



# **University of Michigan School of Music, Theatre & Dance**

***Department of Dance  
Master of Fine Arts in Dance Student Handbook***

**AY 2014-2015**

## Department of Dance Faculty and Staff 2013-2014

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# Table of Contents

<b>Department of Dance Mission Statement.....</b>	<b>1</b>
<b>Dance Student Assembly Mission Statement.....</b>	<b>1</b>
<b>Graduate Advisor.....</b>	<b>1</b>
<b>Department of Dance Code of Ethics.....</b>	<b>2</b>
<b>Dress Code for Studio Courses.....</b>	<b>2</b>
<b>Attendance Policy.....</b>	<b>3</b>
Religious Holidays.....	3
University-related Absence.....	3
<b>Expectations.....</b>	<b>4</b>
Graduate Student Instructors.....	5
GSI Canceled Class Policy.....	5
<b>Course Schedule &amp; Registration.....</b>	<b>5</b>
Registration Process.....	5
Add/Drop.....	6
Late Add/Drop.....	6
Auditing a Course.....	6
Faculty Indi Numbers.....	7
Transfer Credit.....	7
Variations in Credit/Course Planning.....	7
Degree Audits.....	7
<b>Injury Policy &amp; Prevention.....</b>	<b>8</b>
Prevention.....	8
Injuries.....	8
More Information.....	9
Acute Muscle and Tendon Tears.....	9
<b>Grading Policy.....</b>	<b>10</b>
GSI Faculty Support.....	11
<b>Letters of Recommendation.....</b>	<b>12</b>
<b>Course Listing.....</b>	<b>13</b>
<b>Course Descriptions.....</b>	<b>17</b>
<b>MFA Thesis Process &amp; Guidelines.....</b>	<b>33</b>
Timeline.....	33
Applying for Graduation & Deadlines.....	34
<b>Production Policies &amp; Performances.....</b>	<b>35</b>
MFA Thesis Concert Protocols.....	35
<b>Thesis Portfolio Guidelines.....</b>	<b>36</b>
Thesis Project Portfolio.....	36
Communicating with your Thesis Chair.....	40
Archiving the Thesis Project Portfolio.....	40

<b>Curriculum Notes.....</b>	<b>41</b>
Career Website.....	41
Career Website Timeline.....	42
Crew Work for Department of Dance Productions.....	42
Rehearsal Space.....	42
Outside Performances.....	42
Publicity Materials.....	43
Poster Design.....	43
Program Design.....	43
Credit for Paid Activities.....	44
Repertory Credit.....	44
Ann Arbor Dance Works.....	44
Paul Taylor Summer Intensive.....	44
Independent Study.....	44
Field Experience.....	45
Cognates.....	45
<b>Student Activities &amp; Awards.....</b>	<b>46</b>
DSA Representative.....	46
American College Dance Festival Association (ACDFA).....	46
Emerging Dance Artists Concert.....	46
<b>General Information &amp; Resources.....</b>	<b>47</b>
Graduate Student Funding and Grants.....	47
GEO.....	48
Department of Dance Office.....	49
Security.....	49
Locker Space.....	49
Basic Building Information.....	49
Dance Building.....	49
1327 Geddes.....	50
<b>Student Lounge at Dance Building.....</b>	<b>50</b>
<b>Performance Lab.....</b>	<b>50</b>
<b>Kitchen at Geddes.....</b>	<b>50</b>
<b>Resource Room at Geddes.....</b>	<b>51</b>
<b>Health &amp; Wellness.....</b>	<b>51</b>
<b>Campus Services.....</b>	<b>51</b>
Central Campus Recreation Building Facilities.....	51
Counseling & Psychological Services.....	51
Eating Disorders.....	51
MedRehab Center/Performance Arts Therapy.....	51
MedSport.....	51
Transportation.....	52
UM Health Service.....	52
U-Move Fitness.....	52
<b>Index.....</b>	<b>53</b>

**Followed by Appendices A through E**

## **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 in the Department of Dance at the University of Michigan. In addition to its officers (President, Vice President, Treasurer), each year group in the BFA and MFA program has at least one representative. The DSA is committed to building an environment that represents undergraduate and graduate student interests, concerns, and issues that relate to policies within the Department of Dance. Members report to and collaborate with the Chair of the Department on a regular basis, allowing the DSA to act as a liaison between students and the faculty. This relationship assists in shaping policy that responds to and reflects student needs. Moreover, the DSA organizes student activities, keeps students informed of Department events, provides an open forum for students to voice opinions, and strives to incorporate other departments in the School of Music, Theatre & Dance. The DSA encourages active participation in the Department of Dance, student and faculty projects, and provides a nourishing, learning environment for all.

## **Graduate Advisor**

Each graduate is appointed an 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.

Although your Advisor should be your first point of contact and is your resource for general curricular policies and procedures. The Graduate Director, Jessica Fogel, can provide an overview of the MFA program as a whole. The Graduate Director is the main point of contact with the Rackham Graduate School.

## **Department of Dance Code of Ethics**

The Department of Dance strives to sustain a lively community of artists and 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. The 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.

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 @ [rackham.umich.edu/policies/dispute\\_resolution](http://rackham.umich.edu/policies/dispute_resolution).

In congruence with these policies, 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.

See SMTD Handbook for complete Code of Ethics.

The Department is accredited by the National Association of Schools of Dance (NASD). You may also want to access NASD's website @ [nasd.arts-accredit.org](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 follow the directions of their individual instructor regarding appropriate and acceptable wear in class. In general, it is expected that students dress for technique classes so that the instructor is able to clearly see—without obstruction—the body at work: its articulations, alignment, points of movement initiation, and paths of completion.

## Attendance Policy

It is critical that you attend sessions from beginning to the end of 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 and 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 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 of Michigan, 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 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).**

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 approved 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.

## Expectations

In addition to policies stated elsewhere in this handbook, 1st and 2<sup>nd</sup> Year Grads are expected to:

- Assist/lead in the late Aug/early Sep new MFA orientation.
- Assist as needed during all BFA and MFA auditions.
- Be an example to the undergrads (both BFA Dance and non-major students).
- Work closely with your Advisor on program requirements, pathways and career plans.
- Assist/lead feedback sessions at the BFA WIPs (*See Appendices for WIP feedback guide*).
- Read your course syllabi, know what is expected of you in each course; plan your calendar/schedule accordingly.
- Regularly check and use your UMICH email for all Department communications.
- Attend Friends of Dance event(s).
- Attend all Department Forums.
- Attend all BFA and MFA Works-in-Progress.
- Attend all Research in Action colloquiums.
- In the event that you cannot attend an event, you must email the Dance faculty and Grads explaining your absence.
- Contact Sweetland Writing Center when needed.
- Contact Career Center when needed.
- Document your progress through the program in coordination with your Advisor using the Advisor/Advisee Checklist (*See Appendices for sample form*).



## Graduate Student Instructors

Graduate Student Instructors (GSIs) have a significant responsibility as teachers of non-major 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 Dance 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. For more information, please visit: [crlt.umich.edu/index.php](http://crlt.umich.edu/index.php).

CRLT also produces a GSI guidebook that can be accessed online:

[crlt.umich.edu/gsis/gsi\\_guide.php](http://crlt.umich.edu/gsis/gsi_guide.php).

## GSI Canceled Class Policy

In the event that a GSI is unable to teach a class due to illness they should report this ASAP to the Department Administrator and the Graduate Director, cc to the SMTD Office of Rackham Graduate Programs. The Department should make every reasonable effort to hold the class – given the size of classes for non-Dance majors, a make-up session is hard to schedule – and may ask the student to help identify a substitute. If unable to identify a substitute or another non-major class that the students can join, the GSI should email the students immediately informing them of the cancelation and assign an outside assignment to make up for the loss of class time. Excessive class cancelations will result in negative consequences.

## Course Schedule & Registration

### *Registration Process*

1. **Advisor.** All students must see their 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 “Advisor/Advisee” form, thereby monitoring fulfillment of curriculum requirements.** Advisor/Advisee forms are available on the Department of Dance website 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 @ [umich.edu/~regoff/schedule](http://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 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. \* Note that the Dance Administrator can enter overrides for Dance courses only.
4. **Registration.** Once the overrides have been entered, students will receive an email indicating their ability to register via Wolverine Access @ [wolverineaccess.umich.edu](http://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 2013-2014 Student 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 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 2013-2014 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/](http://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.*

## Auditing a Course

From the Rackham Graduate School Academic Policies, Section 4 entitled, "Coursework, Grading and Academic Standing" @ [rackham.umich.edu/policies/academic\\_policies/section4/-43](http://rackham.umich.edu/policies/academic_policies/section4/-43)

*With permission of the advisor and the course instructor, a student may enroll in a course as a visitor (auditor) rather than for credit. A notation of "VI" appears on the transcript when the course is completed successfully (section 4.5). After a grade has been issued, a course may not be changed from letter grade to visit (audit) status, or vice versa. A visit (audit) will not be counted toward degree credit requirements.*

*Full fees will be assessed at the current rate of tuition. After registering for the course online via Wolverine Access, the student must register for this status in person at the Registrar's Office and present a Drop/Add form with the signatures of both the instructor and the student's department graduate chair or advisor. Before enrolling, the student must confer with the instructor to reach an agreement on what will constitute satisfactory completion of the course. The student is expected to attend class regularly and may be asked to submit assignments and take examinations. Elections of visited (audited) courses must appear on the class*

*schedule printout provided at registration. Students should check their class schedule printouts for accuracy and completeness.*

## Faculty Indi Numbers

Most faculty members have 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. *(See Independent Study in the Dance Curriculum Notes section of this handbook for more information.)*

## Transfer Credit

All non-UM schools or programs attended must send an **official transcript** to the Rackham Graduate School. It is **your** responsibility to find out which credits are transferable. **\*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 for completion of the MFA program.** 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 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 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 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.

You are required to complete the MFA Advisor/Advisee Checklist. Please refer to the Appendices for a sample form. Download the actual form, which is located on the Dance website Resources page.

# **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, do not be heroic and continue to work through. Instead, get it checked out so that you know what you are dealing with. If you do not know, you cannot 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. If you experience acute pain, swelling, spasms, or a broken bone stop dancing immediately.
2. Inform your instructor and Department Administrator immediately and assess the gravity of the situation.
3. If the injury occurred on the University's Campus you must fill out an accident report with the Department Administrator.
4. 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.
5. 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.
6. Keep an injury journal to track your progress. Track your pain and activity levels.
7. Fill out an observation form if you need to sit out of class.
8. 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.

9. MedSport at Domino Farms provides physical therapy for dancers. Please contact MedSport to request additional times or information regarding this clinic. See Appendix E for MedSport contact information.

### ***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 movements that do not cause you pain. 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.

## 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

- |           |              |   |
|-----------|--------------|---|
| <b>A+</b> | (4.3 points) | The highest conceivable standard of work                      |
| <b>A</b>  | (4.0 points) | Genuinely outstanding   |
| <b>A-</b> | (3.7 points) | A very high standard in which strengths far exceed weaknesses |

**Good:** Standard normally expected of graduate students

- |           |              |                              |
|-----------|--------------|------------------------------|
| <b>B+</b> | (3.3 points) | Above average                |
| <b>B</b>  | (3.0 points) | Average                      |
| <b>B-</b> | (2.7 points) | Revealing certain weaknesses |

**Fair:** Below average for graduate students

- |           |              |  |
|-----------|--------------|--|
| <b>C+</b> | (2.3 points) | Lacking essential qualities                      |
| <b>C</b>  | (2.0 points) | Marginally acceptable                            |
| <b>C-</b> | (1.7 points) | Need for marked improvement to remain in program |

**Poor:** Not acceptable at graduate level

- |           |              |
|-----------|--------------|
| <b>D+</b> | (1.3 points) |
| <b>D</b>  | (1.0 points) |
| <b>D-</b> | (0.7 points) |

Michigan Honor Points (abbreviated MHP on student transcripts) are calculated by multiplying the number of credit hours for which the course was elected by the number of points in the above scale. The grade-point average (GPA) is calculated by dividing the Michigan Honor Points earned in a given time period by the number of credit hours earned in the same time period. A cumulative GPA of B (3.0) or higher is required to remain in good standing or to receive a degree. A student whose cumulative GPA 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 (Drop), VI (Visit), ED (Unofficial Drop), S (Satisfactory), U (Unsatisfactory) or Y (work still in progress in a multi-term course) 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.

### **GSI Faculty Support**

In addition to your GSI teaching assignments, 2-3 hours per week will be dedicated to assisting the Dance faculty. Students will be assigned a faculty member to support before they arrive for their first term in the MFA program. The faculty member assigned to each student may change each term, each year, or for the duration of a specific project. Support can range from helping with classroom preparation to assisting faculty with individual projects.

## 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'
- Date the recommendation is due and whether it must be **received** or **postmarked** by that date, and whether it is a physical copy or an online submission
- Copy or website link of the job description, summer program, internship, etc.
- Website links to the organization, school and/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
- Reason 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
- Current resume and, where appropriate, copies of your teaching and/or research statement
- Stamped and 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 two weeks before the letter is due. Follow up to see if the letter has been sent and thank them for their time and willingness. If you are called for interview, offered the position and/or accept/ reject, let the faculty member know. Faculty put a lot of time and energy into helping you succeed.

The Career Center at [careercenter.umich.edu](https://careercenter.umich.edu) can provide additional support in developing your portfolio.



# Course Listing

## **RESEARCH IN ACTION** (500/600) 10 credits

This 10-credit sequence of courses is compulsory for all MFA dance students.

## **TRACK** 20 credits

MFA students choose **ONE** of the following:

*Performance/Repertory* (520/620)

*Choreography* (530/630)

*Screendance* (540/640)

*(In process of creating Screendance  
Track. Please contact Peter Sparling  
for details)*

## **ELECTIVES/SUBSIDIARY STRANDS** 10-14 credits

MFA students choose courses in one or more of the following areas as dance electives.

Courses from either/both of their non-specialist tracks may also function as dance electives.

*Dance Science* (550/650)

*Dance History* (560/660)

*Dance Education* (570/670)

*Interdisciplinary Arts* (580/680)

## **COGNATES** 6-10 credits

Cognates to comprise at least **two** graduate-level courses of at least **two** credit hours each.

## **THESIS** (590/690) 10 credits

This comprises three components: Thesis preparation, production and reflection.

This 10-credit sequence of courses is compulsory for all MFA students.

## MFA DANCE PROGRAM – INDIVIDUAL COURSES

### **RESEARCH IN ACTION (500/600)**

**10 credits**

501	RIA 1: Research Methods in Dance	3 credits
502	RIA 2: Dance History & Theory	3 credits
505	RIA 3: Self-Evaluation Report	1 credit
601	RIA 4: Problematizing Theory in Practice	3 credits

### **Dance Techniques (510/610)**

511/611	Ballet	1 credit each
513/613	Modern Dance	1 credit each
514/614	World Dance	1 credit each
515/615	Ann Arbor Dance Works Technique	1 credit each
516/616	Paul Taylor Summer Intensive Technique	1 credit each
517/617	Special Topics: Dance Technique	1-3 credits each
518/618	Field Experience: Dance Technique	1-3 credits each
519/619	Independent Study: Dance Technique	1-3 credits each

### **TRACK**

**20 credits**

#### **Performance/Repertory (520/620)**

521	University Dance Company	1 credit
621	University Dance Company	1-2 credits
522/622	Movement Research: Reviving 20 <sup>th</sup> -21 <sup>st</sup> Century Dances	3 credits each
523/623	Performance Portfolio	2-4 credits each
524/624	Solo Performance	3 credits
525/625	Ann Arbor Dance Works Repertory	1 credit each
526/626	Paul Taylor Summer Intensive Repertory	1 credit each
527/627	Special Topics: Performance/Repertory	1-3 credits each
528/628	Field Experience: Performance/Repertory	1-3 credits each
529/629	Independent Study: Performance/Repertory	1-3 credits each

#### **Choreography (530/630)**

531	Solo Composition	3 credits
532	Choreography, Performance, Production & Design	3 credits
533	Choreographic Portfolio	2-4 credits
534	Performance Improvisation 1	3 credits
535	Mapping Movement & Place: Site-Specific Performance	3 credits
536	Dramaturgy for Physical Performance	3 credits
537/637	Special Topics: Choreography	1-3 credits each
538/638	Field Experience: Choreography	1-3 credits each
539/639	Independent Study: Choreography	1-3 credits each
631	Graduate Studio	2 credits
633	Choreographic Portfolio	2-4 credits
634	Performance Improvisation 2	3 credits

**Screendance (540/640)**

542	Screendance 1: Collaborations in New Media	3 credits
543	Screendance Portfolio	2-4 credits
547/647	Special Topics: Screendance	1-3 credits each
548/648	Field Experience: Screendance	1-3 credits each
549/649	Independent Study: Screendance	1-3 credits each
642	Screendance 2: Advanced Projects & Productions	3 credits
643	Screendance Portfolio	2-4 credits

**ELECTIVES/SUBSIDIARY STRANDS****10-14 credits****Dance Science (550/650)**

551	Experiential Anatomy	3 credits
557/657	Special Topics: Dance Science	1-3 credits each
558/658	Field Experience: Dance Science	1-3 credits each
559/659	Independent Study: Dance Science	1-3 credits each
651	Somatic Study	3 credits

**Dance History (560/660)**

562	Reading & Writing Dance Criticism	3 credits
563	Black Dance Performance: From Ritual to the Stage	3 credits
564	George Balanchine & the Transformation of American Dance	3 credits
567/667	Special Topics: Dance History	1-3 credits each
568/668	Field Experience: Dance History	1-3 credits each
569/669	Independent Study: Dance History	1-3 credits each
661	Reading & Writing Dance History	3 credits
663	Dancing Diasporas	3 credits

**Dance Education (570/670)**

571	Pedagogy: Dance Technique	3 credits
572	Pedagogy: Dance Composition	3 credits
575	Pedagogy: Dance History	3 credits
577/677	Special Topics: Dance Education	1-3 credits each
578/678	Field Experience: Dance Education	1-3 credits each
579/679	Independent Study: Dance Education	1-3 credits each
671	Teaching Internship	1-3 credits

**Interdisciplinary Arts (580/680)**

581	The Development of Dance Music	3 credits
582	The Musician's Introduction to Dance	3 credits
583	Dance & Related Arts	2 credits
586	Accompanying Movement	3 credits
587/687	Special Topics: Interdisciplinary Arts	1-3 credits each
588/688	Field Experience: Interdisciplinary Arts	1-3 credits each
589/689	Independent Study: Interdisciplinary Arts	1-3 credits each
681	The Stage & the Transformation of Music	3 credits
682	Dance & Music Reconstruction	3 credits
683	Designing for Dance	2 credits

**PHYSICAL PRACTICE**

Students are required to take a minimum of 8 credits of physical practice over the course of their degree. These credits can be applied either toward track credits or dance elective credit. Credits in physical practice can be taken in a variety of genres, including modern, ballet, some Friday labs, and performance of improvisation. There are also independent study options for physical practice. When enrolled in the 3-credit course Performance of Improvisation 1 (534), one of the three credits may be applied toward the 8-credit physical practice requirement; the same applies if a student elects to take Performance of Improvisation 2 (634): one of the three credits may be applied toward the 8-credit physical practice requirement.

**COGNATES****6-10 credits**

Cognates to comprise at least **two** graduate-level courses of at least **two** credit hours each

**THESIS (590/690)****10 credits**

595	Thesis 1: Summer Research Project	2 credits
695	Thesis 2: Proposal	2 credits
699	Thesis 3: Project	6 credits
	<i>Note: Performative, Production and Documentation components</i>	(2 credits/ea)

## Course Descriptions

**NOTE:** There may be some differences in the course descriptions between those found in this handbook and on Wolverine Access. Please see your Advisor or the Department Administrator if you have any questions.

### **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.

### **505 – Research in Action 3: Self-Evaluation Report**

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, 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 combinations, recite terminology, and demonstrate combinations without the assistance of demonstration by the 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.

**515 – Ann Arbor Dance Works: Technique**

This course will be an 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 students 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**

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, her/his work and the cultural and aesthetic contexts of 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**

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 UM/Paul Taylor Summer Intensive program coordinated through the School of the Paul Taylor Dance Company.

**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**

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**

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 – Choreographic 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 Dance Composition**

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 choreograph 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.

### **536 – Dramaturgy for Physical Practice**

This course exposes students to the field of dramaturgy, a creative and scholarly practice in which individuals assist a choreographer, director, and, in general, a creative team through a variety of research-based practices. To prepare students to engage in dramaturgy, this course surveys relevant literature in the field, including recently published articles and books on dramaturgy, which has exploded in North American research in the last decade, and theoretical texts that offer larger frames to consider the nature of dramaturgy in physical performance, particularly dance. Students also work on developing skills for specific tasks often associated with dramaturgy: leading feedback sessions, creating different formats for assessing a piece's overall structure, developing research packets and questions, and facilitating post-performance discussions, among others. Whenever possible, students enrolled in the course will be attached to ongoing performance projects, so that the course will always be oriented toward making performance and finding ways to enhance an ongoing creative process. Students will be assessed on a series of short written responses, the development of a "best practices" for dramaturgy guide, participation in artists' rehearsals, and their ability to design creative research portfolios that include visual, physical, and textual research. Graduate students will complete reading at a higher theoretical level, as well as plan at least one dramaturgy practice-based project outside of the Department to consider how dramaturgy might be a way for dance department's to engage larger university communities.

### **537 – Special Topics: Choreography**

Special Topics courses in choreography 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.



**538 – Field Experience: Choreography**

This 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.

**546 – Dancing Women/Dancing Queer**

Studying gender and sexuality through dance and performance foregrounds questions about embodiment that run across feminist and queer theory, as well as dance and performance studies. This graduate and upper-level undergraduate seminar will look at representations of gender and sexuality across a variety of sites from ballet to modern dance, the concert stage to the music video, and Broadway to avant garde solo performance. No previous experience with dance required

**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 students 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 students 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 students 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, designed for dancers, musicologists, performers, and conductors, will review selected choreographic literature and musical scores from the repertory of late nineteenth century concert dance. We will examine a range of dance/music relationships through a variety of readings, choreographic and musical scores, and audio recordings. We will also study the works of choreographers, conductors, and composers who have helped to shape the field. Our examination of music from the dance repertory will reach beyond those works composed specifically for dance and will incorporate studies of Baroque, Court, and Social Dance forms.

**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.

**586 – Accompanying Movement**

In this course, musicians will learn how to accompany for kinesthetic, movement-based art forms through the study and analysis of western dance technique classes. This will provide the musician with an entry into collaborating with movement-based art forms. Using both Modern Dance and Ballet Technique courses offered in the Department of Dance, musicians will observe and analyze the structure and content of the class, will research the specific genre of the class, and by observing the methods of communication used between instructor and dance student, instructor and musician, and dance student and musician, they will learn how to collaborate in a dance class. Through the course of the term, the student will accompany individual combinations for the class so that by the end of the term they will be able to provide appropriate music for an entire class session. This will provide the musician with an entry into collaboration with movement-based art forms.

**587 – Special Topics: Interdisciplinary Arts**

Special Topics courses in interdisciplinary arts allow students 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 students' subsequent Thesis and to the field (20%); 2) a minimum of 40 hours in the field' (50%); 3) a 15-minute presentation of results, to include audio-visual examples and/or a performative element, plus Q&A (30%).

**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 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.

**614 – World Dance**

This studio course explores a variety of nonwestern folkloric and classical dance forms, their socio-cultural framework, as well as historical contexts through studio practice, discussion and readings. The goal of these courses is to increase student knowledge of dance traditions outside North American, (and of selected Native American traditions), further their understanding of spatial, religious, social restrictions of these dance forms, analyze socio-historical and cultural context, as well as to identify commonalities and continuities across genres. Based on instructor availability, it may focus on the particular tradition or a variety across genres.

**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**

This course introduces students 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.

**617 – 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.

**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/rehearsal 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 do 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 –Solo Performance**

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, her/his work and the cultural and aesthetic contexts of 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 the 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 UM/Paul Taylor Summer Intensive program coordinated through the School of the Paul Taylor Dance Company.

### **627 – 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.

### **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**

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 3 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 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.

### **638 – Field Experience: Choreography**

This 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 students 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 students 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.

**667 – Special Topics: Dance History**

Special Topics courses in dance history allow students 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 predetermined 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 students 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.

**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.

**687 – Special Topics: Interdisciplinary Arts**

Special Topics courses in interdisciplinary arts allow students 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

**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).

# MFA Thesis Process & Guidelines

## Thesis Protocols & Timelines

The purpose of this document is to guide graduate students, Thesis Chairs and Thesis Committee members as to who is responsible for certain tasks and when they are due.

### Year 1– Fall Term

Timeframe	Details
Sep-Dec	In DANCE 501, students develop initial ideas for summer research <b>and</b> create a draft grant proposal.

### Year 1 – Winter Term

Timeframe	Details
Jan	In DANCE 595, students write a 1,000-word summer research proposal and accompanying budget and submit to their Advisor for feedback.
Feb-Mar	Students revise proposal and budget. <u>Note</u> : The Rackham deadline is early February.
Mar 31	Students submit summer research proposal (written portion of Dance 595 Thesis 1 Summer Research Project course) and budget to Department Chair.
Apr	Department Chair notifies students re Department support for summer research.
May-Aug	As part of DANCE 595, students spend a minimum of 40 hours in the field where they maintain a digital journal of summer research, a weekly blog detailing evolving ideas and practice with feedback from a summer research advisor.

### Year 2– Fall Term

Timeframe	Details
Sep	As part of DANCE 595, students present summer research findings to the full faculty (15 min + 5 min Q&A)
Oct 1	Students declare Thesis Chair via email to Department Chair and Advisor, cc Thesis Chair and Department Administrator
Oct-Nov	As part of DANCE 695, students write 3,000-word thesis proposal; Thesis Chair oversees process
Nov 1	As part of DANCE 695, students declare Thesis Committee via email to Department Chair and Advisor, cc Thesis Chair and Department Administrator
Dec 1	As part of DANCE 695, students submit thesis proposal and budget to Thesis Chair for review
Dec 22	As part of DANCE 695, students submit thesis proposal and budget to Department Chair
Dec	For DANCE 695, Thesis Chair submits grade to Advisor

**Year 2, Winter Term FOR AUGUST GRADUATION**

Timeframe	Details
Jan	Department Chair notifies students re funding support
Mar/Apr	Perform, choreograph and produce final MFA Thesis Project
Mar-May	Within two weeks of completion of MFA Thesis Project, meet with full Thesis Committee for 1.5-2 hours
May 15	Submit 20-25-page draft of thesis documentation to Thesis Chair
June 1	Submit a subsequent draft of thesis documentation to other committee members
Jul 1	Submit final version of Thesis Portfolio + one DVD and QuickTime file of thesis concert to Department Administrator
Jul-Aug	Thesis Chair submits final grade for DANCE 699 Thesis 3: Project
Aug	Apply for Summer graduation by last day of Summer term
Aug	Department Chair submits Degree Checkout Status form to Rackham

**Year 2, FOR DECEMBER GRADUATION**

Timeframe	Details
Mar/Apr	Perform, choreograph and produce final MFA Thesis Project
Mar-May	Within two weeks of completion of MFA Thesis Project, meet with full Thesis Committee for 1.5-2 hours
May 15	Submit 20-25-page draft of thesis documentation
Nov 15	Submit final version of Thesis Portfolio + one DVD and QuickTime file of thesis concert to Department Administrator
Dec	Apply <del>to</del> for Fall graduation by last day of Fall term
mid to late Dec	Thesis Chair submits final grade for DANCE 699 Thesis 3: Project
Dec	Department Chair submits Degree Checkout Status form to Rackham

**NOTE:** If a student does not meet the August or December graduation deadline following their 4<sup>th</sup> term of coursework, s/he will need to reactivate their status with Rackham. S/he should contact the Rackham Evaluator for guidance on this process. They should also seek an audit from the Rackham Evaluator to ascertain that all their coursework has been completed.

***Applying for Graduation & Deadlines***

To receive your Master's degree, you must apply for graduation through Wolverine Access: [wolverineaccess.umich.edu/](http://wolverineaccess.umich.edu/). If the exact degree you wish to apply for does not appear on Wolverine Access, contact the Department of Dance before you 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. *(See Thesis Guidelines & Documentation in this handbook for more information.)*

**You may walk at graduation at the end of Winter term in your 2<sup>nd</sup> year but you must apply for Summer graduation if you plan to submit your thesis materials by the July 1<sup>st</sup> deadline.**

For more information refer to the Rackham website:

[rackham.umich.edu/help/graduating/masters\\_degree\\_diploma\\_application\\_deadlines](http://rackham.umich.edu/help/graduating/masters_degree_diploma_application_deadlines)

**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 to graduate. If you have questions about your academic requirements please contact your Advisor. For more information, please visit:**

[rackham.umich.edu/masters\\_students](http://rackham.umich.edu/masters_students)

## **Production Policies & Performances**

### ***MFA Thesis Concert Protocols***

The Department of Dance is committed to providing the optimum support possible to MFA candidates for their Thesis Concerts. A practice and movement-based degree, as opposed to an MA-Ph.D. or academic degree, the MFA Thesis will be modeled on current forms of live performance production or screening and consist of scheduled events open to the public. As the culmination of the two-year program, the thesis work should reflect the candidate's deepest engagement in his or her creative vision, research and craft. It should also reflect a working knowledge of the traditions and innovations of the field. These innovations often involve nonconventional concepts and applications of site, compositional structures and processes, media and positioning of performers to audience. The Department has limited space, technical resources and crew for all of its productions. Therefore, the Department must approve all proposals for thesis concerts, whether or not those remain within the existing in-house production schedule. The dates for MFA concerts in the Betty Pease Studio Theater will be posted in September of each year. The faculty will meet to determine the MFA concert dates at the end of the preceding winter term. There will be a maximum of two concert dates, typically in late March-early April, for the 3-4 candidates to share.

Occasionally, candidates choose to craft their performances for sites outside the Department. The Department will consider such proposals according to the following criteria:

- Appropriateness to candidate's concentration, artistic vision and concept
- Scale of production fits available resources, both human (cast, crew, faculty and committee involvement) and technical (lighting, sound, seating, etc.)
- Production budget fits available financial resources (grants, etc.)
- Production locates and secures appropriate site, taking into account access, liability and all other permissions
- Production fits within existing Department schedule for access to students and faculty, without conflicts with other Departmental events

It is the candidate's responsibility to be alert to guidelines and deadlines and be proactive in communicating with faculty advisor(s).

### ***Concert Protocol***

MFA students are responsible for the audition process of BFA students for their concert. Props may be stored in the Prop Room during rehearsals for the MFA concert and must be removed one week after the concert ends. Costumes are the MFA student's dancers responsibility but some options may be available to rent from the Department's costume room.

# ***Thesis Portfolio Guidelines***

## ***Thesis Project Portfolio***

To complete your MFA, your portfolio must include the following 12 components to be submitted on a CD or DVD to the Dance Administrator. For information how to format your documents before submitting to the Dance Administrator, go to [deepblue.lib.umich.edu/static/about/deepblue/preservation.html](http://deepblue.lib.umich.edu/static/about/deepblue/preservation.html):

### **1. Cover Page (see page 38)**

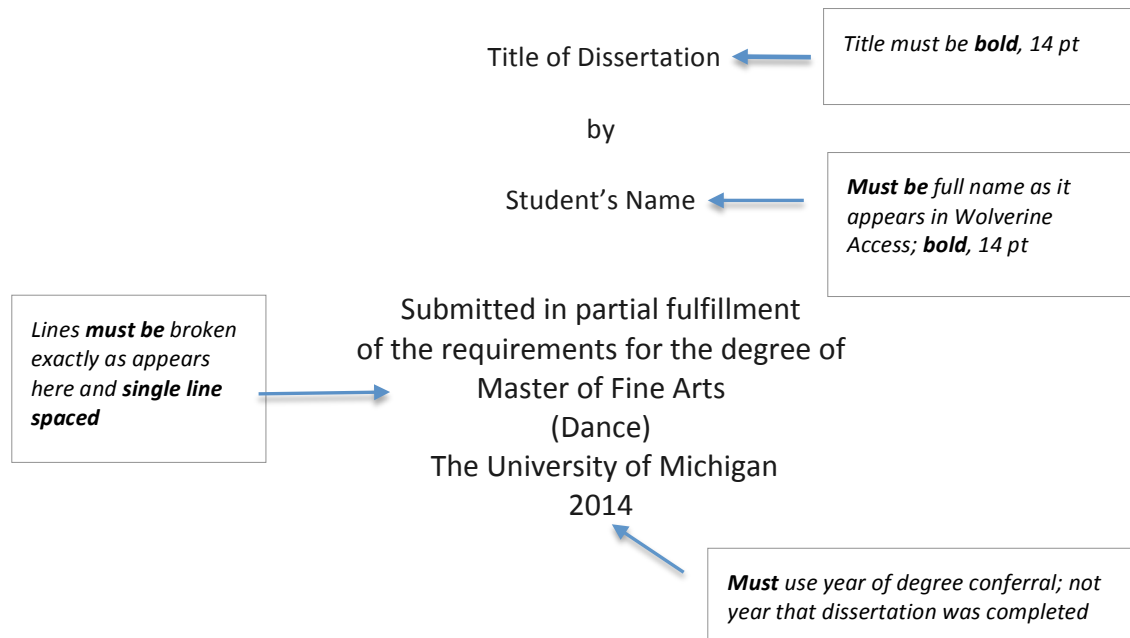
### **2. Research paper**

- 20-25 pages, double-spaced, 12-point font, PDF format, summarizing the creative process and including these topics:
  - Describe the structure of dance(s), the movement vocabulary, and the basic components: cast, production elements, and the site of the performance.
  - How were the production elements integrated in the work, and how did working with these elements shape your ideas? If relevant, discuss collaborations with designers (set, lighting, costume, video), writers, architects, scientists, other.
  - Discuss your sound/music choices, scores and/or composer, sound engineer collaboration. Discuss the ways movement is mapped with sound/music in the work and the ways this extends the meanings of the work, creates moods, atmospheres, dialogues, ironic juxtapositions, counterpoint. Did you use live music? How did this influence the process and performance?
  - Discuss the evolution of work from initial explorations to the final product. What did the dancers bring to the work and how did this contribute to your perspectives? How did things shift along the way? What were your initial questions or impulses, ideas, interests, and how did they change within the process? Discuss the finished work's relationship to initial summer research and thesis proposals. Once rehearsals began, how did they reveal their own distinct world? How did the rehearsal process shape new questions? What challenges did you face? How did casting and rehearsal methods shape the process?
  - Discuss the critical feedback you received and the ways that shaped the process. How did you assimilate critical feedback? Did you work with a dramaturg? Who were your sounding boards?
  - Discuss your work within the context of the larger field. What is the relationship of your thesis project to works of dance artists in a similar vein? Are you working against/resisting particular aesthetics or points of view? With what larger ideas and/or artists do you imagine your work to be in conversation?
  - Reflecting on your two-year experience as an MFA candidate, what is your own understanding of 'practice as research', in terms of this thesis project?
  - Discuss any plans for future showings or revisions of the work. Identify suitable venues or presenters you plan to contact to circulate this work for future presentation and/or to build relationships. Why are these suitable people for this work? Beyond logistical concerns, why or why not should this work be performed again?



- If using quotations, please use in-text citations. Include a works cited page or a bibliography. The works cited and the bibliography are two separate listings and are in addition to your 20-25 page paper. 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. Students should refer to RIA coursework for guidelines on appropriate bibliography format.
  - The paper is normally written in the first person.
  - Be sure to do careful editing of the written documentation before submitting it to your Thesis Chair. A draft should be submitted to the Thesis Chair before being submitted to the other committee members. Valuable committee time should not be used correcting grammar and syntax. If necessary, obtain editorial help from the Sweetland Writing Center or academic editing resources, and be sure to acknowledge contributions of an editor.
  - Thesis paper must include a works cited page and a broader bibliography.

**1. Cover Page**-PDF format-with the following text, centered vertically and horizontally on the page



**MFA Thesis Committee:**

- Title + first name + last name, Chair
- Title + first name + last name
- Title + first name + last name

- Title (i.e., Professor) **must be** before the name. **Must not** include degree citation (i.e., Dr.)
- Must be Chair (or Co-Chair) after the name. The word Chair or Co-Chair must not be in parentheses.
- If a member is deceased (Deceased) must be added at the end of the line after name (e.g., Professor John Smith (Deceased)).
- For academic members from outside UM, a comma and the full name of the academic institution must follow the member's name, (e.g., Assistant Professor Jane Smith, University of Chicago).
- For members of the private sector, a comma and the full company/organization name must follow the member's name (e.g., Michael Smith, Ford Motor Co.)

The committee **must be** listed as follows (in **alphabetical** order by last name):

1. Chair or Co-Chairs  
Professor rank (including Emeritus)
2. Associate Professors (including Emeritus)
3. Assistant Professors (including Emeritus)
4. Curators, research scientists, lecturers
5. Academic members from outside U-M
6. Those in the private sector

**Committee name listing must be single-line spaced**

### **3. Videos**

- Excerpts of the work(s) must be included in the portfolio
- Full-length work(s) can be included in the portfolio, or a link to the full-length work(s) can be included. **NOTE:** A DVD containing the full-length work(s) and a QuickTime file of the work(s) must be submitted to the Department by the deadlines detailed in the timeline.

### **4. Abstract**

- 350 words
- PDF
- First or third person perspective
- Include the primary research question that guided the project, an overview of the project's methodology, and a brief description of the resulting performance. Give the reader a sense of the larger stakes of the project:
  - Why is this a research question that needs to be asked?
  - Why does it need to be explored via performance?
- Anchored by its argument and by the key terms of the project, literally, the words someone might search to find the project and/or website online

### **5. Photographs - Performance/rehearsal**

- At least five photographs - high (600 dpi) AND low (75 dpi) resolution

### **6. Lighting and stage cues**

- PDF
- Cannot be the lighting plot

### **7. Photographs and/or scans - Costume and set designs**

- JPG and/or PDF
- High (600 dpi) and low (75 dpi) resolution

### **8. Program**

- PDF

### **9. Flyer, poster, advertisement, press article(s)**

- PDF and/or JPG
- Give full credit by noting all authors, dates, copyright holders, studios, etc., if applicable

### **10. Press release**

- PDF

### **11. Thesis - supporting documents**

- Thesis 1: Summer Research Proposal & Presentation
- Thesis 2: Proposal & Budget
- A representative grant application that you submitted for the thesis (e.g., to Rackham, the International Institute, CWPS, IRWG)

### **12. Acknowledgements**

- Include funding support

## ***Communicating with your Thesis Chair***

It is your responsibility to ensure your thesis committee members--especially those outside the Department of Dance--are aware of their responsibilities. You will do this by sharing the information below with them. See Appendix C for handout/guidelines.

## **Archiving the Thesis Project Portfolio**

***The portfolio components must be submitted--as final versions--to the Dance Administrator. Although there are many acceptable file formats as indicated on Deep Blue's website, you will provide these items in any of the following formats: PDF, JPG, MP3, and/or MOV. You are responsible for writing a brief, one to two sentence, description about EACH component/file. This should be submitted as a PDF; not Word, Pages or other formatted document.***

The final result in Deep Blue will be a 'flat file' meaning there will be **no** active links, which behave like a live website; rather, think of it as a snapshot of your thesis work in digital form with a single, long page of information you provide.

# Curriculum Notes

## **Career Website**

In preparation for securing post-graduate work or continued education, you are required to develop, build and hone a career development (a.k.a., exit) website over the course of the two-year MFA. It will be a public site and reviewed periodically by Dance faculty.

The goal for having this website is to assist students to market themselves in a professional and articulate format for academic and/or professional jobs. Components of the website are created within various MFA required courses. See Career Website Timeline for details.

**Note: The Career Website is different from the Thesis requirements.**

The website should include the following components:

- CV
- Headshot
- Videos
- Biography
- Artistic statement
- Chronology of performances and/or choreography
- Upcoming projects (optional)
- Writing sample/ publication-style research paper from RIA 4
- Teaching portfolio—if applicable—which can include but is not limited to:
  - teaching philosophy
  - teaching resume
  - course syllabi including course descriptions
  - videos
  - photographs
  - examples of successful student assignments

## ***Career Website Timeline***

### **Year 1 – Fall Term**

<b>Timeframe</b>	<b>Details</b>
Oct-Dec	Within DANCE 575 Dance Pedagogy, students begin developing a career website and create a first draft of their teaching philosophy statement and teaching resume. They upload these and other teaching portfolio materials, such as current syllabi, photographs and videos/DVDs of their teaching. Additional materials may include samples of student work and student evaluations.
Oct-Dec	Within courses 524/531, students develop and compile an artist statement and compile a chronology of creative/professional activities (i.e., a list of their performances and choreography to-date). Becomes a component of the Career Website.

### **Year 2– Fall Term**

<b>Timeframe</b>	<b>Details</b>
Oct-Dec	Students attend career development workshops at CRLT (Center for Research on Learning and Teaching) and The Career Development Office for assistance with cover letters, interviewing techniques, CVs, and to finalize the career website.

## ***Crew Work for Department of Dance Productions***

Production crew work is compulsory for all students and is vital to the success of our concerts. **MFA students must complete one in-house crew assignment.** 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***

Performances are encouraged beyond Department-sponsored events 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 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.

## Publicity Materials

All Department of Dance publicity materials must be approved by the Production Manager and submitted to the Dance Office before being posted or printed. If you produce work beyond the Department, you are expected to provide hardcopy and electronic copies of each item—plus links to any relevant websites—to the administrator to be posted at the Dance facilities and for the Department archive.


### 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:  
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) 763-5461 or your personal contact information
- 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:  
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 graduate student names (i.e., choreographers)
- 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”

## 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 is a collective of University of Michigan dance faculty and 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 in repertory works only by invitation/audition and must sign a contract. For further information: [annarbordanceworks.com](http://annarbordanceworks.com).

## Paul Taylor Summer Intensive

Students receive technique and repertory credit for the annual UM/Paul Taylor Summer 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 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.

For SMTD graduate courses, please refer to the Elections Across Fields document in your orientation packets and which can also be found @ [music.umich.edu/current\\_students/elec\\_across\\_fields.htm](http://music.umich.edu/current_students/elec_across_fields.htm).

## **Student Activities & Awards**

### ***DSA Representative***

One student from both the 1<sup>st</sup> and 2<sup>nd</sup> year grads will represent their class in DSA. It is this student's responsibility to communicate with his/her year group and report back to DSA with any issues or suggestions. Grad students should plan to make time to meet as a year group a couple of times during each term to discuss progress and any concerns as well as promote communication within the year group.

### ***American College Dance Festival Association (ACDFA)***

Each year, two to three outstanding students are sponsored to present their choreography at the Regional American College Dance Festival Association. The faculty choose which works will attend the festival based on a department wide audition each fall. *(Refer to the STMD absence policy stated earlier in this handbook regarding off-campus travel)*

### ***Emerging Dance Artists Concert***

The Emerging Dance Artist (EDA) concert is a student choreographed and produced performance that takes place at the end of the Winter term. All students may participate. Refer to the bulletin boards in the Dance Building or see the Production Manager for more information and/or sign up sheet.

## General Information & Resources

### ***Graduate Student Affairs Office***

<http://www.rackham.umich.edu/content/student-services-offices>

### ***Dean of Students Office***

<http://deanofstudents.umich.edu/>

### ***CRLT – Center for Research on Learning and Teaching***

<http://www.crlt.umich.edu/>

### ***Graduate Student Funding***

There are several sources of funding through the Rackham Graduate School including the Rackham Graduate Student Research Grant. For information go to [rackham.umich.edu](http://rackham.umich.edu) and select the link for Funding. Also consult the website for the International Institute @ [ii.umich.edu](http://ii.umich.edu) and the various research centers, for example, DAAS (formerly CAAS) @ [www.lsa.umich.edu/daas](http://www.lsa.umich.edu/daas), CWPS @ [www.ii.umich.edu/cwps/](http://www.ii.umich.edu/cwps/), IRWG @ [irwg.research.umich.edu](http://irwg.research.umich.edu), and Arts of Citizenship @ [artsofcitizenship.umich.edu](http://artsofcitizenship.umich.edu).

Depending on your field of research, individual departments across campus may have additional funding sources

### ***Rackham Emergency Funds***

The Rackham Graduate Student Emergency Fund is intended to help meet the financial needs of Rackham graduate students who encounter an emergency situation or one-time, unusual, or unforeseen expenses during their degree program. Situations eligible for funding include such events as:

- Medical, dental or mental health emergencies for the student or, in some circumstances, for immediate family members\* who live with the student
- Major accidents and events such as fire and natural disasters
- Expenses related to the death of an immediate family member\*

Normal living expenses such as rent, car repairs, child care, utilities, taxes, insurance, and pet-related expenses are generally not covered by this fund.

\* The immediate family consists of an student's spouse or other qualified adult; the son, daughter, parent, grandparent, grandchild, brother, sister (or the spouse of any of them), of either the student, the student's spouse, the other qualified adult or any other related person living in the student's household. The definition of other qualified adult may be found at <http://www.umich.edu/~benefits/eligibility/oqa.html>

Please visit: <https://www.rackham.umich.edu/prospective-students/funding/student-application/graduate-student-emergency-funds>

## ***Grant Sources at the University of Michigan***

<b>IRWG</b>	
Rackham Graduate Student Research Awards	<ul style="list-style-type: none"> <li>○ <a href="http://irwg.research.umich.edu/funding/awards.html">http://irwg.research.umich.edu/funding/awards.html</a></li> </ul>
Community of Scholars	<ul style="list-style-type: none"> <li>○ <a href="http://irwg.research.umich.edu/funding/community.html">http://irwg.research.umich.edu/funding/community.html</a></li> </ul>
<b>Rackham</b>	
Conference Travel Grant	<ul style="list-style-type: none"> <li>○ <a href="http://www.rackham.umich.edu/funding/from_rackham/student_application/rackham_conference_travel_grant/">http://www.rackham.umich.edu/funding/from_rackham/student_application/rackham_conference_travel_grant/</a></li> </ul>
Graduate Research Award	<ul style="list-style-type: none"> <li>○ <a href="http://www.rackham.umich.edu/funding/from_rackham/student_application/graduate_student_research_grant/">http://www.rackham.umich.edu/funding/from_rackham/student_application/graduate_student_research_grant/</a></li> </ul>
International Research Award	<ul style="list-style-type: none"> <li>○ <a href="http://www.rackham.umich.edu/funding/from_rackham/student_application/international_research_awards/">http://www.rackham.umich.edu/funding/from_rackham/student_application/international_research_awards/</a></li> </ul>
<b>Arts of Citizenship</b>	
Graduate Student Grants in Public Scholarship	<ul style="list-style-type: none"> <li>○ <a href="http://artsofcitizenship.umich.edu/grants-program/">http://artsofcitizenship.umich.edu/grants-program/</a></li> </ul>
<b>International Institute</b>	
Individual Fellowships	<ul style="list-style-type: none"> <li>○ <a href="http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate">http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate</a></li> </ul>
International Institute Conference Travel Grants	<ul style="list-style-type: none"> <li>○ <a href="http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate">http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate</a></li> </ul>
International Institute Fund for Conferences and Workshops	<ul style="list-style-type: none"> <li>○ <a href="http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate">http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate</a></li> </ul>
International Institute Fund for Performances, Films, and Exhibitions	<ul style="list-style-type: none"> <li>○ <a href="http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate">http://www.ii.umich.edu/ii/fellowshipsandgrants/graduate</a></li> </ul>
<b>Center for World Performance</b>	
Center for World Performance	<ul style="list-style-type: none"> <li>○ <a href="http://www.ii.umich.edu/cwps/resources">http://www.ii.umich.edu/cwps/resources</a></li> </ul>

## ***GEO***

The Graduate Employees' Organization (GEO) is the labor union representing Graduate Student Instructors (GSIs) and Graduate Student Staff Assistants (GSSAs) at the University of Michigan. GEO was founded in 1970 and we won our first contract in 1975, making GEO one of the oldest graduate employee unions in the United States.

GEO is an activist, democratic and volunteer-run organization where graduate employees come together to improve our wages and working conditions. The collective action of GEO members, organized as a union, is responsible for many of the concrete benefits that graduate employees now enjoy. Over the last 40 years, victories have included tuition waivers, health benefits, and child care waivers as well as a powerful grievance procedure to protect our rights, transparent hiring processes, and standard setting non-discrimination language. Graduate employees across the country look to GEO as an example of what can be accomplished when we work together.

Please visit: <http://www.geo3550.org/>

## ***Department of Dance Office***

Office hours for the main office are approximately 8AM – 4:30PM. The office is closed for lunch on days when administrative support is not available.

## ***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 that 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 rear 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 MFA students. Because graduate students 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
- **Performance Lab** blinds and windows should stay closed at all times. The door should always remain locked and closed and the door code should never be shared with non Dance Majors.

## **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 park and lock your bikes where provided outside.
- **Parking is reserved for the Department 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), a computer with Internet access, and a monitor, DVD and VHS machines. **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 available to maintain your kitchen items. Once a week facilities will deep clean the refrigerator and sink. On this day (which will be posted in the student lounge), all personal items must be removed or are subject to being trash.

### ***Performance Lab***

The Performance Lab is a specialized dance space for Department use only. There are cardio machines, TRX, portable ballet barre, Bosu balls and other equipment to help support your dance pursuits. You must complete the following three tasks **BEFORE** being granted access to the Performance Lab:

1. Watch the following four orientation videos:
  - #1 Introduction to the Space
  - #2 Cardio Equipment
  - #3 Exercise Mats, Balls & Other Accessories
  - #4 TRX Suspension Trainer
2. Read Requirements document
3. Read, sign and turn in Access & Liability Form

### ***Kitchen at Geddes***

Graduate 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 cupboards available to maintain your kitchen items. The dishwasher will be used for special events only. Graduate 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, sugar and disposable cups.

### ***Resource Room at Geddes***

The Resource Room, located on the third floor at the Geddes building, is for faculty and graduate students use only. In some instances, it is possible an upper classmen in the BFA Dance program will have permission as well. The room contains important materials such as the Department Archive, MFA theses and dance-specific books and journals. You are permitted to use this room for research related to your thesis and MFA program coursework. **Nothing is permitted to leave the Resource Room.** Please contact the Department Administrator for more information.

### ***Health & Wellness***

Please check the Department bulletin boards and Appendix E 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 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 @ [umich.edu/~caps](http://umich.edu/~caps) or call (734) 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/Performance Arts Therapy**

M-Perform is a specialty program designed to address the unique needs and problems of the Performing Artist. Our Physician and Therapy Teams in PT, OT and Hand Therapy have many years of experience in Orthopedics, Rehabilitation and Sports Medicine. Whether you are a Musician, Dancer, Conductor or Pianist, we can help rehabilitate you and work to prevent future 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 MedSport to request additional times or information regarding this clinic at (734) 930-7400.

## Transportation

You have several transportation options including:

- **Night Ride.** Shared-ride 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

Located on Fletcher Ave, medical service is provided for all UM students and staff on a walk-in or appointment basis. It is open weekdays until 4:30 and Saturday mornings. Phone (734) 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 @ [umove.kines.umich.edu](http://umove.kines.umich.edu).



# Index

---

## A

ACFDA · 46  
administrative · 49, 50  
advisor, faculty · 1  
Ann Arbor Dance Works · 44  
attendance policy · 3  
audits, for degree · 7

---

## C

CAPS · 51  
choreography opportunities · 42  
code of ethics · 2  
**cognates** · 16, 45  
counseling services · 51  
courses, descriptions · 17  
curriculum, additional info · 41

---

## D

dress code · 2

---

## E

emergencies · 49  
Emerging Choreographers · 46

---

## F

field experience · 45  
funding, Rackham · 47

---

## G

graduation, applying for · 34  
GSIs, info · 5

---

## I

independent study · 44  
indi numbers, faculty · 7

## *injury*

*getting help for* · 50, 51  
*prevention* · 50, 51  
injury, policy & prevention · 8

---

## M

mission statement, Dept · 1

---

## N

Night Ride · 52

---

## P

Paul Taylor Summer Intensive · 44  
performance opportunities · 42  
**productions** · 42, 43  
    **crew work** · 42  
    outside performances · 42  
    **poster design** · 43  
    program design · 43  
    rehearsal space · 42  
    rep credit · 44

---

## R

recommendation letters · 12  
registration · 5  
Ride Home · 52

---

## S

S.A.F.E. Walk · 52  
safety first! · 49, 52  
security measures · 49  
student activities & awards · 46

---

## T

transfer credits · 7

**Appendix A**  
**School of Music, Theatre & Dance**  
**Department of Dance**  
**Advising Checklist for Graduates**  
**Completing an MFA**

Name: \_\_\_\_\_ Semester/Year began program: \_\_\_\_\_

Advisor: \_\_\_\_\_ Track/Concentration of study: \_\_\_\_\_

Subsidiary course of study: \_\_\_\_\_

**Required areas of study & credit hours to complete your Masters Degree in two years:**

• Research in Action	10	• Cognates	6-10
• Track	20	• Thesis	10
• Electives/Subsidiary	10-14		
		<b>Total Hrs</b>	<b>60</b>

The following courses can be taken at any time during your two-years of study; 500-level for Year 1 and 600-level for Year 2.

517/617 - Special Topics: Dance Technique	557/657 - Special Topics: Dance Science
518/618 - Field Experience: Dance Technique	558/658 - Field Experience: Dance Science
519/619 - Independent Study: Dance Technique	559/659 - Independent Study: Dance Science
527/627 - Special Topics: Performance/Repertory	567/667 - Special Topics: Dance History
528/628 - Field Experience: Performance/Repertory	568/668 - Field Experience: Dance History
529/629 - Independent Study: Performance/Repertory	569/669 - Independent Study: Dance History
537/637 - Special Topics: Choreography	577/677 - Special Topics: Dance Education
538/638 - Field Experience: Choreography	578/678 - Field Experience: Dance Education
539/639 - Independent Study: Choreography	579/679 - Independent Study: Dance Education
547/647 - Special Topics: Screendance	587/687 - Special Topics: Interdisciplinary Arts
548/648 - Field Experience: Screendance	588/688 - Field Experience: Interdisciplinary Arts
549/649 - Independent Study: Screendance	589/689 - Independent Study: Interdisciplinary Arts

Year 1 – Fall Term			
Course	Credits	Requirement Category	Taken (Y/N)
Completed <b>Research in Action</b> credits – Fall Year 1			
Completed <b>Track</b> credits – Fall Year 1			
Completed <b>Elective/Subsidiary</b> credits – Fall Year 1			
Completed <b>Cognate</b> credits – Fall Year 1			
<b>Total credits completed</b> – Fall Year 1			

Advisor Signature _____	Date _____
Student Signature _____	Date _____

Year 1 – Winter Term			
Course	Credits	Requirement Category	Taken (Y/N)
Completed <b>Research in Action</b> credits – Winter Year 1			
Completed <b>Track</b> credits – Winter Year 1			
Completed <b>Elective/Subsidiary</b> credits – Winter Year 1			
Completed <b>Cognate</b> credits – Winter Year 1			
<b>Total credits completed</b> – Winter Year 1			
<b>CUMULATIVE credits Fall + Winter Year 1</b>			

Advisor Signature _____	Date _____
Student Signature _____	Date _____

Year 1 – Spring Term			
Course	Credits	Requirement Category	Taken (Y/N)
Completed <b>Research in Action</b> credits – Spring Year 1			
Completed <b>Track</b> credits – Spring Year 1			
Completed <b>Elective/Subsidiary</b> credits – Spring Year 1			
Completed <b>Cognate</b> credits – Spring Year 1			
Completed <b>Thesis</b> credits – Spring Year 1			
<b>Total credits completed</b> – Spring Year 1			
<b>CUMULATIVE credits Fall + Winter + Spring Year 1</b>			

Advisor Signature _____	Date _____
Student Signature _____	Date _____

## Year 2 – Fall Term

<b>Course</b>	<b>Credits</b>	<b>Requirement Category</b>	<b>Taken (Y/N)</b>
<i>Completed <b>Research in Action</b> credits – Fall Year 2</i>			
<i>Completed <b>Track</b> credits – Fall Year 2</i>			
<i>Completed <b>Elective/Subsidiary</b> credits – Fall Year 2</i>			
<i>Completed <b>Cognate</b> credits – Fall Year 2</i>			
<i>Completed <b>Thesis</b> credits – Fall Year 2</i>			
<b>Total credits completed</b>			
<b>CUMULATIVE credits Year 1+ Fall Year 2</b>			

Advisor Signature _____	Date _____
Student Signature _____	Date _____

Year 2 – Winter Term			
Course	Credits	Requirement Category	Taken (Y/N)
Completed <b>Research in Action</b> credits – Winter Year 2			
Completed <b>Track</b> credits – Winter Year 2			
Completed <b>Elective/Subsidiary</b> credits – Winter Year 2			
Completed <b>Cognate</b> credits – Winter Year 2			
Completed <b>Thesis</b> credits – Winter Year 2			
<b>Total credits completed</b> – Winter Year 2			
<b>CUMULATIVE credits Year 1 + Fall + Winter Year 2</b>			

Advisor Signature _____	Date _____
Student Signature _____	Date _____
<b>Rackham Evaluator</b> Signature _____	Date _____

Year 2 – Spring Term			
Course	Credits	Requirement Category	Taken (Y/N)
Completed <b>Research in Action</b> credits – Spring Year 2			
Completed <b>Track</b> credits – Spring Year 2			
Completed <b>Elective/Subsidiary</b> credits – Spring Year 2			
Completed <b>Cognate</b> credits – Spring Year 2			
Completed <b>Thesis</b> credits – Spring Year 2			
<b>Total credits completed</b>			
<b>CUMULATIVE credits Year 1 + Year 2</b>			

Advisor Signature _____	Date _____
Student Signature _____	Date _____



**Appendix B**  
**School of Music, Theatre & Dance**  
**Department of Dance**  
**Advising Checklist for Graduates Completing an MFA**

***MFA Graduation Checklist***

Student name \_\_\_\_\_ UMID # \_\_\_\_\_

Semester/year 699 Thesis Project presented \_\_\_\_\_

Grade Awarded \_\_\_\_\_

MFA Thesis Chair \_\_\_\_\_

Committee members \_\_\_\_\_

Thesis Committee final meeting/oral defense date \_\_\_\_\_

Graduation date \_\_\_\_\_

**Checklist**

1. Verify application for Graduation to begin Rackham Audit Process \_\_\_\_\_
2. Date final documentation approved \_\_\_\_\_
3. Date Thesis portfolio requirement approved \_\_\_\_\_
4. Date CD/DVD(s) of all docs received in Dance Office \_\_\_\_\_

Thesis Chair checklist sign-off \_\_\_\_\_

**Checklist must be completed and signed off by Thesis Chair by July 1<sup>st</sup> and submitted to Department of Dance for final approval by early August for Summer graduation**

**Appendix C**  
**School of Music, Theatre & Dance**  
**Department of Dance**  
**Thesis Committee Guidelines**

## **Thesis Committee Handout/Guidelines**

Thank you for considering a request to be a thesis committee member for an MFA candidate in the Department of Dance, School of Music, Theatre & Dance. Dance MFA candidates are required to have three thesis committee members: two from the Department of Dance, one of whom is the Thesis Chair; and a third, non-Dance, full-time, UM faculty member or a member of the private sector.

**Thesis committee members** will serve for both the Fall and Winter terms of the student's second year. Committee members are asked to meet with the student twice during the Fall term and three times during the Winter term and to provide constructive feedback regarding the MFA candidate's overall progress. 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**

- Attend one session of DANCE 631 *Graduate Studio* to provide ongoing feedback to developing ideas. 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.
- Review a developed draft of the student's thesis proposal and provide feedback.

#### **Winter Term**

- Attend a thesis works-in-progress (WIP) showing and use this as an occasion to provide feedback on the process.
- Attend the formal performance of the Thesis Project as the second of the three meetings of the Winter term.
- In late-April or early-May, meet with the MFA candidate as a full committee to evaluate and discuss the Thesis Project. This meeting serves as the third and final meeting.

**It is the responsibility of the MFA candidate to set up these meetings with her/his committee members in a timely manner.**

### **Evaluation & Grading**

The Dance faculty member designated as Thesis Chair is responsible for supervising the thesis documentation and for submitting the final grade for the Thesis Project. The other two thesis committee members will receive a copy of the final thesis documentation in progress and may choose to provide comments and feedback. The Thesis Chair will sign off on the thesis when it is finalized and submitted to the Department.

## Overview of the MFA Dance Thesis Process

Dance MFA candidates specialize in one of two tracks during their two-year MFA: Choreography or Performance/Repertory. The MFA degree culminates in the creation of a Thesis Project, which may take the form of a performance or other public presentation. These projects are completed in March/April of the second year.

Over the course of the two years, the student prepares for her/his Thesis Project in a sequence of courses and research activities that blends practice and theory. These encourage an in-depth development of materials and ideas, as noted below:

- After taking a core curriculum of studio and theory courses in the first term of Year 1, candidates submit **grant proposals to funding sources** for summer research projects early in the second term of Year 1. These summer research projects feed directly into the student's thesis work during Year 2.
- Between the first and second years, students undertake extensive research off-campus, conducting fieldwork and developing material for their thesis in **DANCE 595 Thesis 1: Summer Research Project** (2 credits). DANCE 595 is comprised of the following 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 Year 2, MFA candidates enroll in a 2-credit course, **DANCE 631 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 as one of the three Fall term meetings with the candidate.
- Also in the Fall term of the Year 2, MFA candidates enroll in the 2-credit course **DANCE 695 Thesis 2: Proposal**. In this course, the students determine a Thesis Chair by **October 1** and a Thesis Committee by **November 1**. A 3,000-word written proposal is submitted to the Thesis Chair by **December 1**.
- During the Winter term of Year 2, MFA candidates are immersed in **pre-production and rehearsal/performance activities** for their Thesis Projects, enrolling in the 6-credit course **DANCE 699 Thesis 3: Project**. The Thesis Project must include a performative element (2

credits), production work (2 credits), and final documentation (2 credits). Showings of the works-in-progress are typically scheduled in February. It is recommended that committee members attend a works-in-progress showing if possible. If that is not possible, they can attend a rehearsal or review a video of a showing with the candidate.

- **Final Thesis performances and presentations** are typically scheduled in March/April. It is expected that committee members will attend this culminating performance, if at all possible. If not, they must review a video of the performance or project.
- No later than mid-May, the full Thesis Committee meets with the MFA candidate to discuss and evaluate the thesis work and to launch the written documentation process. The MFA candidate then continues with the documentation of the thesis. The student submits a first draft of the thesis paper to the Thesis Chair by **May 15<sup>th</sup>**. The student submits a subsequent draft to other committee members by **June 1<sup>st</sup>**. The committee members may choose to provide editorial feedback, but they are not required to do so. The student submits all required documents of the Thesis Portfolio to the Thesis Chair by **July 1<sup>st</sup>**.

MFA Candidates are required by the Department of Dance to complete their thesis documentation by the end of the Spring, Summer, or Fall term immediately following their fourth term of graduate study.

## **Appendix D**

**School of Music, Theatre & Dance**

**Department of Dance**

**General Standards**

## Appendix E

### School of Music, Theatre & Dance Department of Dance MedSport FlowSheet

<b>MedSport Sports Medicine Program</b>	<b>M-Perform Physical Medicine &amp; Rehabilitation</b>
<b>Located at Domino's Farms, off Plymouth Road in northeast Ann Arbor</b>	<b>Services Located at Multiple Sites including: The Spine Center, MedRehab-Briarwood, University Hospital</b>
<b>Contact:</b> Kristen Schuyten, Physical Therapy Clinical Specialist Coordinator of Performing Arts Injury and Rehabilitation  <b>Email:</b> <a href="mailto:kbalfour@umich.edu">kbalfour@umich.edu</a> <b>Phone:</b> (734) 930-7400 Call Center <b>Website:</b> <a href="http://www.med.umich.edu/medsport">www.med.umich.edu/medsport</a>	<b>Contact:</b> Paula Kartje, Manager- OT & PT @ MedRehab Coordinator of M-Perform Program  <b>Email:</b> <a href="mailto:kartje@umich.edu">kartje@umich.edu</a> <b>Phone:</b> (734) 998-7888 Call Center or (734) 998-7912 OT/PT <b>Website:</b> <a href="http://www.med.umich.edu/pmr/">www.med.umich.edu/pmr/</a>

**\*\*\*\*When calling, identify yourself as a member of the School of Music, Theatre and Dance \*\*\*\***

<b>MedSport Services include:</b>	<b>M-Perform PM &amp; R Services include:</b>
<ul style="list-style-type: none"> <li>• <b>Acute Injury Clinic</b>—FREE; open when clinic is available -6:30am-7pm MWF, 7am-7pm Tues/Thurs</li> <li>• <b>Performing Arts Injury Clinic</b>—\$40 FEE -scheduled with one of the physical therapists or athletic trainers trained in Performing Arts Rehabilitation with home exercise program planning and progressions</li> <li>• <b>Physical Therapy Services for the Performing Artist and Athlete</b>— -Including injury evaluation by a physical therapist trained in Performing Arts Rehabilitation and treatment by our clinical staff</li> <li>• <b>Sports Medicine Physician Clinics</b></li> <li>• <b>NeuroSport</b>—for concussion or post-concussive symptoms</li> <li>• <b>Orthotics</b>—Vahan Agabian <a href="mailto:vahana@umich.edu">vahana@umich.edu</a></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Physical Medicine &amp; Rehab Physician Clinic</b> -diagnosis and treatment of acute/chronic injuries</li> <li>• <b>Performing Arts Therapy Evaluation &amp; Treatment</b> -scheduled by appointment with physical therapists and/or occupational therapists (if upper extremity involvement) trained in Performing Arts Rehabilitation</li> <li>• Services billed to medical insurance carrier</li> <li>• Therapy services require a physician prescription to provide treatment</li> </ul>

***For any other medical need, please do not hesitate to contact us for assistance in directing you to a UMHS specialist***

<p><b><u>Allergy:</u></b>  <b>Dr. Marc McMorris</b>  <b>U of M Allergy</b></p> <p>Briarwood Health Associates - Bldg 5  325 Briarwood Cir  Ann Arbor, MI 48108  <b>Phone: 734-647-9000</b></p> <p>Domino's Farms Lobby H  24 Frank Lloyd Wright Dr Ste H-2100  Ann Arbor, MI 48105  <b>Phone: 734-647-5940</b></p>	<p><b><u>Obstetrics and Gynecology:</u></b>  <b>Dr. Caren Stalburg</b></p> <p>U of M Obstetrics/Gynecology  West Ann Arbor Health Center  4900 Jackson Rd Ste A  Ann Arbor, MI 48103  <b>Phone: 734-998-7380</b></p>
<p><b><u>Ankle/Foot Orthopaedic conditions</u></b>  <b>Dr. Todd Irwin</b></p> <p>U of M South Main Orthopaedics  Huron Valley Professional Center  2098 South Main Street  Ann Arbor, MI 48103  <b>Phone: 734-998-6594</b></p>	<p><b><u>Pilates:</u></b>  <b>Linn Sandberg</b></p> <p>PM&amp;R/Spine Program  Burlington Bldg  325 E Eisenhower Pkwy  <b>Email: <a href="mailto:linnsandberga2@gmail.com">linnsandberga2@gmail.com</a></b></p>
<p><b><u>Family/Sports Medicine Primary Care:</u></b>  <b>Dr. Amy Miller</b></p> <p>U of M Family Medicine  Briarwood Family Medicine - Bldg 10  1801 Briarwood Cir  Ann Arbor, MI 48108  <b>Phone: 734-998-7390</b></p>	<p><b><u>Psychology:</u></b>  <b>Pain &amp; Rehabilitation Psychology</b>  <b>Dr. Mary Theisen-Goodvich, PhD</b></p> <p>PM&amp;R/Spine Program  Burlington Bldg  325 E Eisenhower Pkwy  <b>Phone: 734-763-6501</b>  <b>Email: <a href="mailto:mtheisen@med.umich.edu">mtheisen@med.umich.edu</a></b></p>
<p><b><u>Massage Therapy:</u></b>  <b>Lynn Wacker, CMT</b></p> <p>Burlington Bldg  325 E Eisenhower Pkwy  <b>Phone: 734-763-6464</b>  <b>Email: <a href="mailto:lwacker@med.umich.edu">lwacker@med.umich.edu</a></b></p>	<p><b><u>Pediatric Orthopaedic Surgery</u></b>  <b><u>(for 18 years old or under):</u></b>  <b>Dr. Gertrude Li</b></p> <p>Department of Orthopaedic Surgery  C.S. Mott Children's Hospital  1540 E. Hospital Drive  Ann Arbor, MI 48109  <b>Phone: 734-936-5780</b></p>
<p><b><u>Nutrition:</u></b>  <b>Susan Ryskamp, M.S, R.D. and Sarah Meyers, R.D.</b></p> <p>Cardiovascular Center Clinic  1500 E. Medical Center Dr.  Ann Arbor, MI 48109  <b>Appointments Phone: 888-287-1082</b>  <b>Susan Email: <a href="mailto:shry@med.umich.edu">shry@med.umich.edu</a></b>  <b>Sarah Email: <a href="mailto:sarmey@med.umich.edu">sarmey@med.umich.edu</a></b></p>	

