environmental and/or architectural features.

537 – Special Topics: Choreography
Special Topics courses in choreography allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/guest artist. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

538 – Field Experience: Choreography
The course is designed for students seeking credit for creating and producing new choreography outside the university setting.
539 – Independent Study: Choreography
This course is designed for students who wish to study one or more choreography experiences in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

542 – Screendance 1: Collaborations in New Media
This course introduces the fusion of movement, camera work, and editing on Final Cut Pro. An interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Cultures, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. Informed by class screenings of student assignments, professional works and historically significant films and videos, the course develops confidence and skills in the making of screendance and criteria for evaluating this relatively new but increasingly visible art form. The course hosts an annual UM Dance on Camera Festival of works curated from that year's New York Dance on Camera Festival at Lincoln Center.

543 – Screendance Portfolio
Students will compile their portfolio by creating an appropriate range of screendance works, the number and duration of which will be determined in consultation with their Portfolio Advisor. They may choose solo and/or group works, and edit their material using non-linear video editing software. The Screendance Portfolio will be accompanied by a written justification.

547 – Special Topics: Screendance
Special Topics courses in screendance allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

548 – Field Experience: Screendance
This course is designed for students who wish to undertake a screendance project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

549 – Independent Study: Screendance
This course is designed for students who wish to study a screendance project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

551 – Experiential Anatomy
This course introduces students to the scientific principles underlying the complexities of dance movement. Utilizing visual stimuli, touch, writing and drawing, readings, and experiential modalities such as Ideokinesis, Feldenkrais, visualization, and Alexander technique, students will learn to apply the principles of anatomy and kinesiology, as they pertain to dance.
557 – Special Topics: Dance Science
Special Topics courses in dance science allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/body practitioner. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

558 – Field Experience: Dance Science
This course is designed for students who wish to undertake a dance science project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project’s parameters, timescale and complexity.

559 – Independent Study: Dance Science
This course is designed for students who wish to study a dance science topic in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

562 – Reading & Writing Dance Criticism
This course focuses on writers who assess and describe dance from a variety of perspectives, for a variety of audiences, in a variety of formats. Study of major dance critics from the 19th century to the present day will also provide a springboard for students to experiment with the process of writing themselves.

563 – Black Dance Performance: From Ritual to the Stage
Using a chronological and geographical approach, this course examines Africanist performance trends in dance music and theater, tracing them from West Africa through the African Diaspora in the Americas. Movement and aesthetic commonalities of these forms will be studied, together with the socio-culture conditions that contributed to their creation and which continue to influence American dance and culture today. Issues of identity, ethnicity and stereotyping through the idiom of African-Americans vernacular and concert dance will also be addressed.

564 – Balanchine & the Transformation of America Dance
This course examines the life and works of dancer/choreographer George Balanchine and his influence on 20th-21st century dance. It complements and supplements the more general topic and broadly themed courses in the curriculum with an opportunity for students to focus in on an extensive and intensive examination of a key figure in the history of dance and his works. Students will gain experience in original historical research with archival material, concentrating on primary sources of all kinds in conjunction with intensive analysis of Balanchine’s choreography.

567 – Special Topics: Dance History
Special Topics courses in dance history allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/historian. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.
568 – Field Experience: Dance History
This course is designed for students who wish to undertake a dance history project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

569 – Independent Study: Dance History
This course is designed for students who wish to study a dance history topic in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

571 – Pedagogy - Dance Technique
Exploration of theoretical concepts, principles, and methods of teaching dance technique through lectures, readings, videos, discussion and teaching practicum with the goal of developing a sound basis for continued growth and effectiveness as dance educators.

572 – Pedagogy - Dance Composition
This course addresses strategies for teaching undergraduate-level Dance Composition. Graduate students will participate in teaching a sophomore-level majors course, 232 Dance Composition IV: Mapping Movement and Sound. They will lead improvisational exercises and provide critical feedback sessions for students. They will also research the use of music/sound in the works of selected choreographers and present this research. They will be assessed through these and other assignments, including self-evaluation papers, teaching philosophy statements, and the creation of a syllabus for beginning-level dance composition students.

575 – Pedagogy - Dance History
This course provides supervision and mentoring of MFA Dance students in Dance History pedagogy and addresses strategies for teaching undergraduate courses in this area.

577 – Special Topics: Dance Education
Special Topics courses in dance education allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

578 – Field Experience: Dance Education
This course is designed for students who wish to undertake a dance education project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

579 – Independent Study: Dance Education
This course is designed for students who wish to study a dance education project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.
581 – The Development of Dance Music
This course traces the history of music for dance and the paths of collaborative processes. Students will be introduced to the writings of Caroso, Negri, Arbeau and Playford, early scores composed specifically for dance, such as Giselle, Coppelia and the Tchaikovsky trilogy, through to more contemporary collaborations, for example, Balanchine-Stravinsky, Graham-Horst, and Cunningham-Cage.

582 – The Musician's Introduction to Dance
This course provides an overview of dance and dance music through pedagogical, social and concert forms. The aim is to enhance students' understanding of the roles, uses and functions of music in dance. They will question "What is Dance?", "What is the role of Music in Dance?", and also study examples of seminal dance music never intended to be danced to, for example, J.S. Bach’s Suites for Violoncello.

583 – Dance & Related Arts
Dance students collaborate with composers, visual artists, videographers, etc. to create an evening-length happening/collage/performance.

587 – Special Topics: Interdisciplininary Arts
Special Topics courses in interdisciplinary arts allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

588 – Field Experience: Interdisciplinary Arts
This course is designed for students who wish to undertake an interdisciplinary arts project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

589 – Independent Study: Interdisciplinary Arts
This course is designed for students who wish to study an interdisciplinary arts project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

595 – Thesis 1: Summer Research Project
Between the first and second year of the Masters' program, students will undertake extensive research off-campus, conducting fieldwork and developing material for their Thesis. The Summer Research Project comprises three components: 1) a 1,000 word proposal articulating the aims, methodology, research context and questions of the project, and of their relevance to the student’s subsequent Thesis and to the field (20%); 2) a minimum of 40 hours 'in the field' (40%); 3) a 15-minute presentation of results, to include audio-visual examples and/or a performative element, plus Q&A (40%).
601 – Research in Action 4: Problematizing Theory in Practice
This course reinforces concepts, theories and practices addressed during the students' first year of graduate study. The aim of the course is to interrogate key questions and issues currently shaping the dance field. Students will engage critically with selected readings and studio research in order to develop a sophisticated grasp of different approaches to dance-making and scholarship, and greater fluency in working across dance theory-practice areas. Assessment for the course will be by written, oral and practical assignments, culminating in a 15-minute lecture-demonstration, which can include a performative element, and a 5-minute Q&A.

611 – Ballet
This advanced ballet course addresses core concepts of technique, alignment, anatomically sound movement, and artistry. Emphasis will be placed on more challenging combinations of movements so that students can explore transitions, musicality, increased mental acuity to remember new and complex sequences, and the ability to process information both in the brain and in the body. Students are encouraged to dance in three dimensions and to develop their individual sense of artistry through the class material. They should demonstrate a more advanced mastery of these concepts than in their first year of study.

613 – Modern
This course requires the advanced level student to research and integrate compositional and performance methods into a lively and productive practice of dance-making. Through daily practice in class and in written assignments, students will acquire a sophisticated comprehension of the ways in which the creative process is embedded in technique. This course will act as an experiential laboratory for improvisation, composition and performance, anchored by sound technical practice. The study and practice of improvisation will serve as tools for both creative work in composition and performance. Elements of personal history and philosophy will be examined and questioned as a means of distilling idiosyncratic material into formal, shapely, dynamic and coherent structures. Exploring individual movement vocabularies will serve to refine and expand our physical language as form and structure emerges.

614 – World Dance
This course requires the advanced level student to research and integrate compositional and performance methods into a lively and productive practice of dance-making. Through daily practice in class and in written assignments, students will acquire a sophisticated comprehension of the ways in which the creative process is embedded in technique. This course will act as an experiential laboratory for improvisation, composition and performance, anchored by sound technical practice. The study and practice of improvisation will serve as tools for both creative work in composition and performance. Elements of personal history and philosophy will be examined and questioned as a means of distilling idiosyncratic material into formal, shapely, dynamic and coherent structures. Exploring individual movement vocabularies will serve to refine and expand our physical language as form and structure emerges.

615 – Ann Arbor Dance Works Technique
This is an advanced modern dance technique course taught by resident dance faculty and guest artists, offering a variety of styles and trends in the field.
616 – Paul Taylor Summer Intensive Technique
Students will learn the technique of Paul Taylor as taught by company members and alumni in residence at the UM/Paul Taylor Summer Intensive. Students take daily technique classes in Taylor technique, ballet, and somatic practices. Enrollment required in the PTSI/UM program coordinated through the School of the Paul Taylor Dance Company.

617 – Special Topics: Dance Technique
Special Topics courses in dance technique allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/guest artist. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

618 – Field Experience: Dance Technique
This course is designed for students who wish to undertake a dance technique project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

619 – Independent Study: Dance Technique
This course is designed for students who wish to study one or more dance techniques in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

621 – University Dance Company
This course requires a commitment to the creative and rehearsal process in preparation for performances of new or repertory work for the annual University Productions concert. Each cast works with a choreographer to evolve a finished production—involving the integration of choreographic intention and style with musical score, sets, props, costuming, video or other scenic components. The highest degree of professionalism is assumed and expected of second-year graduate students, who act as role models for their younger peers and may also serve as choreographic assistants.

622 – Movement Research: Reviving 20th-21st Century Dances
In this course, students engage in researching and performing short dance works or excerpts of works from the canon of modern dance from the early twentieth century to the present. They will inhabit movement vocabularies and performance styles, analyze choreographic structure, investigate the creative process of the choreographer, address the production elements of the work, and place the work within a larger cultural and historical context. The results of this comprehensive research will be performed and presented in class sessions. Some course projects will be approached as a group and collaboratively. Other projects will entail individual research and presentation. Issues of restaging and reconstruction will also be discussed. For example, how performances change over time with different casts, how choreographers revise their own work over time, interrogating the tools for reconstructing and restaging, questioning how reliable are our available resources and how do we find authenticity in the embodiment of these works?
623 – Performance Portfolio
Assemble and analyze a collection of performance examples demonstrating a specific artistic perspective and range as a dancer. The choice and number of the work in the portfolio will be determined by the student and her/his chosen advisor and can comprise solo and/or group works. A written justification of the portfolio will serve as the analysis of the portfolio. The portfolio should demonstrate the student’s growth as a performer since his/her first year of graduate study.

624 – Advanced Solo Performance
This course explores diverse choreographic materials from the repertory—spanning mid-20th century to present. Students learn solo passages from various seminal works and practice the embodiment of style, musicality, intention and movement dynamics specific to that choreographer, the work and the cultural and aesthetic contexts of its creation. The class develops the practical skills for reconstruction and criteria for verbal and written evaluation of each other’s performances. Second-year MFA students are expected to incorporate their previous course work and focus on the preparation of their solo performance for their Thesis Project or other public performances.

625 – Ann Arbor Dance Works Repertory
In this course, students will learn modern dance repertory taught by resident faculty and guest artists, to be performed for public performance at the end of the Spring term. Dancers will be cast in repertory works by audition. The course will also include a residency in a community setting; the residency may entail the offering of master classes, lecture demonstrations, workshops and performances. Dancers will assist with designing and implementing community residencies, and learning how to transfer repertory from one venue to another. Each repertory work will have 6 - 10 hours of rehearsal per week. 1 credit per repertory work is offered and students may be cast in up to three works.

626 – Paul Taylor Summer Intensive Repertory
Students will learn selected works from Paul Taylor’s diverse choreographic oeuvre, as taught by company members and alumni in residence at the UM/Paul Taylor Summer Intensive. Students will learn between 2-3 repertory excerpts over the course of the two-week program. Studio learning is supported by lectures and readings on Taylor’s style. Enrollment required in the PTSI/UM program coordinated through the School of the Paul Taylor Dance Company.

627 – Special Topics: Performance/Repertory
Special Topics courses in performance/repertory allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/guest artist. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

628 – Field Experience: Performance/Repertory
This course is designed for students who wish to undertake a performance or repertory project beyond the University of Michigan. The ‘field’ of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.
629 – Independent Study: Performance/Repertory
This course is designed for students who wish to study one or more dance performance or repertory experiences in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

631 – Graduate Studio (title change pending approval)
This course creates a forum for advanced graduate students to investigate and workshop ideas, movement studies, production elements and choreographic projects with their peers and instructor. The primary goal of this course is to learn how to formulate questions about the act and creation of new work. Incentive and critical feedback are provided in order to push expectations, foster creative risk-taking and to maximize students’ talent as performers and dance makers. Studio practice is supported by video viewings, readings, and discussion. The course meets once a week for 2 hours with additional lab time for research and sketching of movement materials.

633 – Choreographic Portfolio
Assemble and analyze a collection of choreographic examples demonstrating a specific artistic perspective and versatility as a choreographer. The choice and number of the works in the portfolio will be determined by the student and her/his chosen advisor and can comprise solo and/or group works. A written justification of the portfolio will serve as the analysis of the portfolio. The portfolio should demonstrate the student’s growth as a choreographer since his/her first year of graduate study.

634 – Performance Improvisation 2
This course is devoted to in-depth study and practice of improvisation as a performing art. In improvisation, insight, inspiration, composition and performance occur simultaneously. The constant flux and exchange of doing and reflecting heightens awareness of compositional choices. The improvising performer works without a net, where every choice and action is visible and audible. Recognizing the three strands of improvisational practice: bodily exploration, honing and cultivating aesthetic values and observational skills, and composing dances in the moment will influence and shape the learning process. Each student will be called upon to develop as an artist, a soloist, and as a collaborator as we build a movement and music ensemble that can co-create shapely, coherent, short and long pieces through improvisation. The course will culminate in a performance at the close of the semester. Two reading and writing assignments per week will support and encourage thoughtful analysis and practice. The final summary paper will connect experience in class, journal entries, discussions and the reading assignments into a meaningful anthology.

637 – Special Topics: Choreography
Special Topics courses in choreography allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/guest artist. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

638 – Field Experience: Choreography
his course is designed for students who wish to undertake a choreography project beyond the University of Michigan. The ‘field’ of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.
639 – Independent Study: Choreography
This course is designed for students who wish to study one or more choreography experiences in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

642 – Screendance 2: Advanced Projects & Productions
Building upon the editing and camera skills, and creative research acquired in 542 Screendance 1, (prerequisite), this course challenges the student to propose three projects ranging from work for the screen, work for gallery or installation, and work for integration into live performance. In collaboration with faculty advisors and chosen venue, the student will then select one proposed project for completion and final production. Students are strongly encouraged to submit work(s) to festivals and/or present finished work(s) to audiences in innovative formats.

643 – Screendance Portfolio
Assemble and analyze a collection of screen dance examples demonstrating a specific artistic perspective. The choice and number of the works in the portfolio will be determined by the student and her/his chosen advisor and can comprise solo and/or group works. A written justification of the portfolio will serve as the analysis of the portfolio. The portfolio should demonstrate the student’s growth as a screen dance artist since his/her first year of graduate study.

647 Special Topics: Screendance
Special Topics courses in screendance allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

648 – Field Experience: Screendance
This course is designed for students who wish to undertake a screendance project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

649 – Independent Study: Screendance
This course is designed for students who wish to study a screendance project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

651 – Somatic Study
Somatics is the study of the inter-relational process between awareness, biological function and environment, all three factors being understood as a synergistic whole. This course builds on the knowledge gained in 551 Experiential Anatomy and offers a survey of various theoretical approaches to somatic perspectives, dance and movement therapy, as well as selected contemporary aesthetic/creative-based theories of movement through the lens of somatics. Through lectures, discussions and experiential-based explorations, students will gain new insights into their physical and mental beings and how best to use somatics as a tool in dance.
657 – Special Topics: Dance Science
Special Topics courses in dance science allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/body practitioner. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

658 – Field Experience: Dance Science
This course is designed for students who wish to undertake a dance science project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

659 – Independent Study: Dance Science
This course is designed for students who wish to study a dance science project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

661 – Reading & Writing Dance History
This course examines the nature and purposes of history by interrogating a range of theories, practices and issues both from within and outside dance. Case studies will be used to enable students to engage critically with notions and schools of history, different constructions of dance and performance histories, multiple and/or conflicting interpretations and current debates. Students will analyze a range of written, oral, visual and electronic source materials and will be encouraged to develop independent arguments and offer alternative readings.

663 – Dancing Diasporas
Using a chronological and geographical approach, this course examines Africanist and Asian performance trends across the Americas in dance, music, and theater, tracing them from West and Central Africa through the African Diaspora in the Americas. Through film screenings, lectures, discussion and movement sessions, students will investigate the commonalities and aesthetics of these forms, as well as the socio-cultural conditions that contributed to their creation and evolution.

664 – Balanchine & the Transformation of America Dance
This seminar examines the life and works of dancer/choreographer George Balanchine and his influence on 20th-21st century dance. It complements and supplements the more general topic and broadly themed courses in the curriculum with an opportunity for students to focus in on an extensive and intensive examination of a key figure in the history of dance and his works. Students will gain experience in original historical research with archival material, concentrating on primary sources of all kinds in conjunction with intensive analysis of Balanchine’s choreography. For graduate students taking the course at the 600-level, there will be an additional requirement to prepare and teach an entire 90 minute class.

667 – Special Topics: Dance History
Special Topics courses in dance history allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/historian. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.
668 – Field Experience: Dance History
This course is designed for students who wish to undertake a dance history project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

669 – Independent Study: Dance History
This course is designed for students who wish to study a dance history project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

671 – Teaching Internship
This course is designed to give students valuable hands-on experience and to practice skills in designing, administering, delivering and evaluating community arts or in-school arts education programs. With faculty supervision, students will teach movement classes and design a dance curriculum at a pre-determined site as part of a semester-long internship with a community partner. Students will meet weekly with their supervisor for debriefing, troubleshooting and managing curricular goals. Students will sustain a weekly journal and present a detailed lesson plan for discussion with their supervisor for each class session. Activities will include but not be limited to: teaching, assisting in the development of the curriculum, choreographing, and organizing dance programs and projects.

Prior to beginning the internship, students will research the local history of the target community and observe classes they will be teaching. Students will be assessed on their teaching portfolio, culminating performance event(s), efficacy and organizational skills in the classroom, and demonstrated competency of concepts in community arts education. S/he will also submit an end-of-term self-evaluation.

This course is designed to give students valuable hands-on experience and to practice skills in designing, administering, delivering and evaluating community arts or in-school arts education programs. With faculty supervision, students will teach movement classes and design a dance curriculum at a pre-determined site as part of a semester-long internship with a community partner. Students will meet weekly with their supervisor for debriefing, troubleshooting and managing curricular goals. Students will sustain a weekly journal and present a detailed lesson plan for discussion with their supervisor for each class session. Activities will include but not be limited to: teaching, assisting in the development of the curriculum, choreographing, and organizing dance programs and projects.

Prior to beginning the internship, students will research the local history of the target community and observe classes they will be teaching. Students will be assessed on their teaching portfolio, culminating performance event(s), efficacy and organizational skills in the classroom, and demonstrated competency of concepts in community arts education. S/he will also submit an end-of-term self-evaluation.

677 – Special Topics: Dance Education
Special Topics courses in dance education allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.
678 – Field Experience: Dance Education
This course is designed for students who wish to undertake a dance education project beyond the University of Michigan. The 'field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

679 – Independent Study: Dance Education
This course is designed for students who wish to study a dance education project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

680 – Field Experience: Independent Study
Field Experience: Independent Study is designed for students who wish to undertake an interdisciplinary arts project beyond the University of Michigan. The ‘field’ of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.

681 – The Stage & the Transformation of Music
This course focuses on the transformation of music from the dance stage to the concert stage and back (for example, Appalachian Spring, Romeo and Juliet, Le Sacre du Printemps); as well as the use of popular music to create new dance and theatrical works (Twyla Tharp/Billy Joel’s Moving Out and Bob Dylan’s Billboards). Also addressed are works from musical theatre designed around pre-existing standards from the popular music canon – Abba, Queen, etc.

682 – Dance & Music Reconstruction
This course addresses the process of reconstructing music for dance. Issues include: research techniques; oral documentation; performance history and the uses of technology in the reproduction of music; prioritizing musical needs as pertains to the dance; and the processes utilized in the reconstruction of a musical score. These will be introduced through examples of reconstructed dance scores originating in the 19th and 20th centuries.

683 – Designing for Dance
This course examines the art and practices of designing costumes, scenery and lighting for dance. Students assume the role of sole designer for one choreographic work, working from a rehearsal video and choreographer’s notes. Each assignment is assessed through a design presentation to the class and the choreographer. For the final project, students each take on one of the roles of the design and production team. They hold mock production meetings to develop a cohesive design concept and to develop a production calendar. This course is a further development of 536 Choreographic Production and Design and is a requirement for students whose Thesis Project involves producing a concert.

687 – Special Topics: Interdisciplinary Arts
Special Topics courses in interdisciplinary arts allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

688 – Field Experience: Interdisciplinary Arts
This course is designed for students who wish to undertake an interdisciplinary arts project beyond the University of Michigan. The ‘field' of study is determined by the student, as is the nature and scope of the project, in consultation with a designated advisor. Such a project can be undertaken locally, nationally or overseas, with the number of credit hours determined by the project's parameters, timescale and complexity.
689 – Independent Study: Interdisciplinary Arts
This course is designed for students who wish to study an interdisciplinary arts project in-depth. The nature of the investigation is student-designed and directed, in consultation with a designated advisor. Both methodology and outcomes can be either practice-based or follow more traditional scholarly forms, for example, a final research paper or conference presentation.

695 – Thesis 2: Proposal
Following the students’ Summer Research Project presentation, their next steps are to scope the Thesis proper and to select their Committee. A Thesis Chair should be determined by October 1 and the student should then meet with his/her Chair to discuss the overall design of the project. A Thesis Committee, comprising an additional Dance faculty member and a relevant expert from beyond the Department, should be determined by November 1 and a full proposal submitted to the Thesis Chair by December 1. The 3,000 word Thesis Proposal should include the following:

• a working title which articulates the research focus;
• project parameters and objectives;
• theoretical/practical perspective and proposed methodology;
• key research questions and/or issues;
• a critical review of the literature and other sources which will inform the research;
• a proposed timetable for the execution of the project;
• a budget (All Masters’ students are eligible to apply for up to $1,200 to support their Thesis Project).

Following the students’ Summer Research Project presentation, their next steps are to scope the Thesis proper and to select their Committee. A Thesis Chair should be determined by October 1 and the student should then meet with his/her Chair to discuss the overall design of the project. A Thesis Committee, comprising an additional Dance faculty member and a relevant expert from beyond the Department, should be determined by November 1 and a full proposal submitted to the Thesis Chair by December 1. The 3,000 word Thesis Proposal should include the following:

• a working title which articulates the research focus;
• project parameters and objectives;
• theoretical/practical perspective and proposed methodology;
• key research questions and/or issues;
• a critical review of the literature and other sources which will inform the research;
• a proposed timetable for the execution of the project;
• a budget (All Masters’ students are eligible to apply for up to $1,200 to support their Thesis Project).

699 – Thesis 3: Project
The Thesis Project comprises three components. For MFA students, the Project must include a performative element (2 credits), production work (2 credits), and final written Documentation (2 credits).

Course requirements, assessment criteria and submission guidelines are as follows:
Thesis Documentation

You are responsible (time and expense) for getting two copies of your completed thesis bound, one of which belongs to the Department of Dance.

1. **Title Page**
2. **Signature Page:** Names and signatures of your three thesis committee members
3. **Table of Contents**
4. **Abstract:** Written in first person, the abstract encapsulates in one-page (single-spaced) the entire topic of your thesis: its parameters, methodologies, key discoveries, processes or problems encountered.
5. **Acknowledgments**
6. **Introduction:** The main purpose of this section is to introduce the research by presenting its context or background. Introductions usually go from general to specific, identifying the research problem and how it will be investigated. They should supplement and introduce the body of your text, indicating the point of view adopted by the author. How do you place your thesis endeavors in the overall progress of your studies and career? How were you drawn to the subject matter? In what context did it appear to you? How did you adopt your own point of view distinct from other artists and/or scholars? What were your main sources and inspirations? Provide a framework for what is to follow. Set out preliminary arguments and issues.
7. **Project Narrative:** (25-30 pages, double-spaced): a first-person account including all primary and secondary research for each work. Discuss in detail your initial inspirations, how they evolved in the ongoing rehearsal process (methodology) with dancers and other collaborators, and how this process developed in response to feedback from faculty, peers and ongoing research. Describe how this process carried through into production and performance. Address problems, obstacles and/or issues arising, unanticipated discoveries, and solutions. Discuss audience response and critical feedback. It is valid to include texts, diagrams, photographic images, or other relevant images. **Note:** You have the option of using either footnotes in the body of your text or end notes—DISTINCT FROM the bibliography. Refer to MLA Handbook for Writers.
8. **Summary/Conclusion:** (5 pages, double-spaced): Reflect upon the outcomes of the project. Discuss how the project represents any departure or development in your work and how it might influence future directions. How does your work contribute to or engage in issues and trends in the field? What questions remain unanswered or revisions might you make beyond your thesis project?
9. **Bibliography:** include videos, films, electronic resources, performances, master classes, readings, art works, interviews, and sources from outside the dance field that have contributed to your choreographic research. Refer to guidelines for bibliographies from the Modern Languages Association.
10. **Supplementary Materials:**
    a. Copy of concert program
    b. Poster/ad work from the program
    c. A minimum of four images from the production.
    d. A financial statement of the production expenses.
    e. Revenue statement, if a ticket fee was charged, including grant funding.
    f. Costume designs
    g. Cue sheets/stage management
    h. Lighting plot
Dance Curriculum Notes

Credit for Paid Activities
Students cannot receive credit for paid activities.

Repertory Credit
Repertory credit is earned for participation in the University Dance Company's annual Power Center concert, Ann Arbor Dance Works, the Paul Taylor Summer Intensive and independent faculty projects. Students earn one credit per repertory work.

Ann Arbor Dance Works
Formed in the spring of 1985, Ann Arbor Dance Works celebrated its 26th year with the 2011 June season. A collective of members of the University of Michigan dance faculty, the company is dedicated to the collaborative process and shares a diverse repertory with audiences. In addition to producing works by resident choreographers, the company hosts guest choreographers from the US and abroad who conduct residencies teaching and setting works on the company members. Guest designers, poets, videographers, visual artists, and composers have collaborated with company members, contributing to the creation of innovative and multi-layered works of resonance, depth, and beauty. Since its inception, Ann Arbor Dance Works has produced choreography to critical and popular acclaim in New York City, throughout the Midwest, and internationally. Performers include faculty members, alumni, guest artists and students. Ann Arbor Dance Works holds Spring Term courses in technique and repertory. Students may participate by invitation only in repertory works and must sign a contract. Students can either participate for a fee or for credit. For further information: http://sitemaker.umich.edu/annarbordanceworks/.

Paul Taylor Summer Intensive
Students receive technique and repertory credit for the annual UM-Paul Taylor intensive. Each year, the Paul Taylor Dance Company determines the Artistic Director(s) and repertory. Note: Applications for the UM intensive must be made directly via the PTDC website.

Independent Study
Independent Study courses enable students to engage in in-depth research in the following areas:

- Dance Technique
- Performance/Repertory
- Choreography
- Screendance
- Dance Science
- Dance History
- Dance Education
- Interdisciplinary Arts

Independent Study forms, available at the Department of Dance, must be completed and accompanied by a one-page typed rationale detailing the proposed activity and justifying the credit hours requested (42 hours of work equals one credit when computing the number of credit hours elected). After your Year Advisor has reviewed and signed-off the proposal, it must be presented to the Chair for approval. The completed and approved Independent Study form serves as an override request and must be submitted to the Department Administrator.
Field Experience
Field Experience courses enable students to obtain credit for teaching, performing, choreographing, producing, directing, consulting or researching outside the university setting in the following areas:

- Dance Technique
- Performance/Repertory
- Choreography
- Screendance
- Dance Science
- Dance History
- Dance Education
- Interdisciplinary Arts

Students must complete a Field Experience form and follow the same procedures as detailed for Independent Study.

Cognates
MFA Dance students meet this 6-10 credit requirement by enrolling in approved graduate level courses beyond the Department. Other School of Music, Theatre & Dance graduate courses (theater, music theory, musicology, etc.) are acceptable. However, we strongly encourage students to seek out graduate-level courses in related areas in other Schools and Colleges and, thus, experience the wider expertise, resources and interactions that contribute to the University of Michigan’s leading academic position and reputation.
Production Policies & Performances

Crew Work for Department of Dance Productions
Production crew work is compulsory for all students in order to meet graduation requirements. **MFA students must complete one in-house or one UProd crew.** Such work will amount to no more than 32 hours per term. The Production Manager posts the assignments each term. Production crews are vital to the success of our concerts.

Rehearsal Space
If you wish to reserve rehearsal space for a choreographic project, you must submit a request in writing to the Production Manager, providing date, time and location. Reservation forms are available on the Production Schedule bulletin board and due by noon each Friday for the following week (Mon thru Sun). You should post a rehearsal cancellation immediately.

Outside Performances
Outside performances are encouraged as long as your schedule permits. In keeping with other departments in the School of Music, Theatre & Dance, if you are involved in projects outside the Department you must:

1. Notify your Year Advisor in writing of the engagement within the first two weeks of the semester so that the concert may be included in the Department calendar and any conflicting issues with the Department (e.g., resources, scheduling) may be addressed.
2. Make every effort not to miss regularly scheduled classes and rehearsals. When organizing or producing an outside event, it is your responsibility as the choreographer to be respectful of your dancers’ schedules and prior commitments. You must adapt your schedules accordingly.
3. Follow Department guidelines as stated earlier in this handbook and the SMTD Student Handbook regarding absences approved.

Procedures for Posters & Programs
All Department of Dance posters and programs must be approved by the Production Manager and submitted to the Dance Office before being posted or printed.

*Poster Design*
As you design your poster, keep in mind that it must contain the following:

- School of Music, Theatre & Dance logo
- Full address, as follows:
  The University of Michigan (not “U of M”)
  Department of Dance (MUST be listed)
  Dance Building, Betty Pease Studio Theater
  1310 N. University Court
  Ann Arbor, MI 48109-2217
- **If concert takes place at alternate site (e.g., Duderstadt or UMMA), ensure you have the complete address**
- For additional information: (734) 763-5460
• For directions: (734) 763-5461
• Concert title
• Times, month, dates, and year of concert
• Where appropriate, acknowledge any funding sources and/or in-kind support
• Ticket prices (ticket template available from Production Director)
• Box office opens at 7:00PM
• The statement, “This concert is being held in partial fulfillment of the Department of Dance Master of Fine Arts Degree Requirements”

Program Design
As you design your program, keep in mind that it must contain:

• School of Music, Theatre & Dance logo
• List the following:
  The University of Michigan (not “U of M”)
  Department of Dance (MUST be listed)
• Concert title
• Times, month, dates, and year of concert
• Where appropriate, acknowledge any funding sources and/or in-kind support
• List all faculty names
• List the Graduate Student Instructors
• List the production staff (check with Production Director for list)
• Place a Friends of Dance application on the back (see Department Administrator for template)
• The statement, “This concert is being held in partial fulfillment of the Department of Dance Master of Fine Arts Degree Requirements”
Student Activities & Awards

American College Dance Festival Association (ACDFA)
Each year, 2-3 outstanding students are sponsored to present their choreography at the Regional American College Dance Festival Association. (Refer to the STMD absence policy stated earlier in this handbook regarding off-campus travel)

Emerging Artists Concert
A student choreographed and produced performance that takes place at the end of the Winter term. All students may participate. Watch the bulletin boards for the sign-up sheet.

Graduate Student Funding
There are several sources of funding through Rackham Graduate School including the Rackham Graduate Student Research Grant. For information go to www.rackham.umich.edu and select the link for Funding. Also consult the web site for the International Institute @ www.ii.umich.edu and the various research centers, for example, CAAS, CWPS, IRWG.
General Information & Campus Services

The Department of Dance Office
Office hours for the Geddes office are 8AM – 5:00PM. The office is closed for lunch every day from 12:30-1:30PM.

Security
Building security is an important concern for Dance students, faculty and staff. Valuables, backpacks, clothing and jewelry, iPods/MP3 players, cell phones, books, etc. are all subject to theft. Keep valuables within eyesight, store them in your locker or locked in your office at the Geddes Building. It is also unwise to be in the Dance Building alone in the evening and on weekends. The Department of Public Safety (DPS) should be called (763-1131) in any case of theft or suspicious activity in the building.

For added security, the Department of Dance has a card reader system located at the main entrance to the Dance Building. This means that unless the door is unlocked during regular class times (Mon-Fri) you may access the building only by using your MCard. The locking schedule for the card reader may vary throughout the year, so be sure to check with the Department Administrator for details. Additionally, there are several punch code locks throughout the Dance Building. This is typically a three-digit code which changes each term. You should not share this code with anyone outside the Department nor prop open a code locked door to bypass this security measure.

The Geddes Building has three points of entry; two of which are located on the back side of the house and should be locked and bolted at all times. The fire escape is located via office #3103 on the third floor.

For Emergencies call the Department of Public Safety (DPS) at 911!

Locker Space
Lockers are available for Dance majors and MFAs. Because you have an office at the Geddes Building, undergraduate students will be given priority on choosing their lockers. You must sign up for a locker number (lists are posted on the outside bathroom door). You are responsible for providing your own lock, maintaining a record of the combination, and arranging for any services required to either unlock or cut off the lock.

Basic Building Information

Dance Building
• Outside Doors are not to be propped open at any time
• No smoking anywhere in the building
• No alcoholic beverages in the building
• No eating or drinking in the studios
• Street shoes of any kind are not to be worn or taken into the studios
• No items of any kind should be placed on pianos
• No roller blades are to be worn in the building
• Bicycles are not allowed in the building. Please lock your bikes on the racks provided outside.
• There is a **Lost and Found** bin in the Department. Non-clothing items (cell phones, IDs, jewelry, etc.) are held in the Dance Office

### 1327 Geddes

- **Outside Doors are not to be propped open at any time**
- **No smoking** anywhere in the building
- **No alcoholic beverages** in the building
- **No roller blades** are to be worn in the building
- **Bicycles are not allowed in the building.** Please lock your bikes on the racks provided outside.
- **Parking is reserved for the Dept Chair, Administrator and guests only**
- You are responsible for cleaning up after yourself, especially in the kitchen

### Student Lounge at Dance Building

The Student Lounge is for relaxation, eating, student meetings, audition guests and as a waiting area for visitors to the Department. You are expected to clean up after yourself. There is a campus phone for on-campus calls only. You are responsible for items left in the refrigerator; dirty utensils and empty/dirty containers must not be left in the fridge. There are cleaning supplies and storage bins/cabinets available to maintain your kitchen items.

### Kitchen at Geddes

Grad students also have access to the kitchen at the Geddes Building. The same rules apply regarding use and cleanliness as at the Dance Building. You are expected to clean up after yourself. There is a campus phone for on-campus calls only. You are responsible for items left in the refrigerator; dirty utensils and empty/dirty containers must not be left in the fridge. There are cleaning supplies and storage cabinets available to maintain your kitchen items. The dishwasher will be used for special events only. Grad students have access to their own coffee machine and are responsible for purchasing coffee and cleaning up and maintaining all aspects of its use. The Department will provide creamer and sugar.

### Dancers’ Health

Please check the Department bulletin boards for more information.

### Campus Services

#### Central Campus Recreation Building Facilities

The recreational facilities of the CCRB (adjacent to the Dance Building) are available to all UM students. You may use the track, saunas, weight equipment, gymnasium, and Olympic-size pool. Classes in aerobics, individual sports, swimming, lifesaving, and other activities are offered for a modest fee.

#### Counseling & Psychological Services (CAPS)

CAPS offers a variety of services aimed at helping students resolve personal difficulties and acquire the skills, attitudes, and knowledge that will enable them to take full advantage of their experiences at the University of Michigan. Access online @ [www.umich.edu/~caps](http://www.umich.edu/~caps) or call 764-8312.

### Eating Disorders

A counseling group is available to students at the Center for Eating Disorders @ [center4ed.org/](http://center4ed.org/) or call (734) 668-8585. You can also make an appointment with a registered dietician at the UHS’s Nutrition Clinic at (734) 764-8325 or call the clinic for information at (734) 763-3760.
MedRehab Center/Arts Med
UM Outpatient Physical Medicine & Rehabilitation Services is available for dance-related injuries. Call for an appointment at (734) 936-7175 or 998-7667 for physical therapy. Be sure to check on your insurance coverage and specify that you are calling as an Arts Med referral.

MedSport
University Medical Center Sports Medicine Program (MedSport) is located at Domino’s Farms, which includes orthopedic doctors, physical therapists, and athletic trainers experienced in Performing Arts-related injuries. Please contact Kristen Balfour, DPT at MedSport to request additional times or information regarding this clinic at (734) 930-7400.

Transportation
You have several transportation options including:
- **Night Ride.** Shared taxi service within Ann Arbor (when regularly scheduled AATA bus service is not available) seven days a week, Monday through Friday, 11:00PM to 6:00AM and Saturday and Sunday, 7:00PM to 7:30AM. Fee is $5 per person. Also available on all major holidays. Phone (734) 528-5432.
- **Ride Home.** Free shared-ride taxi service for students, faculty, and staff to their residence halls, parked vehicles, or local residence. This service is available after University transit buses and shuttles have concluded daily service: from 2:00AM through 7:00AM, seven days a week. Please note you must show the driver your valid UM ID. Phone (734) 663-3355.
- **S.A.F.E. Walk.** A campus accompaniment service that functions as an alternative to walking alone on campus at night. Coordinated by staff at the Department of Public Safety (DPS), S.A.F.E.WALK escorts are free of charge and available to all members of the University community. During the fall and winter semesters, the service is provided daily from 10:00 p.m.-3:00 a.m. Just call (734) 763-WALK or (734) 763-9255 to request an escort. An employee from UM Transportation Services will come to your campus location and drive you to your requested location (within a one-mile driving radius of Central and North campuses). During non-service hours, alternative service providers will be identified by DPS.

UM Health Service (207 Fletcher Street)
Medical service is provided for all UM students and staff on a walk-in or appointment basis. Weekdays until 4:30 and Saturday mornings. 764-8325. Physical therapy is provided if deemed necessary by a Health Services doctor.

U-Move Fitness
Located in the CCRB, offers a wide variety of group exercise (Pilates, Yoga, Cardio) and wellness classes to faculty, staff, and students of the University of Michigan and residents of Ann Arbor and surrounding communities. Schedule and class descriptions may be found @ www.umove.kines.umich.edu/
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Appendix A
Thesis Project

University of Michigan
Department of Dance
Information for MFA Dance Thesis Committee Members

Thank you for considering a request to be thesis committee member for a MFA candidate in the Department of Dance, School of Music, Theatre and Dance. The Dance MFA candidates are required to have three thesis committee members: two from the Dance Department, one of whom is the chair; and a third non-Dance University full-time faculty thesis committee member.

**Thesis committee members** will serve for both the fall and winter semester of the student’s second year. Committee members are asked to meet with the student three times during the fall term and three times during the winter term and to provide constructive feedback regarding the MFA candidate’s overall progress over the course of the semester. The Department recognizes that committee members may not be able to attend all of the recommended showings or sessions, in which case the MFA candidate will make other arrangements to meet with the committee member.

**The recommended meetings include:**

**Fall Term:**
- attendance at one of the Graduate Studio sessions during the fall term to provide continuing feedback on the developing ideas. Committee members are asked to discuss the thought process and research the student used in developing the work and the connections between the creative work and the area of expertise of the committee member.
- Committee members are also asked to review a developed draft of the student’s thesis proposal in the fall term, and to provide feedback.

**Winter Term:**
- Committee members are asked to attend a thesis works-in progress showing scheduled in February, and to use this as an occasion to provide feedback on the process.
- Committee members are also asked to attend the formal performance scheduled in March as the second of the three meetings of the winter term.
- In late April or early May, all committee members are asked to meet with the MFA candidate as a committee to evaluate and discuss the thesis project. This meeting serves as the third and final meeting for the winter semester.

**It is the responsibility of the MFA candidate to set up these meetings with their committee members in a timely manner.**
Evaluation and Grading:

All thesis committee members will be asked to complete an End-of-Term Evaluation for the MFA Dance candidate. The evaluation is a brief (less than one-page) summary of the student’s progress and performance during the semester. The MFA candidate’s thesis chair will contact you to request this evaluation prior to the end of each semester.

The Dance faculty member designated as chair of the thesis is responsible for supervising the written thesis documentation and for submitting the grade for the thesis project. The other two thesis committee members will receive a copy of the written thesis documentation in progress to provide comments and feedback. All committee members will be asked to sign off on the thesis before it is finalized and submitted for binding.

An Overview of the MFA Dance Thesis Process:

Dance MFA candidates specialize in one of three tracks during their two-year MFA: Choreography; Performance and Repertory; or Dance Technology. The MFA degree culminates in the creation of a thesis project, which may take the form of a performance or screen dance or special presentation. These projects are completed in March of the second year. Over the course of the two-year MFA, the student prepares for his/her thesis in a sequence of courses and research activities that blends practice and theory and that encourages an in-depth development of materials and ideas, as bulleted below:

- After taking a core curriculum of studio and theory courses the first semester, by the beginning of the second semester of the first year, candidates submit grant proposals to funding sources for summer research projects. These summer research projects feed directly into the student’s thesis work during the second year.

- Between the first and second year of the MFA program, students undertake extensive research off-campus, conducting fieldwork and developing material for their thesis in a course entitled Summer Research Project. The Summer Research Project is a 2-credit course comprised of three components: 1) a 1,000 word proposal articulating the aims, methodology, research context and questions of the project, and of their relevance to the student’s subsequent Thesis and to the field 2) a minimum of 40 hours in the field 3) a 15-minute presentation of results, to include audio-visual examples and/or a performative element, plus Q&A. This 15-minute presentation takes place in September of the second year, and as noted above, it is recommended that the non-Dance thesis committee member attend this presentation as the first of the three fall term meetings with the candidate.

- In the fall term of the second year, MFA candidates enroll in a 2-credit course, Graduate Studio. This course serves as a forum for second year MFA students to investigate and workshop ideas, movement materials, and production elements for their thesis projects. As noted, it is recommended that the committee members attend one of these class sessions/forums as one of the three fall term meetings with the candidate.

- Also in the fall term of the second year, MFA candidates enroll in a 2-credit course entitled Thesis Proposal. In the course, the students determine a Thesis Chair by October 1 and a Thesis Committee by November 1, comprised of an additional Dance faculty member and a faculty member from beyond the Department. A 3,000 word written proposal is submitted to the Thesis
Chair by December 1.

- During the winter term of the second year, MFA candidates are immersed in **pre-production and rehearsal/performance activities** for their thesis projects, enrolling in a 6-credit **Thesis Project** course. The thesis project must include a performative element (2 credits), production work (2 credits), and final written documentation (2 credits). Showings of the works-in-progress are scheduled in February. It is recommended that committee members attend a works-in-progress showing if possible, and if that is not possible, that they attend a rehearsal or review a video of a showing with the candidate in a meeting.

- **Final Thesis performances and presentations** are generally scheduled in late-March. It is expected that committee members will attend this culminating performance if at all possible, and if not possible, that they will review a video of the performance or project.

- In late-April or early May, the three thesis **committee members meet with the MFA candidate to discuss and evaluate the thesis work**. The MFA candidate then embarks on the written documentation of the thesis. The student is encouraged to complete the written documentation during the summer immediately following the thesis production.

- The chair of the thesis is responsible for supervising the **written thesis documentation** and for submitting the grade. The outside thesis committee members will receive a copy of the thesis in progress to provide comments and feedback. All committee members will be asked to sign off on the thesis before it is finalized and submitted for binding.

- **All work must be finished within five years of first enrollment in the MFA program.**