



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

University of Michigan School of Music, Theatre & Dance

***Department of Dance
MFA-Dance Student Handbook***

AY 2022-2023

1000 Baits Drive, Ann Arbor, MI 48109-2085 * (734)763-5460 Office * (734)763-5962 Fax
<http://smt.d.umich.edu/departments/dance>

Department of Dance Faculty and Staff 2022-2023

	<u>Name</u>	<u>Unigname</u>	<u>Indi Number</u>
<u>Chair</u>	<u>Christian Matijas-Mecca, Professor of Dance & Music</u>	<u>xmecca</u>	<u>607</u>
<u>Staff</u>	<u>Katie Gunning, Administrative Assistant Senior</u>	<u>kgunning</u>	<u>--</u>
	<u>Sean Hoskins, Technology Coordinator and Production Assistant</u>	<u>hoskinss</u>	<u>--</u>
<u>Faculty</u>	<u>Missy Beck, Lecturer II</u>	<u>mlbeck</u>	<u>601</u>
	<u>Charli Brissey, Assistant Professor</u>	<u>cbrissey</u>	<u>003</u>
	<u>Amy Chavasse, Professor</u>	<u>chavasse</u>	<u>608</u>
	<u>Mary Cole, Lecturer IV</u>	<u>mcole</u>	<u>036</u>
	<u>Clare Croft, Associate Professor</u>	<u>chcroft</u>	<u>619</u>
	<u>Krisilyn Frazier, Lecturer I</u>	<u>frazierk</u>	<u>007</u>
	<u>Shannon Gillen, Associate Professor</u>	<u>shgillen</u>	<u>004</u>
	<u>Penny Godboldo, Lecturer I</u>	<u>pennygod</u>	<u>008</u>
	<u>Jillian Hopper, Assistant Professor</u>	<u>jhopper</u>	<u>006</u>
	<u>Slavka Jelinkova, Lecturer II</u>	<u>slavka</u>	<u>--</u>
	<u>Angela Kane, Professor</u>	<u>atkane</u>	<u>603</u>
	<u>Fangfei Miao, Assistant Professor</u>	<u>ffmiao</u>	<u>005</u>
	<u>GingerAnn Neslund, Intermittent Lecturer</u>	<u>gneslund</u>	<u>--</u>
	<u>Judy Rice, Associate Professor</u>	<u>jrrice</u>	<u>602</u>

	<u>Kristen Schuyten, Intermittent Lecturer</u>	<u>kbalfour</u>	<u>--</u>
	<u>Biza Sompaa, Lecturer II</u>	<u>bizajb</u>	<u>604</u>
	<u>Amy West, Lecturer II</u>	<u>alwest</u>	<u>--</u>
	<u>Khita Whyatt, Lecturer II</u>	<u>khitaw</u>	<u>200</u>
	<u>Robin Wilson, Professor</u>	<u>robinwil</u>	<u>118</u>

Table of Contents

Department of Dance Mission Statement	8
NASD Accreditation	8
Dance Student Assembly Mission Statement	8
Arts in Color Mission Statement.....	9
Individual Advisors & Director of Graduate Studies.....	9
Department of Dance Code of Ethics.....	9
Rackham Graduate Student Policies	10
SMTD Academic Integrity & Code of Ethics.....	10
Dress Code for Studio Courses.....	10
Policies	11
Department of Dance Attendance Policy.....	11
School of Music, Theatre, & Dance Attendance and Absence Policy.....	11
Department of Dance Injury/Illness policy.....	11
Accommodations for Students with Disabilities.....	12
Sexual and Gender-Based Misconduct Policy	12
Religious Holidays.....	13
University-Related Absence	13
Expectations for Graduate Students.....	14
Graduate Student Instructors.....	14
GSI Canceled Class Policy	14
GSI Oversight of Injuries/Illnesses within courses the student is teaching	15
Course Schedule & Registration	16
Registration Process.....	16
Drop/Add	16
Late Drop/Add	16
Degree Audits	17
Auditing a Course	17
Transfer Credit.....	17
Variations in Credit/Course Planning	17
Grading Policy.....	18
Letters of Recommendation.....	20
MFA Requirements	21

MFA Timetable By Term	21
Category Overview	22
Curriculum Notes	25
Credit for Paid Activities	25
Repertory Credit.....	25
Independent Study	25
Faculty Indi Numbers	25
Field Experience	25
Cognates.....	26
Course Descriptions	27
MFA Thesis Process & Guidelines	39
Thesis Protocols & Timelines.....	39
Applying for Graduation & Deadlines.....	41
Production Policies & Performances	42
MFA Thesis Concert Protocols.....	42
MFA Thesis Performances – Department of Dance studios/theatres	42
MFA Thesis Performances – Off-site	42
MFA Thesis Venue Proposal	42
Thesis Performance Protocol	43
Required MFA Thesis Project Timeline	43
Publicity Materials	44
Press Releases	44
Poster Design	44
Program Design	45
Digital Thesis Portfolio Guidelines.....	45
Digital Thesis Project Portfolio	45
Digital Thesis Project Portfolio Components	45
Thesis Hard Copy Component.....	46
MFA Graduation Checklist.....	46
Archiving the Thesis Project Portfolio	46
Details Regarding the Digital Thesis Project Portfolio Components	46
Communicating with the Thesis Chair	50
MFA Thesis Project Portfolio.....	50
Additional Curriculum Notes	51

Career Portfolio.....	51
Career Portfolio Timeline	52
CRLT Graduate Teaching Certificate	52
Crew Work for Department of Dance Productions.....	52
Rehearsal Space	52
Outside Performances	53
Student Activities & Awards.....	54
DSA Representative.....	54
American College Dance Association (ACDA)	54
SMTD Collage Concert	54
General Information & Resources	55
Graduate Student Services and Support.....	55
Dean of Students Office.....	55
CRLT – Center for Research on Learning and Teaching	55
Rackham Graduate Student Emergency Funds.....	55
Graduate Student Funding	55
Grant Sources at the University of Michigan	56
Complimentary Ticket Policy	57
GEO	57
Department of Dance Office	58
Security	58
Locker Space.....	58
Basic Building Information.....	58
Student Lounge	59
Faculty/Grad Work Room.....	59
Cross Training Studio	59
Faculty Kitchenette	59
Health & Wellness	59
Campus Services	60
Sweetland Center for Writing	60
EXCEL.....	60
The Career Center	60
Counseling & Psychological Services	60
Nutrition Clinic	60

MedRehab Center/Performing Arts Rehabilitation & Therapy	60
MedSport.....	61
Transportation	61
UM Health Service	61
Grad Care	62
Recreational Sports Buildings.....	62
Kinesiology Community Programs.....	62

Appendices

- **Appendix A: Advising Checklist for Graduates Completing an MFA**
- **Appendix B: MFA Graduation Checklist**
- **Appendix C: Thesis Committee Guidelines**
- **Appendix D: General Standards**
- **Appendix E: MedSport Flowchart**
- **Appendix F: Illness and Injury Policy**
- **Appendix G: Recovery Plan of Action Form**
- **Appendix H: Mentoring Plan**

Department of Dance Mission Statement

The University of Michigan's Department of Dance is committed to excellence, innovation, learning in action, and interdisciplinary inquiry. We encourage students to explore the University's breadth of resources, bridging knowledge across disciplines and communities to gain an understanding of dance as a significant mode of inquiry. Our internationally renowned faculty provides a range of perspectives that integrate practice and theory, with the goal of preparing dance artists for resilient and multi-faceted careers in a rapidly evolving field. We are committed to an inclusive learning environment that encourages deep engagement through the transformative experiences of dancing and dance making. We celebrate risk taking, engaged learning, and entrepreneurship. Our aim is for students to forge their own creative voice, consolidate a range of technical skills, develop strong collaborative skills, participate in extensive performance opportunities, and gain an understanding of the relevance of dance within culture.

NASD Accreditation

The University of Michigan Department of Dance has been an accredited institutional member of the National Association of Schools of Dance (NASD) since 2006. Students may access NASD's website: nasd.arts-accredit.org.

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 has at least one representative and the MFA cohort is represented by at least one student. 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.

Arts in Color Mission Statement

Arts in Color (AIC) is committed to cultivating leadership skills, specifically within students at the University of Michigan Department of Dance, in hopes that new generations of social-justice advocates may continue to flourish and contribute positively to campus life. Through consistent dialogue and arts-based events geared towards Diversity, Equity, and Inclusion, members of Arts in Color are becoming agents of change for issues including, but not limited to, race, sexuality, gender identity, as well as socio-economic and geographical backgrounds. Moreover, the organization strives to honor and encourage the voices and concerns of undergraduate and graduate students in order to promote an inclusive, collaborative, and meaningful learning environment within the Department of Dance. To get involved with AIC, please attend any of our bi-monthly meetings and email artsincolorum@gmail.com to let us know you are interested. To receive our monthly newsletter and become a part of our listserv please email artsincolorum@gmail.com.

Individual Advisors & Director of Graduate Studies

Each graduate student is appointed an **individual advisor** from among the full-time faculty. The individual advisor meets periodically with their advisee(s) to provide guidance on the successful completion of the degree and professional development. Students are responsible for making appointments with their individual advisors to discuss aspects of the program and progress towards the degree. The individual advisor should be a first point of contact and is a resource for curricular policies and procedures through the student's entire time in the program. Within the first month of the MFA program, the student should work with their advisor to complete the Mentoring Plan (Appendix H).

The **Director of Graduate Studies** (DGS) provides an overview of the MFA program as a whole. The DGS is the main point of contact with the Rackham Graduate School and will also meet regularly with all Graduate Students throughout the year to discuss interests, concerns and issues as they apply to graduate studies in Dance.

Department of Dance Code of Ethics

The Department of Dance strives to sustain a lively community of artists/scholars who value self-expression, independent thinking, and a diversity of creative responses to their academic and professional endeavors. This dynamic environment brings with it the responsibilities for mutual respect and a code of ethics. Policies for attendance, dress code, grading, evaluation and student/faculty interaction are outlined herein. 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 Department of Dance is committed to fostering a positive and equitable workplace and promotes an environment free of harassment and discrimination.

OUR COMMITMENT

Diversity

We commit to increasing diversity, which is expressed in myriad forms, including race and ethnicity, gender and gender identity, sexual orientation, socio-economic status, language, culture, national origin, religious commitments, age, (dis)ability status, and political perspective.

Equity

We commit to working actively to challenge and respond to bias, harassment, and discrimination. We are committed to a policy of equal opportunity for all persons and do not discriminate on the basis of race, color, national origin, age, marital status, sex, sexual orientation, gender identity, gender expression, disability, religion, height, weight, or veteran status.

Inclusion

We commit to pursuing deliberate efforts to ensure that our campus is a place where differences are welcomed, different perspectives are respectfully heard and where every individual feels a sense of belonging and inclusion. We know that by building a critical mass of diverse groups on campus and creating a vibrant climate of inclusiveness, we can more effectively leverage the resources of diversity to advance our collective capabilities.

Rackham Graduate Student Policies

The [Rackham Handbook](#) lists its Graduate student policies including: Academic Code of Conduct; Non-Academic Conduct; and Dispute Resolution Policy and Procedures. For information about resolving disputes, please visit the Rackham website: rackham.umich.edu/policies/dispute_resolution.

SMTD Academic Integrity & Code of Ethics

SMTD prohibits all forms of academic dishonesty and misconduct, including cheating, plagiarism, or otherwise representing the work of others as one's own. All cases of academic misconduct will be referred to the appropriate Associate Dean. Being found responsible for academic misconduct will result in a grade sanction or even failure of a course, and could result in academic probation or dismissal from the university. Policies on scholastic dishonesty will be strictly enforced. It is each and every student's responsibility to be familiar with University rules and guidelines on academic integrity. The Department also follows the SMTD Code of Ethics. See SMTD Handbook for complete Code of Ethics and Academic Code of Conduct at smt.d.umich.edu/current-students-2/policies-procedures/code-conduct-academic-policies/.

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.

Policies

Department of Dance Attendance Policy

Students are expected to attend all scheduled class sessions within each course. It is also expected that students will take as much advantage as possible of master classes, guest lectures, Department forums, guest residencies, and other special events that may occur both within courses and outside the auspices of a particular course. Since courses in the Department have a variety of structures, instructors in the first week of class will indicate in writing the specific attendance/participation requirements for each course. When the instructor considers the number of late arrivals, early departures, and/or absences excessive, and when a student's absence from a course endangers their satisfactory academic progress and/or the work of other students, the instructor may submit a written report at mid-term to the student's advisor, the DGS, the Department Chair, 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.

Excused absences include absences on the part of pre-approved University or Departmental functions, absences due to illness or injury that are accompanied by a physician's note, and absences for religious holidays (see below for more details). Students are required to notify faculty in advance of these excused absences. Email the professor promptly, in as much advance of an absence as possible. If a student must be absent, it is their responsibility to be prepared to execute or discuss any material missed.

School of Music, Theatre, & Dance Attendance and Absence Policy

Students should account for absences to their instructors and advisor when appropriate and may expect unexcused absences to be reflected in their final grade. Those who have been absent from any one course for more than **three consecutive weeks** will not receive credit for the course unless permission to continue is granted by the instructor and the Associate Dean for Academic and Student Affairs. Students who are absent from all courses for more than three consecutive weeks may be required to withdraw from the School for the rest of the term.

Department of Dance Injury/Illness policy

It is mandatory for students to communicate with teachers in the case of injury or illness if it impacts the student's participation in a class. In technique classes, absences due to illness or injury with a note from a healthcare professional are considered excused absences. Teachers strive to support students in their recovery. When absent, please notify the teacher, if at all possible, prior to the class. A student's failure to communicate with teachers about absences will result in the student's absences being unexcused. If a student feels ill or becomes injured during a class, please inform the teacher.

****Appendix F contains the entire Injury/Illness policy, including how to fill out a Recovery Plan of Action Form (Appendix G) with the instructor. Please refer to these documents for more in-depth information and policies regarding injury and illness.**

Accommodations for Students with Disabilities

If a student thinks they need an accommodation for a disability, they should let the instructor know at their earliest convenience. Some aspects of the course, the assignments, the in-class activities, and the way the course is usually taught may be modified to facilitate the student's participation and progress. As soon as the student makes the instructor aware of their needs, they can work with U-M's Services for Students with Disabilities (SSD) office (G664 Haven Hall, Central Campus) to help determine appropriate academic accommodations. SSD (734-763-3000; email at ssdoffice@umich.edu; ssd.umich.edu) typically recommends accommodations through a Verified Individualized Services and Accommodations (VISA) form. The student must present their SSD-approved VISA form to the instructor no later than two weeks prior to the need for an accommodation. The purpose of these accommodations is to provide all students with an equitable and fair opportunity to learn, grow, and demonstrate mastery of course content. Accommodations will not alter the fundamental integrity of a course. Any information the student provides is private and confidential and will be treated as such. Contact the Associate Dean's office for assistance in accessing learning accommodations. See ssd.umich.edu/article/syllabus-statement for more ideas.

Sexual and Gender-Based Misconduct Policy

The University prohibits sexual assault, sexual and gender-based harassment, intimate partner violence, stalking, retaliation, and violation of interim measures (collectively Prohibited Conduct). Prohibited Conduct is expressly forbidden and will not be tolerated at the University. It may also violate federal and state law.

The University adopts this Policy and Procedures on Student Sexual and Gender-Based Misconduct and Other Forms of Interpersonal Violence (Policy or Policy and Procedures) with a commitment to: (1) eliminating, preventing, and addressing the effects of Prohibited Conduct; (2) fostering an environment where all individuals are well-informed and supported in reporting Prohibited Conduct; (3) providing a fair and impartial process for all parties; and (4) identifying the standards by which violations of this Policy will be evaluated and disciplinary action may be imposed. University students who violate this Policy may face disciplinary action up to and including expulsion.

The Policy and Procedures sets forth how the University will proceed once it is made aware of possible Prohibited Conduct in keeping with our institutional values and to meet our legal obligations under Title IX of the Education Amendments of 1972 (Title IX); the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (Clery Act), as amended by the Violence Against Women Reauthorization Act of 2013 (VAWA); and other applicable law.

The University strongly encourages the reporting of sexual misconduct. Confidential reports can be submitted HERE.

The University will respond to reports of sexual misconduct made to a non-confidential University employee. All reports will be reported to the U-M Title IX Coordinator in the Office for Institutional Equity. To access confidential assistance, students may contact a confidential reporting location. The University strongly encourages anyone who believes they experienced a sexual assault (or any other crime) to make a report to the University of Michigan Police Department.

Religious Holidays

Although the University of Michigan, as an institution, does not observe religious holidays, it has long been the University's policy that every reasonable effort should be made to help students avoid negative academic consequences when their religious obligations conflict with academic requirements. Absence from classes or examinations for religious reasons does not relieve students from responsibility for any part of the course work required during the period of absence. Students who expect to miss classes, examinations, or other assignments as a consequence of their religious observance shall be provided with a reasonable alternative opportunity to complete such academic responsibilities. It is the obligation of students to provide faculty with reasonable notice of the dates of religious holidays on which they will be absent. Such notice must be given by the drop/add deadline of the given term. Students who are absent on days of examinations or class assignments shall be offered an opportunity to make up the work, without penalty, unless it can be demonstrated that a make-up opportunity would interfere unreasonably with the delivery of the course. Should disagreement arise over any aspect of this policy, the parties involved should contact the Department Chair, the Dean of the School, or the Ombudsperson. Final appeals will be resolved by the Provost.

University-Related Absence

When absent from class on behalf of the University of Michigan, it is the expectation that the student will make alternative arrangements for fulfilling class assignments. The alternative arrangement should not unduly inconvenience either faculty members or other students. It is the student's obligation, if they expect to miss classes, examinations, or other assignments as a consequence of representing the University, to provide their individual advisor with reasonable notice for dates of anticipated absences and to work with course instructors to obtain assignments, so as to prepare the necessary academic material. Additionally, it is the student's responsibility to find out what took place in the missed class(es). Be prepared to execute or discuss any material missed.

Expectations for Graduate Students

Graduate students are important artistic and pedagogical voices in the Department, and we ask you to regularly attend events and participate. In addition to policies stated elsewhere in this handbook, Dance MFAs are expected to:

- Assist/lead in the late August/early September new MFA orientation. Take note of these dates, as they will affect your summer travel and return to Ann Arbor.
- Assist as needed during the MFA audition, held in January.
- Be an example to the undergrads (both BFA Dance, Dance minor, and non-major students).
- Document progress through the program in coordination with the individual advisor using the Advisor/Advisee Checklist (See Appendix A), and the “Timetable” under “MFA Requirements.”
- Work closely with the individual advisor on program requirements, pathways and career plans.
- Attend all BFA and MFA WIP showings, also assisting/leading feedback sessions when asked.
- Regularly check and use the UMICH email for all Department communications, and practice professional email etiquette.
- Regularly check the Department’s [Google calendar](#) and blog to keep up to date with Department events.
- Attend all Department forums.
- Email the Director of Graduate Studies and/or the person leading the event in the event of a necessary absence from a required event.

Graduate Student Instructors

Graduate Student Instructors (GSIs) have a significant responsibility as teachers within the Department. Teaching while in graduate school provides them the opportunity to grow as teachers, develop teaching philosophies, develop new courses, and convey their passion for the field to their students. GSI teaching will be assigned and mentored by Dance faculty. It is the graduate students’ responsibility to regularly invite their year advisor, their Graduate Pedagogy Instructor and/or the DGS into the courses they teach, so that they can receive feedback on their development as teachers and so that faculty can speak to their pedagogical strengths in recommendation letters.

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

CRLT offers graduate students an opportunity to document their professional development as GSIs and participants who complete the program receive a UM Graduate Teacher Certificate. For further information, refer to the CRLT website: <http://crlt.umich.edu/um.gtc>.

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 Director of Graduate Studies, and also do all that is feasible to find a substitute teacher for the class. The Department will make every reasonable effort to hold the class – a make-up session is hard to schedule for non-majors across so many academic programs. 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 cancellation and assign an outside assignment to make up for the loss of class time.

GSI Oversight of Injuries/Illnesses within courses the student is teaching

Please carefully review and follow the Injury/Illness Policy guidelines and procedures found in **Appendix F**. **Please note: an Injury Report must be filed within 24 hours with the Department Administrator.** Follow up on injuries promptly, assisting the student(s) with seeking treatment at the University's Health Center, MedSport, or with other healthcare professionals. The Injury Report form can be found here: finance.umich.edu/sites/default/files/2017-04/injury-report-for-non-employees-101112_0_0.pdf.

Course Schedule & Registration

For more information, refer to the Academic Procedures section of the SMTD website @ <http://smttd.umich.edu/current-students-2/policies-procedures/academic-procedures/>.

Registration Process

1. **Advisor.** All students must see their individual advisor before registering for courses. They will help the student plan a class schedule based on degree requirements and personal goals. **It is the student's responsibility to initiate transfer of credits, to follow up on changes in the program, and to monitor fulfillment of curriculum requirements.** MFA Handbook Appendix A is a crucial tool for charting progress.
2. **Schedule of Classes.** The schedule of classes is online and can be viewed through Wolverine Access. Additionally, it can be found @ ro.umich.edu/calendars/schedule-of-classes. The schedule is divided by term, then by School, then by Department.
3. **Overrides.** An override is needed to elect all Dance MFA courses. Students should email the Department Administrator and cc their advisor to request an override. Please include the Dance course number (ex: Dance 511.001, Dance 601.001, etc.) and your UMID number in the email request.
4. **Registration.** Once the overrides have been entered, the student will receive an email indicating their ability to register via Wolverine Access @ wolverineaccess.umich.edu.

Drop/Add

If the student is registered for a course they do not intend to take, the student should drop it. The student is not automatically dropped from a class roster for non-attendance. **Through the third week of classes in a full term (or the second week of classes in a half term),** a student may add or drop a course without a "W" appearing on the transcript. Until the last day of classes in a term, a student may change status from credit to visit (audit), or increase or decrease the credit hours for a course within the range listed in the Time Schedule. The Registrar's Office publishes each year's Drop/Add deadline on its website. Certain graduate programs may have additional deadlines or procedures. Approval by the graduate program is required to change course elections. **(See Rackham Graduate School Academic Policies)**.

Late Drop/Add

From the Rackham Graduate School Academic Policies:

After the third week in a full term (or the second week in a half term), and until the last day of classes, students must request a late drop or add via Wolverine Access. A course withdrawal remains on the transcript with a notation of "W" and is not calculated as part of the GPA. A student who registers for a course and either never attends or stops attending—but does not officially drop the course—receives a notation of "ED" (Unofficial Drop). A notation of "ED" is equivalent to a grade of "E" (failure) ([section 3.3](#)).

For any other change of status to a course during the term (e.g., credit to visit, etc.), a student must obtain signed approval from the course instructor and the chair of the graduate program, and submit the request to the Registrar's Office before the last day of classes. Students should contact their graduate program administrator or the Registrar's Office.

Degree Audits

All students should document their progress using the Advising Checklist – see Appendix A - and meet with their individual advisor each term to ensure that course requirements and credits are well distributed across the four terms of MFA study, and that all degree program requirements are met. An audit should occur at the end of Year 1 with the student's advisor.

Students accepted into the Center for World Performance Studies (CWPS) program or another certificate program must complete a Dual/Joint Degree Election form in order to graduate.

Auditing a Course

From the Rackham Graduate School Academic Policies, Section 3 entitled, "Coursework, Grading and Academic Standing" @ <https://rackham.umich.edu/academic-policies/section3/>:

With permission of the graduate chair and the course instructor, a student may enroll in a graduate course as a visitor (auditor) rather than for credit. A notation of "VI" appears on the transcript when the course is completed successfully ([section 3.3](#)). A visit (audit) is not counted toward degree credit requirements and is not calculated as part of the GPA if completed successfully. After a grade has been issued, a course will not be changed from letter grade to visit (audit) status, or vice versa.

Transfer Credit

All non-UM schools or programs attended must send an **official transcript** to the Rackham Graduate School and all requests for transfer of credit must be approved by the student's program and by Rackham OARD. It is **the student's** responsibility to find out which credits are transferable. ***NOTE: In most cases, Dance curricular requirements cannot be substituted with coursework completed at other institutions or summer workshops.**

Variations in Credit/Course Planning

- **A usual semester load in the MFA program ranges between 13 and 16 credits to arrive at a total of 60 credits over the course of the 2-year degree.**
- 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 the individual advisor. 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. To fill out a course waiver/substitution form, the student needs to contact the SMTD Graduate Coordinator or Rackham Assistant Director of Academic Records and Dissertations.
- If a student is pursuing an additional credit-bearing certificate in addition to their MFA requirements, it is their responsibility to clarify with the certificate program how many credits beyond the MFA's required 60 credits need to be taken. In general, students taking a certificate outside the department's, must take at least 66 credits due to Rackham rules pertaining to counting credits toward a degree + certificate. **Students hoping to earn certificates must complete a draft version of the dual degree form required by Rackham with the appropriate person in the certificate program no later than March 15. By April 1, their Dance Advisor should review the form, and then it should come to the Dance DGS for their signature no later than**

April 15. The form should come to the DGS with an email from the certificate program and the student's advisor attesting to its contents.

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		
A+	(4.3 points)	The highest conceivable standard of work
A	(4.0 points)	Genuinely outstanding
A-	(3.7 points)	A very high standard in which strengths far exceed weaknesses
Good: Standard normally expected of graduate students		
B+	(3.3 points)	Above average
B	(3.0 points)	Average
B-	(2.7 points)	Revealing certain weaknesses
Fair: Below average for graduate students		
C+	(2.3 points)	Lacking essential qualities
C	(2.0 points)	Marginally acceptable
C-	(1.7 points)	Need for marked improvement to remain in program
Poor: Not acceptable at graduate level		
D+	(1.3 points)	
D	(1.0 points)	
D-	(0.7 points)	

Michigan Honor Points (MHP) and the Grade Point Average (GPA) are calculated with these numbers. MHP are determined by multiplying the number of credit hours for which the course was elected by the number of points earned on the grading scale. For example, a grade of B for a 3 credit hour course produces 3 (credit hours) x 3.0 (points for a grade of B), or 9 honor points. The GPA is calculated by dividing

the MHP earned for a term or more by the number of semester hours (or credit hours) for the courses. A total of 45 MHP for 12 course credit hours produces a GPA of 3.75.

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 (3.0) is placed on academic probation for the following term (or half-term) of enrollment. 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), U (Unsatisfactory) or Y (work still in progress in a multi-term course) is received may be counted to satisfy any requirement.

A student may receive a grade of Incomplete ("I") if the work remaining to be done by the end of the term is small and the instructor approves an extension and determines a deadline for final completion of the work. The notation of "I" remains a permanent part of the academic record. When coursework is completed to the satisfaction of the instructor, the grade will appear on the transcript as, for example, "I B+." The grade point average is based only on hours of coursework completed.

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 they are unavailable or have left the University. In some cases, an Incomplete ultimately means that the student must elect another course.

Letters of Recommendation

Students should choose a faculty member who knows their work and goals, with experience of working together in rehearsals, research and/or coursework.

When requesting a letter of recommendation from a faculty member, make sure to plan ahead. **Allow at least two weeks' notice.** Send a polite reminder to the faculty member one week before the letter is due. Follow up to see if the letter has been sent and thank them for their time and willingness. If called for an interview, offered the position and/or accept/reject, let the faculty member know. Faculty put a lot of time and energy into helping the student succeed and appreciate knowing outcomes.

The student must provide the following information:

- Complete address and contact information, including the name of the person to whom the letter will be addressed.
- 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.
- Include the links to website and all listings of the job description, summer program, internship, etc. Please include any helpful supporting information. Don't assume that the faculty member will have the time or inclination to research these items.
- Reasons why applying and, if the student has a letter of interest or cover letter, please share with the faculty member. It is helpful in crafting a customized letter for the student. The more details faculty have, the better. If there is a compelling reason this is the ideal course or position, articulate this clearly to the faculty member.
- Current resume and, where appropriate, copies of a teaching and/or research statement, and copy of the student's cover letter.
- Details of electronic submission requirements or stamped and addressed envelope for the faculty member to use. If asking for multiple letters, provide adequate stamped and addressed envelopes.

The Career Center, careercenter.umich.edu can provide additional support in developing the student's portfolio.

MFA Requirements

Required areas of study & credit hours to complete your MFA:

• Choreographic Approaches	13	• Research in Action	7
• Physical Practice	6	• Cultures and Contexts	6
• Pedagogy	6	• Cognates	6
• Production	6	• Thesis	10
		TOTAL CREDIT HOURS	60

MFA Timetable By Term

Note: Each student will have a unique path through the program, created in close consultation with your advisor. This chart is meant to offer a general guide.

	Required courses	Additional courses
First year:		
Fall Term	6 required credits/2 required courses: <ul style="list-style-type: none"> • DANCE 501: Research in Action I: Research Methods in Dance • DANCE 570: Graduate Pedagogy 	8-10 credits of the student's choosing, including physical practice, for a total of 14-16 credits.
Winter Term	7-10 required credits/4 required courses: <ul style="list-style-type: none"> • DANCE 502: Research in Action 2: Approaching Praxis OR Cultures & Contexts course* • DANCE 505: Research in Action 3: Self-Evaluation Report** • DANCE 532: Graduate Performance • DANCE 595: Thesis 1: Summer Research Project** 	8-9 credits of the student's choosing, including physical practice, for a total of 17-18 credits.
Second year: (Note: After grades are assigned for DANCE 505 and DANCE 595, students should generally begin their second year with 30-31 credits completed toward the 60-credit required total. If students take courses during spring term, they will have a higher credit total.)		
Fall Term	5 required credits/2 required courses: <ul style="list-style-type: none"> • DANCE 631: Graduate Studio • DANCE 695: Thesis 2: Proposal 	10-12 credits of the student's choosing, including physical practice, for a total of 15-17 credits. It is recommended, all cognate requirements be completed by the end of this term.
Winter Term	9 required credits/2 required courses:	3-6 credits of the student's

	<ul style="list-style-type: none"> • DANCE 502: Research in Action 2: Approaching Praxis OR Cultures & Contexts course • DANCE 699: Thesis 3: Project 	choosing, including physical practice, for a total of 12-15 credits.
--	--	--

Note: Sometimes funding is available for MFA students to teach in the spring term of their first year, and thus they can take 4-6 credits during that term.

*In even years (Winter 2022, 2024, etc.), students will take RIA 2; in odd years (Winter 2021, 2023, etc.), students will be required to complete one of their Cultures & Contexts requirements this semester.

**Students register for DANCE 505 and DANCE 595 in the Winter term of their first year, but complete DANCE 505 over the summer and DANCE 595 in the first week of their second year.

Category Overview

CHOREOGRAPHIC APPROACHES (13 credits)

Students will take thirteen credits in courses focused on various choreographic approaches to artmaking. These can be selected from:

- Any courses in the Department of Dance that are focused significantly on artmaking, including Performance Improvisation 1, Performance Improvisation 2, Screendance and New Media 1, Screendance and New Media 2, and Site-Specific Dance
- DANCE 537/637: Special Topics: Choreography
- Courses outside the Department deemed by the Director of Graduate Studies and/or the MFA Committee as sufficiently focused on artmaking
- DANCE 538/638: Field Experience: Choreography; DANCE 539/639: Independent Study: Choreography. (No more than 4 credits of the 13-credit total can be achieved through Independent Study or Field Experience. For instance, a student could take 3 credits of IS 539 and 1 credit of FE 539 in the course of their progress toward their degree, but they could not take 4 credits of IS 539 and 1 credit of FE 539 and count all five credits toward Choreographic Approaches.)

PHYSICAL PRACTICE (6 credits)

Students will take at least six credits from the one-credit technique/physical practice offerings in the Department.

Note: This is the MINIMUM amount of technique/physical practice an MFA Dance student should do. Graduate students are allowed to audit any technique/physical practice course (with instructor's permission). We STRONGLY ENCOURAGE MFA students to create a schedule that allows them to take at least one dance class per day, Monday through Friday.

PEDAGOGY (6 credits)

Students will take at least six credits focused on Pedagogy including:

- One required course (DANCE 570: Graduate Pedagogy), taken in the first semester of the program

- Three additional credits in an area of the student's interest, including DANCE 571: Pedagogy: Dance Technique; DANCE 572: Pedagogy: Dance Composition; DANCE 575: Pedagogy: Dance History
- 1-3 credits in Pedagogy through an Independent Study focused on a specific pedagogical area created in consultation with a faculty member. (For instance, a student might take a two-credit Independent Study focused on technique in which they take technique class with a faculty member and do additional work with the professor to consider the pedagogical elements of the course. In this scenario, the two credits will count toward the Pedagogy 6 credit total NOT the Physical Practice total. Students would still need 6 credits of Physical Practice outside this kind of pedagogical study.)

PRODUCTION (6 credits)

Three courses lead graduate students through a three-semester sequence designed to enhance their production and project management skills. The required courses in this area include:

- DANCE 580: DanceChamberDance (2 credits) – Note: Not offered in AY 2022-2023.
- DANCE 532: Graduate Performance (1-3 credits), required in the second semester/Year I.
- DANCE 631: Graduate Studio (3 credits), required in the first semester/Year 2.

RESEARCH IN ACTION (7 credits)

- DANCE 501: RIA I: Research Methods in Dance (3 credits), required in the first semester/Year I.
- DANCE 502: RIA 2: Approaching Praxis (3 credits), offered winter semesters in even years (2022, 2024, etc.).
- DANCE 505: RIA 3: Self-Evaluation Report (1 credit). Students register for the course in the winter semester of their first year, receive a "Y", and then complete the final assignment by the following August.

CULTURES AND CONTEXTS (6 credits)

Students will take up to six credits in courses that provide crucial contexts for artmaking. These courses generally focus on history and theory, but may do so in a seminar or studio setting (or a hybrid seminar/studio setting, which our new building will more easily facilitate). The courses can be selected from:

- Any course in the Department with a substantial history and/or theory component (Dancing Diasporas, Dancing Women/Dancing Queer, Dance History & Theory, Writing Dancing, etc.)
- DANCE 567: Special Topics: Cultures and Contexts
- Courses outside the Department deemed by the Director of Graduate Studies and/or the MFA Committee as sufficiently focused on cultures and contexts
- DANCE 568/668: Field Experience: Cultures and Contexts; DANCE 569/669: Independent Study: Cultures and Contexts. (No more than 3 credits of the 6-credit total can be achieved through Independent Study or Field Experience.)

COGNATES (6 credits)

Students will take at least six credits outside the department. Note: an outside department course can only count once, so if a non-Dance course is taken toward the Choreographic Approaches area, it cannot also count as a Cognate.

THESIS (10 credits)

A three-course sequence that takes students through the preparation for and completion of the capstone MFA Thesis:

- DANCE 595 Thesis 1: Summer Research Project (2 credits), enrolled winter semester of Year I and completed first week of fall semester, Year 2
- DANCE 695: Thesis 2: Proposal (2 credits), fall semester/Year 2
- DANCE 699: Thesis 3: Project (6 credits), winter semester/Year 2

Curriculum Notes

Credit for Paid Activities

Students cannot receive credit for paid activities.

Repertory Credit

Dance Repertory encompasses University Dance Company (in fall or winter terms), UMICH Repertory, and other faculty or guest artist performance projects with approval of departmental advisor.

Independent Study

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

- Dance Technique
- Performance/Repertory
- Choreography
- Screendance and New Media
- Dance Science
- Cultures & Contexts
- Pedagogy

Students may propose an independent study course with a Dance faculty member when a particular topic or area of study is not covered by regularly scheduled course offerings. If the faculty member agrees, details of the proposed independent study should be discussed and an *Independent Study Proposal* form (available in the Dance Department) should be submitted prior to the start of the term in which the independent study will take place. Note: faculty members are not required to sponsor independent study courses. Please keep in mind that **approximately 42 hours of work equals one credit when computing the number of credit hours elected.**

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.

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 and New Media
- Dance Science
- Cultures & Contexts
- Pedagogy

Field Experience 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 the individual advisor has reviewed and signed-off the proposal, it must be presented to the Chair for approval. The completed and approved Field Experience form serves as an override request and must be submitted to the Department Administrator.

Cognates

MFA Dance students meet this requirement (a minimum of six credits) by enrolling in approved graduate level courses beyond the Department. Other School of Music, Theatre & Dance graduate courses (Theatre, 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.

MFA students have had rich experiences supplementing their research through courses in African American Studies, Art and Design, Asian Languages and Cultures, Psychology, Women and Gender Studies, and/or other areas of study.

Course Descriptions

NOTE: There may be some differences in the course descriptions between those found in this handbook and on Wolverine Access. Please see the individual advisor or the Department Administrator for any questions. Not all courses are offered all terms/years.

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: Approaching Praxis

This course, offered every other Winter term, helps students consider how dancemaking is an act of theorizing and, too, how reading and writing theory might be a form of feeding one's artistic practice. The aim of the course is to interrogate key questions and issues currently shaping the dance field, and to consider how these questions inform students' practice, especially as they prepare for future projects they will lead, including their summer fieldwork and post-thesis plans. Students will engage critically with selected readings, performances, 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 embodied assignments—all explicitly shaped to deepen the students' artmaking and performance practices.

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 report. The form the report takes is up to the student, and may be creatively engaged, including alternative formats that might take digital form, a transcript of a "self-interview," or a letter written to an audience of the student's choice. (3,500 words or equivalent). Detailed reference should be made to the student's learning across all courses taken in the first year of the program. Not all courses must be discussed in detail, but there should be attention to both breadth and depth of experiences. The aim is for students to demonstrate competence in working across theory-practice realms and to identify realistic next steps and further training needs. The paper is due on August 1 and should be submitted to the Director of Graduate Studies, who will evaluate the paper and submit the grade.

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 – Contemporary 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.

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.

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 & Performance

Throughout this course, students will develop a personal practice that stretches their imaginative and intellectual definitions of themselves as performers and creators. Class time will be used as a laboratory to create and analyze multiple approaches to choreography and performance, as well as conceptualize

what differences emerge through the process of “making” versus “performing. Students will investigate how the physicalities, habits, and rhythms already in our bodies are shaped culturally, politically, and emotionally. Students develop their own definitions for words commonly associated with choreographic process, such as time, space, form, meaning, energy, representation, and structure. What cultural or aesthetic references live within the language we choose to discuss dance? Short in-class assignments are meant to be experimental and approached with curiosity. Supplemental readings and viewings will contextualize class work in relationship to historical trends in contemporary dance. Each student will propose a final project relevant to their own research that will be performed in an informal showcase at the end of the semester.

532 – Graduate Performance

Students enrolled in the course will create new work, potentially building on studies begun in coursework elsewhere. The course will be constituted by a series of rehearsals across the winter semester, production meetings, and a performance at the end of the semester in the Department’s Theatre. The work created may be solo or group work, but must demonstrate command of all elements of theatrical production: creating a rehearsal schedule; communicating with a creative team, including designers and technical staff; conducting technical and dress rehearsals; and performance. This course is required for first-year MFA Dance students. Second year MFA Dance students have the option of repeating the course, though must contribute work not presented as part of their thesis.

534 – Performance Improvisation 1

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.

535 – Mapping Movement and Place: Site Specific Performance

Through readings, video viewings and performance projects, this course will examine the creative processes for a variety of contemporary site-specific dance performances. Dancers will conduct research about a chosen site, and will 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, participation in artists' rehearsals, and their ability to design creative research portfolios that include visual, physical, and textual research.

537 – Special Topics: Choreography

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

538 – Field Experience: Choreography

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 and New Media I

This course examines the creative potential of integrating choreography and technology through projects in experimental video, social media and the internet, interactive performance, improvisation, and sound design. Supplemental screenings and readings will provide historical and theoretical context to inspire new possibilities for pursuing mediated choreographic practices. We will broadly consider the term "choreography" to research the ways in which bodies and information move through time and space via a multitude of technological interferences. We will discuss what becomes identified as "technology" and the social, political, and ecological consequences of engaging with these systems. Critical attention will be given to the relationship between technology and visibility, specifically in regards to race, gender, sexuality, class, and ability. Through what labor do technological systems come into the world and who benefits from their being here? Each student will write a treatment for a final project of their own design which can take shape in a variety of forms: video, essay, live performance, etc. As a class, we will organize a public event to share final projects with the community.

543 – Screendance and New Media 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 proposal.

546 – Dancing Women/Dancing Queer

This course, which is situated in dance and performance studies, will look at representations of gender, sexuality, and artistry across a variety of sites from ballet to modern dance, from the concert stage to the music video, and from Broadway to avant garde solo performance. Although the primary frames of analysis are gender and sexuality, the course works from the premise that these questions can never be

considered separately from questions of race, class, and nationality, among other possible vectors of identity. Too, the course imagines how feminist and queer methods of art making are essential to gender and sexuality studies.

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 and New Media

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 and New Media

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

551 – Experiential Anatomy

This course introduces students to the scientific principles underlying the complexities of dance movement. Utilizing visual stimuli, touch, writing and drawing, readings, and experiential modalities such as Ideokinesis, Feldenkrais, visualization, and Alexander technique, students will learn to apply the principles of anatomy and kinesiology, as they pertain to dance.

557 – Special Topics: Dance Science

Special Topics courses in dance science allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/body practitioner. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

558 – Field Experience: Dance Science

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

559 – Independent Study: Dance Science

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

562 – Writing Dancing

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 provides a springboard for students to experiment with the process of writing themselves and to

develop a final Portfolio of work. Graduate students also have the opportunity to lead a class and/or discussion groups.

563 – Dancing Diasporas

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.

567 – Special Topics: Cultures and Contexts

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: Cultures and Contexts

This course is designed for students who wish to undertake a performance or dance studies 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: Cultures and Contexts

This course is designed for students who wish to study a performance or dance studies project 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.

570 – Graduate Pedagogy

This course offers an overview to pedagogical methods in dance: technique/physical practice; composition; community engagement; diversity, equity, and inclusion; theory; history; and media. Students will be evaluated on a series of short assignments related to the various methods offered, and the final course assignment will be a cumulative teaching portfolio, including revisions of materials such as a teaching philosophy, syllabi, and assignments.

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. Students take the course in concert with assisting in leading an undergraduate-level composition course taught by a faculty member. In this capacity, they will lead exercises and provide critical feedback sessions for students. They will be assessed through these and other assignments, including self-evaluation papers, teaching philosophy statements, and the creation of a syllabus for beginning-level dance composition students.

575 – Pedagogy: Dance History

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

577 – Special Topics: Dance Education

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

578 – Field Experience: Dance Education

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

579 – Independent Study: Dance Education

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

580 – DanceChamberDance

This course will guide students through all elements of producing a collaborative performance event in a condensed timeline, including rehearsal scheduling, lighting design, stage management, event coordination, and publicity. Students will work to create interdisciplinary collaborations between music and dance. The class will be responsible for all production and design elements, mentored by the instructor, including the curation of, the designation of management roles among the group, and devising a name and poster for the final performance.

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 and twentieth 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.

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.

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%). The summer research proposal must have a title. Additionally, students must submit a detailed budget that must follow the budget template provided in MFA Resources on the Department website; 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 – Dance History & Theory

This course introduces students to historical concepts, theories and methodologies, and to the major dance historians of the 19th-20th centuries, and contemporary performance studies. 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.

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 – Contemporary 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.

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.

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 graduate students to investigate and workshop ideas, movement studies, production elements and choreographic projects with their peers and instructor to further investigate the embodiment of their thesis project materials. The primary goal of this course is to learn

how to formulate questions about the act and creation of new work. Critical feedback is 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 independent research and sketching of movement materials. Thesis chairs and committee members will be invited to periodic showings and discussions of the evolving materials, and the instructor will work with the students on creating agreements with their casts that serve the creative process.

634 – Performance Improvisation 2

Performance Improvisation 2 offers students the chance to deepen their improvisation practice and return to and examine questions and processes that emerged in the first section. Second-year MFA students become leaders, instigators, and influential risk takers. 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. Multiple showings, including off-site performances, throughout the term, allow for students to gain confidence and creative agency.

637 – Special Topics: Choreography

Topics 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.

647 – Special Topics: Screendance

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

648 – Field Experience: Screendance and New Media

This course is designed for students who wish to undertake a screendance or multimedia 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 and New Media

This course is designed for students who wish to study a screendance or multimedia 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.

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.

651 – Somatic Study

Somatics is the study of the inter-relational process between awareness, biological function and environment, all three factors being understood as a synergistic whole. This course builds on the knowledge gained in 551. Experiential Anatomy and offers a survey of various theoretical approaches to somatic perspectives, dance and movement therapy, as well as selected contemporary aesthetic/creative-based theories of movement through the lens of somatics. Through lectures, discussions and experiential based explorations, students will gain new insights into their physical and mental beings and how best to use somatics as a tool in dance.

657 – Special Topics: Dance Science

Special Topics courses in dance science allow student the flexibility to pursue discipline-specific or interdisciplinary study in-depth, led by a specialist instructor/body practitioner. The courses will differ thematically, dependent upon the teaching and research expertise of the instructor.

658 – Field Experience: Dance Science

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

659 – Independent Study: Dance Science

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

667 – Special Topics: Dance History

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

668 – Field Experience: Dance History

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

669 – Independent Study: Dance History

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

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 sources, including other artwork and/or written scholarship, that informs their research
- a discussion of ongoing current choreographic and physical practices being engaged as part of the creative/rehearsal process
- a proposed timetable for the execution of the project
- a budget that must follow the budget template found on the Department website under "MFA Resources."

699 – Thesis 3: Project

The thesis project comprises three components. 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 chart 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
Sept-Dec	In DANCE 501, students develop initial ideas for summer research and create a draft grant proposal. The RIA course sequence runs in tandem with the MFA Thesis timeline.

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 the individual advisor for feedback.
Feb	Students revise summer research proposal and budget. <u>Note</u> : The Rackham deadline is early February.
April 1	Proposal for venue and dates for Thesis project due. Submit proposal to DGS, cc. Production Director and Department Chair
April 15	Students submit summer research proposal (written portion of Dance 595 Thesis 1 Summer Research Project course) and budget to Department Chair, DGS, and individual advisor. The budget template found on MFA Resources, Dept. of Dance website, must be used.
Late Apr	Department Chair notifies students re: Department support for summer research.
May 1	Finalize venue and dates for Thesis performance.
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. In DANCE 505: Self-Evaluation Report, students reflect critically on their first year of Master's level study, writing a 5,000 word (or equivalent) report.

Year 2– Fall Term

Timeframe	Details
Sept	As part of DANCE 595, students present summer research findings to the full faculty (15 min. + 5 min. Q&A)
Sept 15	Students declare Thesis Chair via email to Department Chair, DGS, and individual advisor, cc Thesis Chair and Department Administrator.

Oct 15	MFA Thesis Project Timeline due to Production Assistant, Graduate Studio instructor, and Thesis Chair. See MFA Resources on Dept. of Dance website for thesis timeline template.
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, DGS, and individual advisor, cc Thesis Chair and Department Administrator. Outside thesis committee members must be given a copy of Appendix C, so that they are aware of their commitment as committee members.
before Thanksgiving break	As part of DANCE 695, students submit thesis proposal and budget to Thesis Chair for review. The budget template found on MFA Resources, Dept. of Dance website, must be used.
Dec 15	As part of DANCE 695, students submit thesis proposal and budget to Department Chair. The budget template found on MFA Resources, Dept. of Dance website, must be used.
Dec	For DANCE 695, Thesis Chair submits grade.

Year 2, Winter Term and Deadlines FOR APRIL & AUGUST GRADUATION

Timeframe	Details
Early Jan.	Meet with individual advisor to ensure all credits are accounted for in graduation plan.
Jan	Department Chair notifies students re: thesis project funding support.
Mar	Apply for graduation for winter or summer term (date on Rackham website) if student wants their name in the commencement book and to walk in the end-of-winter-term commencement. Note: This application is only for commencement purposes, and application must be done a second time for actual graduation in the summer.
Mar/Apr	Perform, choreograph and produce final MFA Thesis Project, prior to the end of classes.
Mar-May	Within two weeks of completion of MFA Thesis Project, meet with full thesis committee for 1.5-2 hours.
May 20	Submit 20-25-page draft of thesis-paper to Thesis Chair.
June 1	Submit a revised draft of thesis documentation to other committee members.
June 15	Submit digital portfolio to Department designee (either Technology Coordinator or Senior Dance Administrator).
July 1	Latest deadline for submitting final version of paper to Thesis Chair electronically, and hard copy of paper to Department designee (Technology Coordinator or Senior Dance Administrator).

July 15	Check in with Thesis Chair to remind them to submit final grade for DANCE 699 Thesis 3: Project.
Aug	Apply for Summer graduation by <u>last day of Summer term</u> . DGS submits final degree check out form. Degrees conferred thereafter.

Applying for Graduation & Deadlines

To receive the Master's degree, students must apply for graduation through Wolverine Access: wolverineaccess.umich.edu/. If the exact degree/diploma does not appear on Wolverine Access, contact the Department of Dance before applying. 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 the students wish to receive the degree/diploma; however, the student's name will not appear in the Commencement program. After Winter-term Commencement, students will receive a notification that their graduation has been "denied." This is because the final portion of the degree, the thesis, has not been completed. You will then apply for Summer graduation, and have your degree conferred in August/September, assuming the thesis deadlines are met. (If you do not wish to walk in Commencement, you can simply apply only for Summer graduation.)

Students who complete the Center for World Performance Studies (CWPS) program or another certificate program must complete a Dual/Joint Degree Election form in order to graduate.

For more information, refer to the Rackham website:

<https://rackham.umich.edu/navigating-your-degree/apply-for-graduation/>

It is the student's responsibility to ensure that all requirements are met and recorded by the last day of classes in the term they have applied to graduate. If the student has questions about academic requirements, please contact the individual advisor. For more information, please visit:

<https://rackham.umich.edu/academic-policies/section5/>.

Production Policies & Performances

MFA Thesis Concert Protocols

The Department of Dance is committed to providing the optimum support possible to MFA students for their thesis performance/presentation projects. As the MFA is a practice and movement-based 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 project should reflect the student's deepest engagement in their 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; new modes of integrating media; new performer/audience relationships; new modes of cultivating audiences; or new approaches to archiving the work. The Department has limited space, technical resources and crew for all of its productions. Therefore, the Department must approve all proposals for thesis performances/presentations, whether or not those remain within the existing in-house production schedule.

MFA Thesis Performances – Department of Dance studios/theatres

The Production Director reserves dates for MFA concerts to be held in the Department's specialist spaces, including technical rehearsals, and posts them to the Department of Dance calendar in September of each year. The faculty will meet to determine the MFA thesis performance/presentation dates at the end of the preceding winter term. There will be a maximum of two in-house performance/presentation dates, typically in late March-early April, for the 3-4 students to share.

MFA Thesis Performances – Off-site

Students may choose to craft their performances/presentations in alternative sites beyond the Department, understanding that off-site venues require additional budgetary, logistical, production support, and calendar-related considerations.

MFA Thesis Venue Proposal

All students, both those planning to use Department of Dance spaces and those choosing off-site venues, must **submit a proposal** to the DGS (cc. Production Director and Department Chair) **by April 1**. Dates and venues for the thesis projects must be **finalized by May 1**. The proposal must include the following information, and will be evaluated on the basis of the following criteria:

- Appropriateness to student'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

Thesis Performance Protocol

- MFA students are responsible for the audition process of collaborators for their thesis performance/presentation.
- Props may be stored in the studio storage closets during rehearsals for the MFA thesis performance/presentation and must be removed one week after the performance/presentation ends. All storage arrangements must be approved by the Production Manager.
- Costumes are the MFA student's responsibility; some options may be available to rent from SMTD's off-site warehouse.

Required MFA Thesis Project Timeline

MFA students must create an **MFA Thesis Project Timeline** that details all publicity deadlines, production deadlines, rehearsals and showings, meetings with collaborators and thesis committee members, and documentation due dates. This document must be submitted to the Dance Technology Coordinator, Graduate Studio instructor, and Thesis Chair by **October 15**. Printed copies of the timeline should be provided to all collaborators. In addition, it is the student's responsibility to keep track of these dates and deadlines.

****Note:** Creating Google Calendar events for the student's own personal prompting and deadline management is an available tool. These calendar events (deadlines) can then be shared with collaborators, thesis committee members, etc.

The timeline must include:

- Dates for completion of all production elements, including set, costumes, projections, props, lighting design, sound design, music composition, etc.
- Projected meetings with collaborators and production team members
- Rehearsals with cast members
- Works-in-Progress showing
- Designer run of complete work(s)
- Dates for submission of permissions requests for music, images, and/or text
- Dates for submissions of all marketing materials
- Social media posting plan
- Performance/presentation date(s) and tech rehearsals
- Projected meetings with thesis committee members pre- and post- production
- Thesis documentation deadlines

A template for the MFA Thesis Project Timeline is located in the Publicity section of the [Dance page](#), within the Current Students portion of the website. Please note that the student needs to input actual dates in column 1 based on their performance/presentation, replacing the mentions of "x weeks before performance".

Publicity Materials

All Department of Dance publicity materials must be approved by the Dance Technology Coordinator and submitted to the Dance Office before being posted or printed. If the student produces work beyond the Department, the student is expected to provide hardcopy and electronic copies of each item – plus links to any relevant websites – to the administrator to be posted in the Dance facilities and for the Department archive. Graphic design is an iterative process that tends to require multiple drafts. Failure to adhere to the marketing timeline may result in losing the administrative and financial support of the Department.

Press Releases

Required elements and helpful hints for writing a press release are located in the Publicity section of the [Dance page](#) within the Current Students portion of the SMTD website. There are also examples of past press releases written by students to use as a model.

Poster Design

Required elements and helpful hints for designing a poster are located in the Publicity section of the [Dance page](#), within the Current Students portion of the SMTD website, as well as poster templates the student could use as they begin. Items that the poster **must** contain are also listed here:

- School of Music, Theatre & Dance logo, obtained from [Dance Technology Coordinator](#)
- Full address, as follows:
University of Michigan (*not* “U of M”)
Department of Dance (**MUST** be listed)
Dance Building, Specific studio/theatre
1000 Baits Drive
Ann Arbor, MI 48109

**If concert takes place at alternate site (e.g., Duderstadt or University of Michigan Museum of Art), ensure that the student has the complete address, logos, and that they are using unabbreviated venue names.
- Concert title
- Times, month, dates, and year of concert
- Make sure to correctly acknowledge any/all funding sources and/or in-kind support
- Ticket prices (ticket template available from Production Director)
- Box office opening time
- smttd.umich.edu/departments/dance/#events
- The statement, “This concert is being held in partial fulfillment of the Department of Dance Master of Fine Arts Degree Requirements”

Program Design

Required elements and helpful hints for designing a program are located in the Publicity section of the [Dance page](#), within the Current Students portion of the SMTD website, as well as a program template the student could use as they begin. Items that the program **must** contain are also listed here:

- School of Music, Theatre & Dance logo, obtained from the [Dance Technology Coordinator](#)
- List the following: University of Michigan (*not* “U of M”) and Department of Dance (**MUST** be listed)
- Concert title
- Times, month, dates, and year of concert
- Make sure to correctly acknowledge any/all funding sources and/or in-kind support
- List choreographer names
- List the production staff (check with Production Director for list)
- **Friends of Dance announcement** on the back cover (see Dance Technology Coordinator for text content)
- The statement, “This concert is being held in partial fulfillment of the Department of Dance Master of Fine Arts Degree Requirements”

Digital Thesis Portfolio Guidelines

Digital Thesis Project Portfolio

To complete the MFA, a Digital Thesis Project Portfolio (DTPP) must be submitted to the Dance Administrator and Dance Technology Coordinator. The portfolio will be a series of files, organized into the following seven (7) folders. Files must be named appropriately for clear reference. The DTPP folder must be submitted on a flash drive, SD card, or sent through an appropriate file sharing method (M+Box, GoogleDrive, Dropbox, etc.). The student will receive an email confirming receipt of the submission.

Send the Portfolio by July 1 to the Dance Technology Coordinator and Department Administrator. They will check for the completeness of the student’s submission and share with the Director of Graduate Studies and the student’s Thesis Chair.

Digital Thesis Project Portfolio Components

1. **Contributor List**
2. **Thesis Paper**, including correctly formatted Cover Page, Abstract, Acknowledgements, and paper itself
3. **Videos** – full length work(s)
 - Include title and credits for music, performance venue & date, etc.
4. **Photographs**
 - Costumes & Set Design – Photos or scans
 - Performance & Rehearsal – Photographer in file name
5. **Lighting and Stage Cues**
6. **Program and Marketing Materials**
 - Flyer, Poster, Advertisement, Press Article(s)

- Press Release
- Program

7. Thesis Supporting Documents

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

Thesis Hard Copy Component

Additionally, the student must submit a hard copy of the thesis paper with appropriate cover page, abstract, acknowledgments, and narrative to the Dance Technology Coordinator by July 1.

MFA Graduation Checklist

The MFA Graduation Checklist, Appendix B, serves as the official sign-off of the completed thesis, and ensures that the MFA candidate is aware of the various necessary components for graduation. The MFA candidate must submit the checklist to the Dance office along with the hard copy of the thesis paper. The MFA candidate will begin filling out the checklist, and the Department Chair, Thesis Chair, and Dance Technology Coordinator will add signatures confirming receipt of materials, etc.

Archiving the Thesis Project Portfolio

The submitted Digital Thesis Project Portfolio will be saved and backed-up in the Digital Dance Archive hard drive and server space. It will be made available to faculty and students upon request.

Details Regarding the Digital Thesis Project Portfolio Components

1. Contributor List

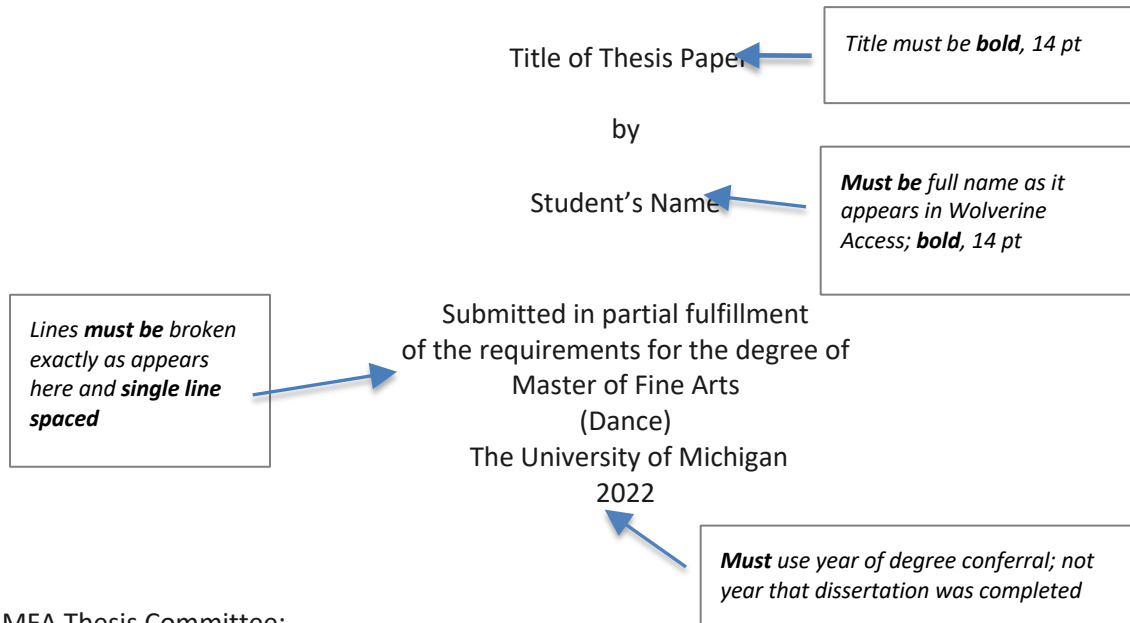
- Credit must be given to all contributors to the student's thesis project, in its multiple phases and areas. This is a document designed to credit these contributors and collaborators to the production aspects of the student's project in a single consolidated place.
- The people who should be credited in this document include (these list items made plural where applicable):
 - Sound designer/composer/engineer
 - Set designer
 - Costume designer
 - Projection designer
 - Lighting Designer
 - Photographer
 - Videographer
 - Graphic Designer
 - Etc.
- This document is in addition to the Acknowledgements section – explained below. It is fine if people appear in both, if applicable.

Note: The student should be very detailed and thoughtful about the individual thesis project and attribute credit to the people with whom the student worked.

2. Thesis Paper

- Assemble the following elements of the paper in this order:
 - Cover page
 - Abstract
 - Acknowledgements
 - Thesis paper

Cover Page The following is a detailed model of what the thesis cover page should contain. All text should be centered vertically and horizontally on the page. Save as PDF.



MFA Thesis Committee:

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

Notes on MFA Thesis Committee listing

- 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 to follow their 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

Abstract

- 350 Word
- 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 items of the project, literally, the words someone might search to find the project and/or website online
- Save as a PDF

Acknowledgements

- Include funding support and any faculty, peer(s), family, or friends the student cares to acknowledge.

Thesis paper

The paper is normally written in the first person, summarizing the creative process and including the following topics. Length is 20-25 pages, double-spaced, Times New Roman, 12-point font. Save as a PDF.

- Describe the structure of your creative project the movement vocabulary, and the basic components: cast, production elements, and the site(s) of the performance/screendance.
- Discuss the work within the context of the larger field. What is the relationship of the thesis project to works of dance artists in a similar vein? Is the student working against/resisting particular aesthetics or points of view? With what larger ideas and/or artists does the student imagine the work to be in conversation?
- How did the review of the "literature" contribute to the development of the thesis? Please note that "literature" is writ broadly, and may include print materials, live and recorded performances, online resources, social media resources, and interviews with professionals in the field.
- How were the production elements integrated in the work, and how did working with these elements shape the ideas? If relevant, discuss collaborations with designers (set, lighting, costume, video), writers, architects, scientists, other.
- Discuss the 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 the student use live music? How did this influence the process and performance?
- If the student created a screendance, how did their choices for internal and external editing shape the raw materials?
- 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 the student's perspectives? How did things shift along the way? What were the student's initial questions or impulses, ideas, interests, and how did they change within the process? Discuss the relationship of the finished work 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 the student face? How did casting and rehearsal methods shape the process?

- Discuss the critical feedback the student received and the ways that shaped the process. How did the student assimilate critical feedback? Did the student work with a dramaturg? Who were the student's sounding boards?
- Reflecting on the student's two-year experience as an MFA candidate, what is the student's 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 the student plans 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?

Citing sources:

There are several formats for citing sources, and the student may choose to cite them using the MLA, APA, or Chicago styles. There are reasons for choosing different styles, which the student can determine in consultation with their Thesis Chair. Whichever style the student chooses, follow the guidelines carefully. Please refer to Purdue Owl for citation guidelines: <https://owl.english.purdue.edu/owl/section/2/>.

Another helpful resource is this: <http://easybib.com/>

A draft should be submitted to the thesis chair before being submitted to other committee members. Be sure to do careful editing of the written documentation before submitting it to the thesis chair. Valuable committee time should not be used for 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.

3. Videos

- Full-length work(s) must be included in the portfolio
- Videos should be submitted in the following format: mp4 in full HD (1920x1080p)
- A title/credits screen at the beginning of the video itself is recommended – including the title of the work, choreographer, other credits (sound, projection, etc.), dancer names, venue and date of performance

4. Photographs

- **Costumes & Set Design**
 - JPG and/or PDF, including any sketches/scans designers have provided
 - High resolution (300dpi) and color
 - Credit all designers within the costume & set design folder
- **Rehearsal & Performance**
 - At least five photographs
 - JPG and/or PDF
 - High resolution (300dpi)
 - Credit all photographers in the file names

5. Lighting and Stage Cues

- PDF format
- Cannot be the lighting plot
- Credit the lighting designer and stage manager within the lighting and stage cues folder

6. Program and Marketing Materials

- This folder should contain the 1) press release and 2) flyer, poster, advertisement and press article(s)
- PDF of press articles; PDF or JPEG of flyer, poster, ads
- Give full credit by noting all authors of press articles, dates, copyright holders, where applicable. Also credit any graphic designers for flyers, program, poster

7. Thesis Supporting Documents

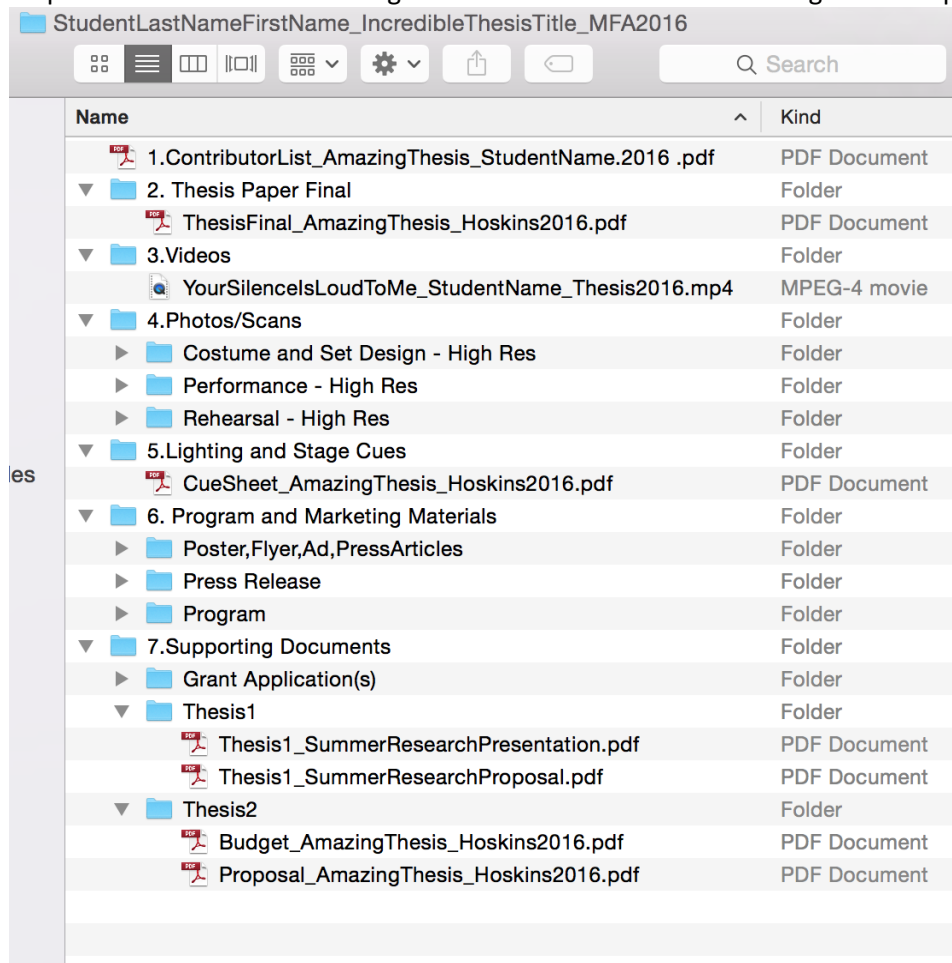
- Thesis 1: Summer Research Proposal & Presentation
- Thesis 2: Proposal and Budget
- A representative grant application that the student submitted for the thesis (e.g., to Rackham, the International Institute, CWPS, IRWG)

Communicating with the Thesis Chair

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

MFA Thesis Project Portfolio

Here's an example of the folder structure organizational scheme for the MFA digital thesis portfolio:



Additional Curriculum Notes

Career Portfolio

Note: The Career Portfolio is different from the Digital Thesis Project Portfolio.

In preparation for securing post-graduate work or continued education, students are required to develop, build, and hone a career development (a.k.a., exit) portfolio over the course of the two-year MFA. Students can choose to design this as a public or private website or as a folder of digital documents. Students should ask their advisor and their thesis advisor to review these elements as they move through the second year of the program and begin applying for opportunities post-graduation.

The goal for creating this portfolio is to assist students in marketing themselves for academic and/or professional jobs. Most components of the portfolio are created as required assignments within various MFA core courses. See Digital Career Portfolio Timeline for details. (following page)

The career portfolio should include the following components:

- CV
- Headshot
- Videos
- Biography
- Artist statement
- Chronology of performances and/or choreography
- Upcoming projects (optional)
- Teaching portfolio that includes, but is not limited to:
 - teaching philosophy
 - teaching resume
 - course syllabi including course descriptions
 - videos
 - photographs

The following are excellent University resources for strengthening entrepreneurial skills and career strategies:

SMTD's EXCEL Program:

<https://smtld.umich.edu/departments/entrepreneurship-leadership/excellab/>

The Center for Research on Learning and Teaching (CRLT): <http://www.crlt.umich.edu/resources>

The University Career Center: <https://careercenter.umich.edu/>

Another excellent program is Rackham's Preparing Future Faculty Seminar, offered each May: <http://www.crlt.umich.edu/programs/pffseminar>

Career Portfolio Timeline

Year 1 – Fall Term

Timeframe	Details
Sept-Dec	Within DANCE 571 Dance Pedagogy, students begin developing a Career Portfolio and create a first draft of their teaching philosophy statement and teaching resume. Other teaching portfolio materials, such as current syllabi, photographs and videos/DVDs of their teaching are to be included. Additional materials may include samples of student work and student evaluations.
Sept-Dec	Students take CVs to EXCEL office hours and/or The Career Center for help with CVs, and then ask their advisor to review their CV. Student shares Career Portfolio—website, teaching philosophy, and CV—with individual advisor for review at the end of Year I.

Year 2– Fall Term

Timeframe	Details
Sept-Dec	Students attend career development workshops at CRLT (Center for Research on Learning and Teaching) and The Career Center for assistance with cover letters, interviewing techniques, CVs, and to finalize the Career Portfolio.

CRLT Graduate Teaching Certificate

All Dance MFAs are eligible for a CRLT Graduate Teaching Certificate, *without enrolling in any courses beyond our required MFA curriculum*. For details on obtaining this certificate:

- http://crlt.umich.edu/um.gtc/introduction_to_program
- http://crlt.umich.edu/um.gtc/requirements_resources

Crew Work for Department of Dance Productions

Production crew work is required for all students and is vital to the success of our concerts. **MFA students must complete one in-house crew assignment, ideally before the end of their third semester.** Such work will amount to no more than 32 hours per term. The Production Manager posts the assignments each term.

Rehearsal Space

Students may reserve space in the Dance Department's studios, as well as other spaces throughout SMTD by using SMTD's Event Scheduling System at <https://scheduling.smtd.umich.edu/>. Requests made for Dance Department studios are approved by the Production Manager and Department Administrator.

Outside Performances

Performances are encouraged beyond Department-sponsored events as long as the student's schedule permits. In keeping with other departments in the School of Music, Theatre & Dance, if involved in projects outside the Department, the student must:

1. Notify their individual advisor in writing of the engagement within the first two weeks of the semester so that 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 the student's responsibility as the choreographer to be respectful of dancers' schedules and prior commitments. Please adapt schedules accordingly.
3. Follow Department guidelines as stated earlier in this handbook and the SMTD Student Handbook regarding the procedures for getting approval for absences incurred for outside performance.

Student Activities & Awards

DSA Representative

One MFA Dance student will represent the graduate students in DSA. It is this student's responsibility to communicate with the MFA cohort 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. The entire cohort of first and second year Dance MFAs will meet at least once per semester with the Director of Graduate Studies.

American College Dance Association (ACDA)

Each year, two to three outstanding students are sponsored to present their choreography at the regional conference. The faculty choose which works will attend the festival based on a department wide audition each fall. The Department supports 1st Year MFA students to attend ACDA free of charge. This is an opportunity to teach classes and network, in addition to taking classes and possibly presenting or performing work. *(Refer to the SMTD absence policy stated earlier in this handbook regarding off-campus travel.)*

SMTD Collage Concert

Each fall, SMTD puts out a call for applications for student performances to be included in the Collage Concert, produced at Hill Auditorium in mid-January. The much-anticipated annual Collage Concert features an incredible range of SMTD ensembles and programs, with students performing one riveting work after another without pause. It's a non-stop and exhilarating evening of virtuoso performances. It is a distinct honor to be chosen to participate in this significant performance. Students are chosen by a committee of faculty members composed from across SMTD. Collaborative works that feature live dance and live music are encouraged.

General Information & Resources

Graduate Student Services and Support

<https://rackham.umich.edu/about/directory/>

Dean of Students Office

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

CRLT – Center for Research on Learning and Teaching

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

Rackham Graduate Student 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. Students are eligible for Emergency Funds once in the course of the MFA. 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, pet-related expenses, and computer/laptop replacement are generally not covered by this fund.

* An “**immediate family member**” is defined as a student's spouse or other qualified adult (shares a primary residence with you and has done so for the previous six continuous months, other than as your employee or tenant) or 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.

Students who are experiencing financial difficulties that exceed the scope of this fund may contact Darlene Ray-Johnson by e-mail, or by phone, 734-647-9781.

Please visit: <https://secure.rackham.umich.edu/Fellowships/apps/index.php?entry=8> to apply.

Graduate Student Funding

The Department of Dance provides funding at specific times throughout the two-year MFA program:

Summer Research Grant - Between Year 1 and Year 2, the Department provides funding for *DANCE 595: Summer Research Project*.

Thesis Project Grant – The Department provides financial support for *DANCE 699: MFA Thesis Project*. Additionally, the Department contributes toward your program and poster printing costs, and an acknowledgement of "U-M Department of Dance" support is required on all publicity materials, along with other sponsoring/funding sources, if applicable.

Thesis Documentation Stipend – The Department provides financial support for writing up your MFA Thesis and creating the Digital Thesis Portfolio, typically in the spring/summer immediately prior to graduation.

William Braddan McClellan, Jr. Fund in Dance. This award supports capstone MFA thesis performances. The award honors an MFA in Dance alumnus who died tragically at the end of his second year. Acknowledgement of the "William Braddan McClellan, Jr. Fund in Dance" is required on all publicity materials, along with other sponsoring/funding sources, if applicable.

Additional funding sources are available for MFA Dance students through the Rackham Graduate School, including the Rackham Graduate Student Research Grant. For information, go to rackham.umich.edu and select the link for Funding. Also, consult the website for the International Institute @ ii.umich.edu and the various research centers, CWPS @ lsa.umich.edu/world-performance, IRWG @ irwg.umich.edu/, and Rackham Program in Public Scholarship @ <https://rackham.umich.edu/professional-development/program-in-public-scholarship/>

Depending on the field of research, individual departments across campus may have additional funding sources. There are also funding resources available through EXCEL and SMTD's DEI office.

Grant Sources at the University of Michigan

Institute for Research on Women and Gender (IRWG)	
IRWG/Community of Scholars	o https://irwg.umich.edu/cos-faq
Rackham	
Conference Travel Grant	o https://rackham.umich.edu/funding/funding-types/rackham-conference-travel-grant/
Graduate Student Research Grant	o https://rackham.umich.edu/funding/funding-types/rackham-graduate-student-research-grant/
International Research Award	o https://rackham.umich.edu/funding/funding-types/rackham-international-research-awards/
Rackham Program in Public Scholarship	

Graduate Student Grants in Public Scholarship o http://www.rackham.umich.edu/publicscholarship/grants-program/
International Institute
Individual Fellowships o https://ii.umich.edu/ii/graduates/fellowships-grants.html https://ii.umich.edu/ii/graduates/fellowships-grants.html
International Institute Conference Travel Grants o https://www.ii.umich.edu/ii/ii-conference-travel-grants.html
International Institute Fund for Conferences and Workshops o https://ii.umich.edu/ii/ii-fund-conferences-workshops.html
Center for World Performance Studies (CWPS)
Center for World Performance Studies o http://lsa.umich.edu/world-performance
Arts at Michigan
Arts at Michigan o http://artsatmichigan.umich.edu/
EXCEL
EXCEL o https://smt.d.umich.edu/departments/entrepreneurship-leadership/excellab/funding-opportunities/performing-arts-excelerator/

Complimentary Ticket Policy

Department of Dance students are eligible for complimentary ticket(s) for select ticketed performances during the SMTD season produced by University Productions. Students are strongly encouraged to support their peers in the larger SMTD by attending these performances. Please reference the current season's complimentary ticket policy emailed at the beginning of the school year. Copies of the policies are also available at the Department office.

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 won their 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 9:00AM – 5:00PM. 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 the lockers, or keep them locked in the lockers in the grad touchdown area of the building.** It is also unsafe to be in the Dance Building alone in the evening and on weekends. **The Division of Public Safety & Security (DPSS) should be called (734-763-1131) in every 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 and side entrances to the Dance Building. This means that unless the door is unlocked during regular class times (Mon.-Fri.) the building can be accessed only by using a MCard. The locking schedule for the card reader may vary throughout the year, so be sure to check with the Department Administrator for details.

For Emergencies, call the Division of Public Safety & Security (DPSS) at 911!

Locker Space

Lockers are available for Dance majors and MFA students. Students **must sign up** for a locker number via an electronic sign-up sheet shared by the Department Administrator at the beginning of the academic year. Students are responsible for providing their 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 (bottled water is permitted)
- **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 bikes on the racks provided outside.
- There are **Lost and Found** bins throughout the Department located in each studio and in the student lounge. Non-clothing items (cell phones, IDs, jewelry, etc.) are held in the Dance Office.

Student Lounge

The Student Lounge is for relaxation, eating, student meetings, audition guests, and as a waiting area for visitors to the Department. Students are expected to clean up after themselves. There are two computers with Internet access, a SITES printer, an SMTD-programmed television monitor, a tackable board for posting information on performances/auditions/student organizations, dance magazines purchased by the department, and a fridge, microwave, ice machine, refillable water station, and small coffeepot. **Students** 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 cabinets available to maintain kitchen items and students should clean their dirty dishes and not leave them in the sink. Each semester, 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 from the fridge or they are subject to being trashed. First aid supplies are kept in one of the cabinets in the student lounge and are clearly marked. There are also always ice packs in the freezer for injuries.

Faculty/Grad Work Room

The faculty/grad work room is located along the hallway next to the grad touchdown and faculty offices. Inside is a printer/copier/scanner that graduate students may use as well as some office supplies. A fax machine can be found in the main dance office – Room 1051. If you are ever in need of additional office supplies, please contact the Department Administrator.

Cross Training Studio

The Cross Training Studio is a specialist space where dance majors can exercise and rehabilitate. Equipment and instructions are available for specific strength training, cardio, and stretching. Current equipment in the studio includes an elliptical, treadmill, bike, rower, weight bench, dumbbells, TRX System, ballet barre, etc. Any equipment such as foam rollers and yoga blankets that are removed and used in a class, must be returned to their original locations. The Cross Training Studio is MCard accessible for Dance majors only. No food or drink, except water, is allowed in the Studio and dirty shoes and boots must be removed before entering the space.

Faculty Kitchenette

Graduate students also have access to the faculty kitchenette in the Dance Building which includes a fridge, sink, microwave, Keurig, and teapot. Students are expected to clean up after themselves. **Students** 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 cabinets available to maintain kitchen items.

Health & Wellness

Please check the Department bulletin boards and Appendix F for more information.

Campus Services

Sweetland Center for Writing

Sweetland is an excellent resource for all written materials--career-related items, grants, papers, thesis, etc. More info can be found at <https://lsa.umich.edu/sweetland/graduates/writing-workshop>. Sweetland offers two ways for students to get face-to-face writing help: The Peer Writing Center and its satellite locations and the Writing Workshop. These services allow the student to meet one-on-one with an experienced peer or faculty consultant at any stage of writing, from getting started to final revisions. Sweetland also offers virtual writing help through the Peer Writing Center (eTutoring). To get a sense of what to expect, read the Sweetland guidelines before attending a Peer Writing Center or Writing Workshop consultation. For more information, contact: sweetlandinfo@umich.edu.

EXCEL

The EXCEL Lab is SMTD's home base for performing arts entrepreneurship, leadership, and career services. We take a personalized, collaborative approach to professional development by first exploring students' individual visions and goals, and then connecting them with the resources they need to thrive. Whether you are seeking out a new career pathway or honing in on your competitive edge, EXCEL offers comprehensive access to skill-building, mentorship, and funding to help make your dreams a reality.

The Excellence in Entrepreneurship, Career Empowerment & Leadership (EXCEL) Lab catalyzes success for SMTD students and alumni through weekly workshops, 1:1 mentoring, and more than \$100,000 in student project and venture funding. For more information, visit: smt.umich.edu/departments/entrepreneurship-leadership/excellab/.

The Career Center

The Career Center, with resources for all U-M students, inspires and supports students to transition confidently beyond the University of Michigan by creating a dynamic space to gain clarity through their process of self-discovery. Visit the Career Center website at: careercenter.umich.edu/.

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. Emily Hyssong (emhyss@umich.edu) is the CAPS Counselor for SMTD located at 2266 Moore building on North Campus. Students may also request CAPS counseling on Central Campus at the Michigan Union – 530 S. State St., Suite 4079. Access online @ caps.umich.edu or call (734) 764-8312.

Nutrition Clinic

Students can make an appointment with a registered dietician at the UHS's Nutrition Clinic at (734) 764-8320 or call the clinic for information at (734) 763-3760. Their services are free of charge and they provide expertise on a variety of nutrition and food-related issues. www.uhs.umich.edu/nutritionclinic.

MedRehab Center/Performing Arts Rehabilitation & Therapy

M-Perform is a specialty program designed to address the unique needs and problems of the Performing Artist. The Physician and Therapy Teams have many years of experience in Orthopedics, Physical Medicine

& Rehabilitation, Sports Medicine, Music, and Dance. Whether you are a Conductor, Instrumentalist, Vocalist or Dancer we look forward to working with you to help you perform with less pain and prevent future injuries. Call for an appointment at (734) 936-7175 or 998-7888 for physical therapy. Students should be sure to check on insurance coverage and specify that they are calling as an "arts med" referral.

MedSport

University Medical Center Sports Medicine Program (MedSport) is located at Domino's Farms (4029 Ave Maria Drive, Lobby A, Suite 1000, Ann Arbor, MI 48106), which includes orthopedic doctors, physical therapists, and athletic trainers experienced in performing arts-related injuries. Please contact MedSport to request information regarding this clinic at **(734) 930-7400**. **Kristen Schuyten** is our main point of contact there: kbalfour@med.umich.edu.

Transportation

If rehearsing in the building or theatres after dark, it is not safe to travel alone. Students have several transportation options including:

- **Ride Home.** Free shared-ride taxi service for students, faculty, and staff to their residence halls, vehicles parked in U-M operated lots or structures, or local residence (within a one-mile radius of Central and North Campuses). This service is available after University transit buses have concluded daily service, seven days a week: September through April, 2:00 a.m. – 7:00 a.m.; May through August, 1:00 a.m. – 7:00 a.m. On North Campus, rides are available from the Duderstadt Center. To request a ride, call Golden Limousine at (734) 999-0468, and select option #5.
- **SafeRide.** SafeRide is a free service that transports students, faculty, and staff to their residence or vehicle within a one-mile radius of campus. Riders may use this service once per evening and must present a valid U-M ID (Mcard). During fall and winter terms, this service is available daily from 8:00 p.m. - 2:00 a.m. You may request a ride through TapRide mobile by selecting "University of Michigan SafeRide" or call (734) 647-8000 and select option #1. An employee from U-M Transit 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 may be identified by UMPD.
- **Emergency Ride Home.** Free taxi rides can be provided in emergency situations for faculty, staff and students on the Ann Arbor campus to return to their vehicle parked in remote lots or to any location (home, school, daycare provider, etc.). Eligible types of emergencies covered by the program include personal or family illness or injury, unscheduled overtime or other mandatory work-related holdover, or stranded carpool or vanpool riders.

The service is available 24 hours a day, 7 days a week. Use of the program is limited to six times per permit year. It is the responsibility of the user of the program to keep track of number of rides per permit year. For any rides requested over the six per permit year, the rider will be charged at the time of service. **To request a ride**, call Golden Limousine at **(734) 999-0468** and **select Option 4**. Please be prepared to provide your UMID information at the time of call and to show it upon pick-up.

UM Health Service

University Health Services (UHS) can provide most of a student's health care while they are at the University. Students pay a health service fee (included as part of tuition) which covers many services. For who and what is covered, see [Free or Fees for Students](#). UHS is located on 207 Fletcher St. and they

provide medical services for all U-M students and staff on an appointment basis. UHS is regularly open on Monday, Tuesday, and Wednesday from 8 AM – 5 PM, Thursday from 9AM – 5PM, Friday from 8AM – 4:30PM and Saturday from 9AM – 12PM for limited services. Call (734) 764-8320 to schedule an appointment or to talk about a health concern. Physical therapy is provided if deemed necessary by a Health Services doctor. Visit uhs.umich.edu for more information.

Grad Care

All MFA students, through their GSI appointments, are eligible for U-M Grad Care through their program. For more information about GradCare, see <https://hr.umich.edu/benefits-wellness/health-well-being/health-plans/gradcare>.

Recreational Sports Buildings

There are several recreational sports buildings across campus that feature a wide array of equipment and amenities to suit a variety of fitness interests including the North Campus Recreation Building, Central Campus Recreation Building, and Intramural Sports Building. Students have free access to these buildings/amenities and only need show their MCard to the Welcome Center attendant upon arrival. More information about hours, classes, and rentals can be found here - recsports.umich.edu.

Kinesiology Community Programs

Located in the CCRB, Kinesiology Community Programs offers a wide variety of group exercise (Pilates, Yoga, Cardio) and wellness classes to faculty, staff, and students of the University of Michigan and residents of Ann Arbor and surrounding communities. Schedule and class descriptions may be found @ www.kines.umich.edu/community-programs/activity-classes.

Appendix A

School of Music, Theatre & Dance

Department of Dance

Advising Checklist for Graduates Completing an MFA

Required areas of study & credit hours to complete your MFA in two years:

• Choreographic Approaches	13	• Research in Action	7
• Physical Practice	6	• Cultures and Contexts	6
• Pedagogy	6	• Cognates	6
• Production	6	• Thesis	10
		Total Credit Hours	60

MFA Core Curriculum Breakdown I: By term

Year I – Fall Term (Semester I) – 6 required credits/2 required courses

Note: In addition to the two required courses this term totaling 6 credits, the student will MOST LIKELY register for an additional 8-10 credits of the student's choosing, including physical practice, for a total of 14-16 credits.

Course	Credits	Taken (Y/N):
501: Research in Action I: Research Methods in Dance	3	
570: Graduate Pedagogy	3	
Additional Course(s):		
534: Performance Improvisation I	3	
546: Dancing Women/Dancing Queer	3	
562: Writing Dancing	3	
Total Credits Completed – Fall Year I		

Year I – Winter Term (Semester 2) – 7-10 required credits/4 required courses

Note: In addition to the four required courses this term totaling 7-10 credits, the student will MOST LIKELY register for an additional 8-9 credits of the student's choosing, including physical practice, for a total of 17-18 credits.

Course	Credits	Taken (Y/N):
502: Research in Action 2: Approaching Praxis OR Cultures & Contexts course*	3	
505: Research in Action 3: Self-Evaluation Report**	1	
532: Graduate Performance	1-3	
595: Thesis I: Summer Research Project**	2	
Additional Course(s):		
Total Credits Completed – Winter Year I		
CUMULATIVE credits Fall + Winter Year I		

*In even years (Winter 2022, 2024, etc.), students will take RIA 2; in odd years (Winter 2021, 2023, etc.), students will be required to complete one of their Cultures & Contexts requirements this semester.

**Students register for DANCE 505 and DANCE 595 in the Winter term of their first year, but complete DANCE 505 over the summer and DANCE 595 in the first week of their second year.

Year I – Spring Term (an optional, elective term) Sometimes funding is available for MFA students to teach in the spring term of their first year, and thus they can take 4-6 credits during that term.

Course	Credits	Taken (Y/N):
Additional Course(s):	4-6	
Total Credits Completed – Spring Year I		
CUMULATIVE credits Fall + Winter + Spring Year I		

Year 2 – Fall Term (Semester 3) – 5 required credits/2 required courses

Note: In addition to the two required courses this term totaling 5 credits, the student will MOST LIKELY register for an additional 10-12 credits of the student's choosing, including physical practice, for a total of 15-17 credits.

Course	Credits	Taken (Y/N):
631: Graduate Studio	3	
695: Thesis 2: Proposal	2	
Additional Course(s):		
Total Credits Completed – Fall Year 2		
CUMULATIVE credits Year 1 + Fall Year 2		

Year 2 – Winter Term (Semester 4) – 9 required credits/2 required courses

Note: In addition to the two required courses this term totaling 9 credits, the student will MOST LIKELY register for an additional 3-6 credits of the student's choosing, including physical practice, for a total of 12-15 credits.

Course	Credits	Taken (Y/N):
502: Research in Action 2: Approaching Praxis OR Cultures & Contexts course*	3	
699: Thesis 3: Project	6	
Additional Course(s):		
Total Credits Completed – Winter Year 2		
CUMULATIVE credits Year 1 + Fall + Winter Year 2		

* In even years (Winter 2022, 2024, etc.), students will take RIA 2; in odd years (Winter 2021, 2023, etc.), students will be required to complete one of their Cultures & Contexts requirements this semester.

MFA Dance Program – Course Categories Breakdown

Choreographic Approaches (13 credits)

- Any courses in the Department of Dance that are focused significantly on artmaking, including Performance Improvisation 1, Performance Improvisation 2, Screendance and New Media 1, Screendance and New Media 2, and Site-Specific Dance
- DANCE 537/637: Special Topics: Choreography
- Courses outside the Department deemed by the Director of Graduate Studies and/or the MFA Committee as sufficiently focused on artmaking
- DANCE 538/638: Field Experience: Choreography; DANCE 539/639: Independent Study: Choreography. (No more than 4 credits of the 13-credit total can be achieved through Independent Study or Field Experience. For instance, a student could take 3 credits of IS 539 and 1 credit of FE 539 in the course of their progress toward their degree, but they could not take 4 credits of IS 539 and 1 credit of FE 539 and count all five credits toward Choreographic Approaches.)

Course	Credits	Term Taken
CUMULATIVE credits for Choreographic Approaches		

Physical Practice (6 credits)

Students will take at least six credits from the one-credit technique/physical practice offerings in the Department.

Note: This is the MINIMUM amount of technique/physical practice an MFA Dance student should do. Graduate students are allowed to audit any technique/physical practice course (with instructor's permission). We STRONGLY ENCOURAGE MFA students to create a schedule that allows them to take at least one dance class per day, Monday through Friday.

Course	Credits	Term Taken
CUMULATIVE credits for Physical Practice		

Pedagogy (6 credits)

Students will take at least six credits focused on Pedagogy including:

- One required course (DANCE 570: Graduate Pedagogy), taken in the first semester of the program
- Three additional credits in an area of the student's interest, including DANCE 571: Pedagogy: Dance Technique; DANCE 572: Pedagogy: Dance Composition; DANCE 575: Pedagogy: Dance History
- 1-3 credits in Pedagogy through an Independent Study focused on a specific pedagogical area created in consultation with a faculty member. (For instance, a student might take a two-credit Independent Study focused on technique in which they take technique class with a faculty member, and do additional work with the professor to consider the pedagogical elements of the course. In this scenario, the two credits will count toward the Pedagogy 6 credit total NOT the Physical Practice total. Students would still need 6 credits of Physical Practice outside this kind of pedagogical study.)

Course	Credits	Term Taken
570: Graduate Pedagogy	3	

<i>CUMULATIVE credits for Pedagogy</i>		

Production (6 credits)

Three courses lead graduate students through a three-semester sequence designed to enhance their production and project management skills. The required courses in this area include:

- DANCE 580: DanceChamberDance (2 credits) – Note: Not offered in AY 2020-2021.
- DANCE 532: Graduate Performance (1-3 credits), required in the second semester/Year 1.
- DANCE 631: Graduate Studio (3 credits), required in the first semester/Year 2.

Course	Credits	Term Taken
DANCE 532: Graduate Performance	1-3	
DANCE 631: Graduate Studio	3	
<i>CUMULATIVE credits for Production</i>		

*Currently 1 credit; awaiting FCGS/Rackham approval to increase to 3 credits.

Research in Action (7 credits)

- DANCE 501: RIA 1: Research Methods in Dance (3 credits), required in the first semester/Year 1.
- DANCE 502: RIA 2: Approaching Praxis (3 credits), offered winter semesters in even years (2022, 2024, etc.).
- DANCE 505: RIA 3: Self-Evaluation Report (1 credit). Students register for the course in the winter semester of their first year, receive a “Y”, and then complete the final assignment by August.

Course	Credits	Term Taken
DANCE 501: RIA 1: Research Methods in Dance	3	
DANCE 502: RIA 2: Approaching Praxis	3	
DANCE 505: RIA 3: Self-Evaluation Report	1	

<i>CUMULATIVE credits for Research in Action</i>		

Cultures and Contexts (6 credits)

Students will take up to six credits in courses that provide crucial contexts for artmaking. These courses generally focus on history and theory, but may do so in a seminar or studio setting (or a hybrid seminar/studio setting, which our new building will more easily facilitate). The courses can be selected from:

- Any course in the Department with a substantial history and/or theory component (Dancing Diasporas, Dancing Women/Dancing Queer, Dance History & Theory, Writing Dancing, etc.)
- DANCE 567: Special Topics: Cultures and Contexts
- Courses outside the Department deemed by the Director of Graduate Studies and/or the MFA Committee as sufficiently focused on cultures and contexts
- DANCE 568/668: Field Experience: Cultures and Contexts; DANCE 569/669: Independent Study: Cultures and Contexts. (No more than 3 credits of the 6-credit total can be achieved through Independent Study or Field Experience.)

Course	Credits	Term Taken
<i>CUMULATIVE credits for Cultures and Contexts</i>		

Cognates (6 credits)

Students will take at least six credits outside the department. Note: an outside department course can only count once, so if a non-Dance course is taken toward the Choreographic Approaches area, it cannot also count as a Cognate.

Course	Credits	Term Taken

<i>CUMULATIVE credits for Cognates</i>		
---	--	--

Thesis (10 credits)

A three-course sequence that takes students through the preparation for and completion of the capstone MFA Thesis:

- DANCE 595: Thesis 1: Summer Research Project (2 credits), enrolled winter semester of Year 1 and completed first week of fall semester, Year 2
- DANCE 695: Thesis 2: Proposal (2 credits), fall semester/Year 2
- DANCE 699: Thesis 3: Project (6 credits), winter semester/Year 2

Course	Credits	Term Taken
DANCE 595: Thesis 1: Summer Research Project	2	
DANCE 695: Thesis 2: Proposal	2	
DANCE 699: Thesis 3: Project	6	
<i>CUMULATIVE credits for Thesis</i>		

Appendix B
University of Michigan
School of Music, Theatre & Dance
Department of Dance
MFA Graduation Checklist

Student Name _____

UMID # _____

Email & Phone _____

Semester/Date Thesis Concert Presented _____

Dance 699 Thesis Grade Awarded _____

MFA Thesis Chair _____

Committee Members _____

Thesis Committee Final Meeting Date _____

Graduation Date _____

Checklist sequence

1. Verify application for graduation to begin Rackham Audit Process
2. Verify completion and submission of all Digital Thesis Project Portfolio components as detailed in handbook.* _____
3. Thesis Chair Checklist Sign-off _____
4. Date received in Dance Office _____
5. Director of Graduate Studies Signature _____

*(1)Contributor list; (2)Thesis paper, including correctly formatted cover page, abstract, acknowledgements, and narrative; (3)Full length video(s); (4)Photographs of costumes, set design, performance, rehearsal with photographer in file name; (5)Lighting and stage cues; (6)Program and marketing materials: flyer, poster, advertisement, press article(s), press release, program; (7)Thesis supporting documents (Thesis 1: Summer Research Proposal & Presentation, Thesis 2: Proposal & Budget, A representative grant application that was submitted for the thesis).
Please refer to handbook for formatting details.

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 U-M faculty member.

Thesis committee members will serve for both the Fall and Winter terms of the student's final 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/their 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, but they are not required to do so. The Thesis Chair will grade the Digital Portfolio when it is finalized and the student will then submit the Portfolio to the Department and the DGS will sign off ahead of graduation.

Overview of the MFA Dance Thesis Process

The MFA degree culminates in the creation of a Thesis Project, which may take the form of a performance and/or other public presentation. These projects are completed in March/April of the final year.

The student prepares for the Thesis Project in a sequence of courses and research activities that blends practice and theory. These courses 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 investigations for their thesis in **DANCE 595 Thesis 1: Summer Research Project** (2 credits). DANCE 595 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.
- In the Fall term of the Year 2, MFA candidates enroll in a 3-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 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 **September 15** 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 the final year, 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.
- Within approximately two weeks of the thesis project presentation, 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, which entails writing a 20-25 page thesis paper, and assembling a portfolio of digital documents that archive the project, including photos, videos, press releases, lighting plots, program, poster, grant proposals, and more. The student submits a first draft of the thesis paper to the Thesis Chair by **May 20th**. The student submits a subsequent draft to other committee members by **June 1st**. 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 1st**.

MFA Candidates are required by the Department of Dance to complete their thesis documentation by the end of the Spring/Summer term immediately following the completion of all taught courses.

Appendix D
School of Music. Theatre & Dance
Department of Dance
General Standards

General standards for written work and presentations in academic courses.

Letter Grades	Conceptual Structure	Rhetorical Structure	Thesis	Evidence and Analysis	Paragraph/Section Structure	Sentence Mechanics
A	cogent analysis, shows command of interpretive and conceptual tasks required by assignment and course materials; original ideas often insightful, going beyond ideas discussed in lecture and class	contains a convincing argument with a compelling purpose; highly responsive to the demands of the specific writing situation; sophisticated use of conventions of academic discipline and genre; anticipates the reader's need for information, explanation, and context	essay controlled by clear, precise, well-defined thesis; is sophisticated in both statement and insight	well-chosen examples; uses persuasive reasoning to develop and support thesis consistently; uses specific quotations, aesthetic details, or citations of scholarly sources effectively; logical connections between ideas are evident	well-constructed paragraphs; appropriate, clear, and smooth transitions; apt arrangement of organizational elements	uses sophisticated sentences effectively; usually chooses words aptly; observes professional conventions of written English and manuscript format; makes very few minor or technical errors
B	shows a good understanding of the texts, ideas and methods of the assignment; goes beyond the obvious; may have one minor factual or conceptual inconsistency	addresses audience with a thoughtful argument with a clear purpose; responds directly to the demands of a specific writing situation; competent use of the conventions of academic discipline and genre; addresses the reader's need for information, explanation, context	clear, specific, arguable thesis central to the essay; may have left minor terms undefined	pursues explanation and proof of thesis consistently; develops a main argument with explicit major points, appropriate textual evidence, and supporting detail	distinct units of thought in paragraphs controlled by specific, detailed, and arguable topic sentences; clear transitions between developed, cohering, and logically arranged paragraphs	a few mechanical difficulties or stylistic problems; may make occasional problematic word choices or syntax errors; a few spelling or punctuation errors; usually presents quotations effectively, using appropriate format
C	shows an understanding of the basic ideas and information involved in the assignment; may have some factual, interpretive, or conceptual errors	presents adequate response to the essay prompt; pays attention to the basic elements of the writing situation; shows sufficient competence in the conventions of academic discipline and genre; signals the importance of the reader's need for information, explanation, and context	general thesis or controlling idea; may not define several central terms	only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately; warrants missing	some awkward transitions; some brief, weakly unified or undeveloped paragraphs; arrangement may not appear entirely natural; contains extraneous information	frequent wordiness; unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; contains rudimentary grammatical errors; makes effort to present quotations accurately
D	shows inadequate command of materials or has significant factual and conceptual errors; confuses some significant ideas	shows serious weaknesses in addressing an audience; unresponsive to the specific writing situation; poor articulation of purpose in academic writing; often states the obvious or the inappropriate	thesis vague or not central to argument; central terms not defined	frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence; relies on too few or the wrong type of sources	simplistic, tends to narrate or merely summarize; wanders from one topic to another; illogical arrangement of ideas	some major grammatical or proofreading errors (subject-verb agreement, sentence fragments, word form errors, etc.); repeated inexact word choices; incorrect quotation or citation format

Appendix E
School of Music, Theatre & Dance
Department of Dance
MedSport FlowSheet

<i>MedSport Sports Medicine Program</i>	<i>M-Perform Physical Medicine & Rehabilitation</i>
<i>Located at Domino's Farms, off Plymouth Road in northeast Ann Arbor (4008 Ave Maria Drive, Lobby A, Suite 1000, A2 48106)</i>	<i>Services Located at Multiple Sites including: The Spine Center, MedRehab-Briarwood, University Hospital</i>
<u>Contact:</u> Kristen Schuyten, Physical Therapy Clinical Specialist Coordinator of Performing Arts Injury and Rehabilitation Email: kbalfour@umich.edu Phone: (734) 930-7400 Call Center Website: www.med.umich.edu/medsport	<u>Contact:</u> Paula Kartje, Manager- OT & PT @ MedRehab Coordinator of M-Perform Program Email: kartje@umich.edu Phone: (734) 998-7888 Call Center or (734) 998-7912 OT/PT Website: www.med.umich.edu/pmr/

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

<i>MedSport Services include:</i>	<i>M-Perform PM & R Services include:</i>
--	--

<ul style="list-style-type: none"> ● Acute Injury Clinic—FREE; open when clinic is available -6:30am-7pm MWF, 7am-7pm Tues/Thurs ● Performing Arts Injury Clinic—\$65 FEE -scheduled with one of the physical therapists or athletic trainers trained in Performing Arts Rehabilitation with home exercise program planning and progressions ● Physical Therapy Services for the Performing Artist and Athlete -Including injury evaluation by a physical therapist trained in Performing Arts Rehabilitation and treatment by our clinical staff ● Sports Medicine Physician Clinics ● NeuroSport—for concussion or post- concussive symptoms ● Orthotics—Vahan Agbabian vahana@umich.edu 	<ul style="list-style-type: none"> ● Physical Medicine & Rehab Physician Clinic - diagnosis and treatment of acute/chronic injuries ● Performing Arts Therapy Evaluation & Treatment -scheduled by appointment with physical therapists and/or occupational therapists (if upper extremity involvement) trained in Performing Arts Rehabilitation ● Services billed to medical insurance carrier ● Therapy services require a physician prescription to provide treatment
--	---

Appendix F

School of Music, Theatre & Dance Department of Dance Injury/Illness Policy

University of Michigan Department of Dance Illness and Injury Policy 2022

Communication:

Communication with your teachers in the case of injury or illness is required if it impacts your participation in a class. Absences due to illness or injury with a note from a health care professional are considered excused absences. Your teachers strive to support you in your recovery. When absent, please notify your teacher, if at all possible, prior to the class. Failure to communicate with your teacher about your absences will result in your absences being unexcused. If you feel ill or become injured during a class, please inform your teacher.

Injury Report:

If an injury occurs within a Department of Dance course, an **Injury Report** form must be submitted within 24 hours to the Department Administrator. Follow up on injuries promptly, seeking treatment at the University's Health Center, MedSport, or with other health care professionals. Injury Report forms can be found in the Dance Building hallway.

If Infectious:

If your illness is infectious, please stay at home and do not spread germs and illness, but do be sure to contact your instructor, prior to the class, to inform them of your absence.

Modifications:

Please discuss with your health care professionals any recommendations they might have for modifying your participation in dance classes while you recover, and then share this information with your dance teachers. Your dance teachers will then work with you to develop a plan for make-up and alternative work as necessary. This allows you to be proactive in your rehabilitation and recovery.

Alternative Work:

Depending upon the length and extent of your injury or illness and the timing within the semester, other accommodations may be made with your teachers in consultation, as appropriate, with the Office of Services for Students with Disabilities (SSD). You and your teacher will develop a plan for alternative work that supports your healing process and empowers you with more knowledge, providing other valuable modes of learning. Each teacher may have a different approach to developing alternative assignments. When sitting out of a class, you may be asked to comment upon the work being done in class from your perspective as an engaged observer, and you may be expected to take detailed observation notes and submit these to your teacher. Other alternative work assignments may include such activities as reading, viewing, and reflective writing assignments on relevant topics¹; performing an experiential exercise using mental imagery and writing a reflection; a self-rehabilitation session in the Cross Training Studio based upon recommendations for exercises by health care professionals; acting as a rehearsal assistant within a repertory course; assisting in teaching your role in a dance work to another dancer.

Recovery Plan of Action Form:

The Recovery Plan of Action form assists students and teachers in articulating a detailed record of plans for alternative work during the student's recovery from illness or injury. It also provides a description of modifications for class participation as recommended by health care professionals. The forms can be found in the Dance Building hallway.

- **When and to whom to submit the Recovery Plan of Action form:**

Within the first two weeks of absence due to illness or injury, you must be in close contact with your instructors, informing them about your absences, your illness or injury status, observing class when possible, and fulfilling alternative assignments in order to keep up with the course work to the best of your ability.

- **Beyond Two Weeks of Illness or Injury:**

If your injury or illness continues beyond two weeks, you should submit the Recovery Plan of Action form to the Department Administrator, to your course instructor, to your advisor, and you should also retain a copy for your records. The form should be filled out for each course that is affected. Without submission of this form, your absences will count as unexcused and will affect your grade. This form can be amended and resubmitted as necessary, based upon developments with your injury or illness that may require

¹ Topics might include reading an article about functional and experiential anatomy relevant to your particular injury; reading about and/or viewing the work of artists relevant to the course topics; reading current literature about injury recovery processes.

adjustments to the plan. The Recovery Plan of Action form should be created for each course affected by your injury or illness.

- **Drop/Add Options:**

If your injury or illness occurs before the drop/add deadline and the prognosis is that your recovery will be prolonged, you should meet with your advisor, who may recommend dropping the affected courses and enrolling in courses where the injury or illness will not impact participation. This choice should be documented in writing on the Recovery Plan of Action form.

- Sometimes dropping a course is not a viable option due to the need to meet the requirements for graduation in a timely manner.

End of Semester Advisor Meeting:

At the end of the semester, you are encouraged to schedule a check-out meeting with your advisor to determine an ongoing course of action if needed. You should also confer with the relevant health care professionals to ensure a smooth transition from limited to unrestricted activity.

Chronic Injuries or Health Conditions:

If you need accommodations for a **chronic injury or health condition**, please submit the Recovery Plan of Action form, attaching a health care professional's note. Note that this documentation can be from the past where relevant.

The Recovery Plan of Action form and the Injury Report form are both located in the Dance page within the "Current Students" portion of the SMTD website.

Prevention of Injury

You should take responsibility for your health to help prevent injury. There are proactive steps that you can take to stay 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, the 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, since 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 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 a hero and continue to work through it. We recommend you get medical attention so that you know what you are dealing with.

U-M Campus Wellness Resources:

University Health Service (UHS) – <https://uhs.umich.edu/> Services available include:

Sports Medicine Clinic

Physical Therapy

Wolverine Wellness

Nutrition Clinic

Sexual Assault Exam

SAPAC – Sexual Assault and Prevention Center

Pharmacy

Allergy Shots

Immunizations

Travel Health

Eye Care Clinic and Optical Shop

Mental Health Services

BASICS – Brief Alcohol and Screening Intervention for Students

Performing Artist Rehabilitation Medicine & Therapy Program (MPerform) -

<https://medicine.umich.edu/dept/pmr/patient-care/core-practice-areas/musculoskeletal-sports-medicine/performing-arts-rehabilitation-therapy-program-m-perform>

Performing Arts Injury Clinic (MedSport) – <https://medsport.med.umich.edu/patient-services/special-programs/performing-arts-medicine-and-rehabilitation/>

Multidisciplinary Clinic for Professional and Occupational Voice Users –

<http://www.uofmhealth.org/conditions-treatments/professional-and-occupational-voice-users>

SPECTRUM Center, Office of LGBT Affairs - <https://spectrumcenter.umich.edu/>

Rec Sports – <https://recsports.umich.edu/>

Kinesiology Community Programs – <http://www.kinesiology.umich.edu/community-programs>

Student Mental Health and Well-being:

Student Mental Health and Well-being at the University of Michigan is committed to advancing the mental health and well-being of its students. If you or someone you know is feeling overwhelmed, depressed, and/or in need of support, services are available. For help, contact Counseling and Psychological Services (CAPS) at (734) 764-8312 and <http://caps.umich.edu/> during and after hours, on weekends and holidays, or through its counselors physically located in schools on both North and Central Campus.

Emily Hyssong is a CAPS embedded counselor devoted to students in SMTD.

Email: emhyss@umich.edu **Phone:** 734-764-8312

Paola Savvidou is the Wellness Coordinator for SMTD.

E-mail: savvidou@umich.edu. **Phone:** 734-764-7231

You may also consult University Health Service (UHS) at (734) 764-8320 and <https://www.uhs.umich.edu/mentalhealthsvcs>, or for alcohol or drug concerns, see <https://uhs.umich.edu/aod>. For a listing of other mental health resources available on and off campus, visit: <http://umich.edu/~mhealth/>.

U-M Comprehensive Depression Center – <http://www.depressioncenter.org/>

Campus Mind Works – <http://campusmindworks.org/>

Drop in groups – <https://campusmindworks.org/support-resources-tools/wellness-groups/>

U-M Psychological Clinic – <http://mari.umich.edu/adult-psychological-clinic>

Mindfulness@Umich – <http://lsa.umich.edu/advising/stay-on-track/staying-motivated/mindfulness.html>

Appendix G
School of Music, Theatre & Dance
Department of Dance
Recovery Plan of Action Form

The Recovery Plan of Action form assists students and teachers in articulating a detailed record of plans for alternative work during the student's recovery from illness or injury. It also provides a description of modifications for class participation as recommended by health care professionals. Please complete one form for each course affected. Once complete, retain a copy of this form for your records and submit the original to the Department of Dance office at 1000 Baits Drive.

Illness / Injury Information

Student Name: _____ UMID: _____
Major: _____ Class Year: _____
Course Name: _____ Course Number: _____
Instructor _____ Date of
: _____ Illness/Injury: _____

Please attach a note from a qualified health care professional that includes any recommendations for modifications to class activities.

Plan of Action for Missed Course Work

Please attach a separate piece of paper detailing alternative work agreed upon in discussion with your instructor, including due dates for the work.

-OR-

Please indicate below your intent to withdraw from the course if you have determined that this is in your best interest.

_____ I intend to drop. I am attaching the necessary health care professional documentation.

Approval

Student Signature

Date

Instructor Signature

Date

Advisor Signature

Date

This document will only be released with written permission from the student or pursuant to the University's FERPA policy. It will be destroyed after three years after the student is no longer enrolled. The student will have access to this document but you may specify that this access be given when there is a person qualified to explain the document is available.

Appendix H
University of Michigan
School of Music, Theatre & Dance
Department of Dance
MFA Mentoring Plan

Developing Shared Expectations for Graduate Advisors and Graduate Students

1. Communication and meetings:

- a. What is the best way/technology to get a hold of each other? What is the appropriate time frame to expect a response, including when either faculty or graduate student is away from campus?
- b. When do you plan to meet (be specific)? How is the agenda decided? How long will the meeting be? What kinds of meetings are more useful in the studio, and what kinds of meetings are more useful in an office?
- c. How are the next steps identified after a meeting? How do you agree on action items?
- d. Agreement on how to use the MFA handbook relative to contact individual advisor?
- e. Distinction between year advisor and thesis chair.

2. Professional goals:

Identify short-term and long-term goals, and discuss any steps/resources/training necessary to accomplish the goals. (Sweetland Writing Center, CRLT, CWPS, others?)

3. Mentee's role in meeting programmatic milestones:

Milestones

Year 1: Fall

Year 1: Winter

- Submission of Summer grant proposals (non-departmental, dates vary)
- Submission of Summer Research proposal (Department-April 15)
- Completion of at least 30 credits of course work?

Year 1: Spring-Summer

- Completion of fieldwork related to Thesis 1

Year 2: Fall

- Presentation of Summer Research proposal
- Completion of Thesis 2 (Thesis Proposal)
- Selection of Thesis committee chair (Oct. 1)
- Selection of Thesis committee (Nov. 1)

Year 2: Winter

- Completion of Thesis performance

Year 2: Spring/Summer

- Completion of Thesis documentation
- Graduation

4. Participation:

How should the mentee allocate time to group/departmental seminars and what are expectations for contributing to the intellectual life of the department?

5. Discuss disciplinary norms around sharing work:

What are good ways to get informal feedback on Work-in-Progress? What are ways to begin getting work into circulation outside the Department and University?

6. Opportunities for feedback:

- In what form and how often can the student expect to receive feedback regarding overall progress and other professional activities (teaching, outreach, and presentation skills)?
- What are the best times to invite people into your process? When do you start sharing ideas in conversation? When do you invite people into rehearsal?
- How far ahead of time should the student circulate written work (grant drafts, proposals-in-process, etc.) to the mentor and/or other committee members? How much time is needed by the faculty member to provide feedback?
- How should feedback from multiple faculty members be handled – especially if the readings and reactions contradict one another? (Always remembering that disagreement and dissensus can be incredibly generative.)

7. Skill development:

Identify the skills and abilities that the student will focus on developing during the upcoming year. These could be specific to a particular area of dance or related to choreographing, writing, teaching, research, mentoring or professional skills, as well as additional training experiences such as workshops or internships.

8. Professional meeting(s) that the student will attend and dates:

What funding is available to attend these meetings?

9. Time away from campus:

Discuss expectations regarding vacations and time away from campus and how best to plan for them. What is the time frame for notification regarding how best to plan for them? What is the time frame for notification regarding anticipated absences?

10. Funding:

Discuss the funding model and plans for future funding (Rackham conference grants, Summer Research departmental funds, Thesis performance funds, Thesis documentation funds, CWPS, International Institution Fellowships, Rackham International Fellowships, Rackham Emergency Funds); discuss any uncertainty in future sources of funding, and contingencies.

11. Target semester defense and graduation:

- a. What are key places to look at in the handbook relative to on-time graduation (Thesis timeline, Thesis documentation outline)?

12. Other areas:

List here any other areas of understanding between the student and mentor regarding working relationship during the student's tenure.