REQUESTS FOR IMPLEMENTATION AUTHORIZATION FOR NEW ACADEMIC DEGREE PROGRAM [DUPLICATIVE PROGRAM]

I. PROGRAM NAME, DESCRIPTION and CIP CODE*

A. DEGREE(S), DEPARTMENT AND COLLEGE AND CIP CODE

MFA in Dance
School of Dance
College of Fine Arts
CIP Code 500301

B. PURPOSE AND NATURE OF PROGRAM

This program is currently offered as an option (dance) within the MFA in Theaters Arts. This program has enough interest and has evolved sufficiently so that it is ready to become a full-fledged dance degree.

In a 2002 review by our accrediting body, the National Association of Schools of Dance (NASD), it was noted by the committee that the content was primarily dance and it was recommended that the School of Dance establish a specific dance degree. Therefore, this degree program will fulfill the recommendation of NASD.

The purpose of this degree program is to provide a rigorous plan of study for students who wish to pursue advanced studies in dance, specifically choreography and performance.

The M.F.A. is a two year degree and has two option areas that allow for intensive focus in performance or choreography for dance. The program facilitates and nurtures dance artists in their area of emphasis while offering a comprehensive graduate education in dance.

The graduate curriculum in dance allows the student to focus on pedagogy, research, choreography and/or performance for dance. It also provides opportunities for interdisciplinary studies with other arts, humanities and sciences in support of the student’s development as a scholar, teacher and artist.
C. PROGRAM -- List the program requirements, including minimum number of credit hours, required courses, and any special requirements, including theses, internships, etc.

The MFA in Dance is a practice-oriented degree which

… prepares students for professional practice directed toward dance performance and/or the creation of works of dance, the application and transmission of knowledge about works of dance, and their interrelationships with each other and with other aspects of culture. ¹

Within the field of dance, the MFA is considered a terminal degree in studio-related areas such as performance and choreography with a minimum requirement of 60 units.

According to NASD accreditation guidelines, 50% of the coursework must be graduate only, 65% of the total credits should be in performance and/or choreography and 15% of the total credits should be in academic studies concerned with dance. The MFA degree with a major in Theater Arts with a dance option that we have been awarding for the past 18 years is accredited by NASD and meets these guidelines.

In addition to required coursework and electives, the MFA student must complete the Progress Semester Project (DNC694A-second semester) and Candidacy Semester Project (DNC694A – third semester), which they must pass in order to achieve candidacy. The student then presents a Final Project, usually in the form of a concert or performance during the fourth semester in which they present a body of work demonstrating professional competence in their area of study.

See Appendix A for specific curriculum.

D. CURRENT COURSES AND EXISTING PROGRAMS -- List current course and existing university programs which will give strengths to the proposed program.

Much of the work in the field of dance is collaborative. The curriculum of the MFA in Dance enables the student to study and explore all aspects of collaboration within the field through pedagogy classes, technique classes, projects and seminars, which address this topic. Dance graduate students have many opportunities to interact and develop projects with other students

¹ NASD Handbook 2002
within the College of Fine Arts and throughout the university. The School of Dance has always had a close relationship with other schools in the College. While the degree has been housed in the School of Theatre Arts, nearly all of the coursework has been taught by dance faculty. However, our students have benefited from the opportunity to take relevant courses in Theatre Arts. We anticipate that these collaborative relationships among all of the schools in the College and the School of Dance will continue.

NEW COURSES NEEDED --List any new courses which must be added to initiate the program; including a catalog description for each of their courses.

No new courses are needed.

E. REQUIREMENTS FOR ACCREDITATION --Describe the requirements for accreditation if the program will seek to become accredited. Assess the eligibility of the proposed program for accreditation.

According to NASD accreditation guidelines, 50% of the coursework must be graduate only, 65% of the total credits should be in performance and/or choreography and 15% of the total credits should be in academic studies concerned with dance. Because the current curriculum for this degree program meets NASD standards it is anticipated that accreditation will continue.

II. STUDENT LEARNING OUTCOMES AND ASSESSMENT

A. What are the intended student outcomes, describing what students should know, understand, and/or be able to do at the conclusion of this program of study?

Student Outcomes

Students who are accepted as graduate students in the School of Dance are required to have either an undergraduate degree in dance or another undergraduate degree with significant dance experience and no more than 12 units of deficiencies. In addition, we expect these candidates to have at least 2 years of professional experience in the field of dance. Many of these students have extensive experience in the field and seek a graduate degree in order to expand their knowledge of diverse styles of dance, dance theory, dance history, dance pedagogy, dance technique and choreography.
The MFA in Dance offers course work, which enables students to gain skills and knowledge in these areas. At the end of the degree program, students will be able to:

A. Perform at a professional level in diverse styles of dance, including ballet, jazz and/or modern dance. (Performance option)
B. Choreograph at a professional level in diverse styles of dance (choreography option)
C. Understand and develop scholarly research techniques and be familiar with the written and verbal skills necessary and appropriate for the field
D. Articulate a personal aesthetic
E. Teach a dance technique class as well as an academic class.
F. Solve problems creatively

B. Provide a plan for assessing intended student outcomes.

With respect to student outcomes assessment, the following apply:

A. Dance performance is assessed through faculty feedback during technique classes, after performances and by individual meetings and is graded through studio classes and ensemble work.
B. Choreography is assessed through close faculty mentoring of graduate choreography projects (DNC694A Masters Project in Dance & DNC909 Masters Report) as well as through classes, which explore the craft of choreography (DNC545A&B Advanced Choreography, DNC596E Seminar in Music and Dance Collaborations).
C. Writing and verbal skills are developed and assessed through the formal research class (DNC596A Critical Issues in Dance), written proposals for Master’s Projects and the Final Project Proposal, writing assignments in course work (DNC546A Careers in Dance, DNC696A Graduate Forum, DNC555 Biomechanics for Dancers, DNC595A Teaching Methods, DNC596E Seminar in Music and Dance Collaborations, DNC591 001 & 002 Preceptorships). The large lecture preceptorship is particularly valuable to the student as it affords them the opportunity to mentor and grade undergraduate writing assignments.
D. The student’s personal aesthetic is developed and assessed throughout their plan of study and culminates in the final project and final oral examination.

E. Students develop skills and are assessed on their pedagogical knowledge through specific course work including Teaching Methods of Dance, DNC591 001 Preceptorship in Teaching Methods of Dance and DNC591 002 Large lecture preceptorship. Teaching Methods of Dance gives the student fundamental knowledge in teaching ballet, jazz and modern dance at the beginning level. The preceptorship allows them to develop advanced knowledge and skills in a particular dance discipline and to apply this knowledge in a classroom setting. DNC591 002, the large lecture preceptorship enables the student to develop skills and knowledge for teaching a large lecture class. In addition, graduate students are given the opportunity to teach at least one course during their time of study.

III. STATE’S NEED FOR THE PROGRAM

A. How does this program fulfill the needs of the state of Arizona and the region?

Our program produces students who have well-developed skills in performance and choreography which are directly applicable to the field. In addition, they also develop transferable skills including abilities in research, administration, collaboration and somatics. Currently, many of our MFA candidates and graduates are contributing to dance and dance education throughout the state. These contributions include:

- Teaching in public schools and community colleges, as well as at private and professional dance studios.
- Serving as administrators and artistic directors of professional companies and schools including NewARTiculations, Pima Community College Dance Department and the PCC Center for the Arts.
- Serving as specialists in somatics and dance therapy at significant therapeutic venues including Art Works, Body Works, and Canyon Ranch.
- Presenting award winning choreography
- Performing with professional companies statewide.
The state of Arizona will continue to need highly qualified teachers, performers, choreographers and administrators who can continue to develop and sustain dance and dance education.

B. Is there sufficient student demand for the program? --Explain and please answer the following questions.

1. What is the anticipated student enrollment for this program? (Please utilize the following tabular format).

<table>
<thead>
<tr>
<th>5-YEAR PROJECTED ANNUAL ENROLLMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>No. Student Majors</td>
</tr>
<tr>
<td>1st yr.</td>
</tr>
<tr>
<td>15-18</td>
</tr>
</tbody>
</table>

These numbers are consistent with our current enrollment in the option. Presently, each of our graduate students is well-supported and while demand might call for a growth in the number of graduate students, we would be reluctant to go in that direction without additional resources.

2. What is the local, regional and national need for this program? Provide evidence of the need for this program. Include an assessment of the employment opportunities for graduates of the program during the next three years.

As the field of dance continues to grow and develop, there will be a greater need for artists who are trained to choreograph, perform and teach in several diverse dance styles. Current trends indicate that many college and university positions will continue to seek faculty candidates with diverse backgrounds and the ability to teach and choreograph not only in more than one dance genre, but to integrate academic and studio work.

A review of current job announcements indicates that most colleges and universities are seeking candidates who can teach in more than one genre and can also support academic classes or courses in body science.

With respect to the professional world, most professional companies seek artists who are versatile due the demands of their diverse contemporary repertoire.
We have a strong record of graduating students who are employed in many areas of the dance field. We anticipate that these professional opportunities will continue to be available.

3. Beginning with the first year in which degrees will be awarded, what is the anticipated number of degrees that will be awarded each year for the first five years? (Please utilize the following tabular format).

<table>
<thead>
<tr>
<th>No. Degrees</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year</th>
<th>5th Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>5-7</td>
<td>5-7</td>
<td>5-7</td>
<td>5-7</td>
</tr>
</tbody>
</table>

These numbers are consistent with our current graduation rates in the option and we do not anticipate any changes. We expect that our current graduate students will transfer into this degree program. Hence, the number of graduates is indicated in the first year.

IV. APPROPRIATENESS FOR THE UNIVERSITY -- Explain how the proposed program is consistent with the University mission and strategic direction statements of the university is the most appropriate location within the Arizona University System for the program.

This program meets the UA Strategic Priority I and Initiatives A 1, 2 and 5. Our graduate student population is very diverse. A large percentage (98%) of our students are returning professionals and represent a diverse group in terms of age, background, gender and ethnicity. We have been able to be more selective in our admission standards so that we can recruit and retain top professionals in the field. Through our creative use of Graduate College Fellowships, and Graduate Tuition Scholarships, we have been able to recruit outstanding dance professionals.

Our program also supports Strategic Priority I, D. The very nature of creative and scholarly work in dance is collaborative. Our students have numerous collaborative experiences with other students in the College and university through coursework and creative projects.
We also meet Strategic Priority II, B, 7. We have an extensive history of graduate students presenting at significant national and international venues including major dance conferences and most recently an international conference in Hawaii and an invitation to present graduate work in Shanghai, China. These presentations have been supported through the College of Fine Arts Dean’s Fellowship, the Graduate College Final Project Fund, GPSC travel grants as well as a considerable financial commitment from the department.

Strategic Priority II, C, 1: Ninety two per cent of our dance graduate teaching assistant salaries are dedicated to supporting Tier II General Education classes. These courses are dance technique classes for non-major students and serve approximately 500 students per semester.

Strategic Priority III: Our graduate students have a strong commitment to community outreach and community service. Service is consistently among the criteria for college and departmental awards made to graduate students. The most recent example of this is a graduate student who organized the participation of 30 dance students in Relay for Life last spring.

V. EXISTING PROGRAMS AT OTHER CAMPUSES

A. EXISTING PROGRAMS IN ARIZONA

1. Arizona University System -- List all programs with the same CIP code definition at the same academic level (Bachelor's, Master's, Doctoral) currently offered in the Arizona University System. (Please utilize the following tabular format).

<table>
<thead>
<tr>
<th>CIP CODE</th>
<th>PROGRAM</th>
<th>LOCATION</th>
<th>PROGRAM ACCREDITATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>500301</td>
<td>MFA in Dance with a concentration in Modern/ Contemporary Dance</td>
<td>Arizona State University</td>
<td>No</td>
</tr>
</tbody>
</table>
2. Other Institutions -- List all programs at the same academic level currently offered by private institutions in the state of Arizona, and indicate whether the institution and the program are accredited. (A list of institutions will be provided by Board staff. Please utilize the following tabular format and contact Board staff for assistance, if needed).

There are no other programs at the same academic level currently offered by private institutions in the state of Arizona.

3. Programs Offered in Other WICHE States -- Identify WICHE institutions that currently offer this program. If appropriate, briefly describe the program(s). (Please utilize the following tabular format).

While other WICHE institutions offer an MFA in dance, no other institution offers an environment, which integrates the study of ballet, modern and jazz dance at the graduate level.

Of the handful of triple-track undergraduate programs in the country (those that offer ballet, modern and jazz dance with equal emphasis), none are housed in institutions that also offer an MFA designed to run parallel to the triple track curriculum. The one program most comparable to ours is the MFA offered at Southern Methodist University. However, enrollment there is limited to three graduate students at any given time.

C. JUSTIFICATION FOR DUPLICATIVE PROGRAM -- Provide information under one or more of the following subheadings, as appropriate for the program
See Also Appendix B.

Differences between the two programs.

The School of Dance at the University of Arizona is one of the top ten undergraduate programs in the country. We are unique in that we offer ballet, jazz and modern dance as equal emphasis within the undergraduate curriculum. This is reflected in our graduate population as we attract candidates who are interested in honing their skills in diverse technical styles. In addition, these applicants are expected to be at a highly professional level in at least one of these dance genres. As graduate students progress through our program, they develop as dance scholars and artists with a variety of advanced skills and knowledge about dance.

Our undergraduate program is a BFA and is closely allied with our MFA. The benefit of this is that the graduate students have the
opportunity to develop their skills by working with outstanding dancers who are trained in all three disciplines.

In contrast, the undergraduate program at ASU focuses on modern/contemporary dance, choreography and performance as well as dance education. Hence, their student population consists primarily of modern dancers. They offer a BA and BFA degree program. Their MFA is designed to run parallel to this emphasis by focusing on modern/contemporary dance choreography as well as world dance and technology.

Essentially, the graduate program at ASU attracts students who are primarily interested in advanced studies in modern/contemporary dance as well as dance technology and world dance. The UA graduate program attracts students who are interested in advanced creative and scholarly work in performance and choreography in diverse technical styles.

**Student Demand**

ASU’s program supports 28 graduate students and they are planning to expand. Our program has been growing over the years and we intend to cap our enrollment at 15-18 students. The fact that both programs are able to sustain these levels of enrollment indicates that there is enough demand for two separate degree programs.

**Collaborative efforts to minimize duplication.**

We have always maintained a close relationship with our sister program at ASU and have worked together to avoid duplication of programs. This is illustrated by the student organization, Dance Connect Initiative. DCI was established by dance graduate students from UA and ASU and sponsors a yearly exchange program.

**Impact on existing programs**

The impact on the ASU program should be negligible since the course of study at the UA is so different and appeals to a very different student population. We are confident that both programs will continue to be able to fulfill their enrollment objectives.

**Resources Already Available and Costs of Implementing the Program are Negligible**

School of Dance currently supports the MFA with 10 faculty, two of whom serve as co-directors of Graduate Studies, 5 staff including a business manager, administrative assistant, Technical Director...
Senior, Assistant Technical Director and part-time costumer. Facilities include the 300 seat Stevie Eller Dance Theater, Somatics Laboratory, Dance Resource Center, five large state-of-the-art studios, a student lounge and an office for the teaching assistants.

VI. EXPECTED FACULTY AND RESOURCE REQUIREMENTS

A. FACULTY

1. Current Faculty -- List the name, rank, highest degree and estimate of the level of involvement of all current faculty who will participate in the program. If the proposed program is at the graduate level, also list the number of master's theses and doctoral dissertations each of these faculty has directed to completion. Attach a brief vita for each faculty member listed.

In the arts, it is common to hire faculty with extensive professional experience. All of our non-adjunct faculty have at least 10 years in the profession prior to being hired at the University of Arizona. We feel that the faculty biographies would more accurately reflect the stature and professional experience of the faculty. Please see Appendix C.

In the School of Dance, all faculty participate in mentoring and evaluating graduate Progress Semester Projects and Candidacy Semester Projects and serve on Final Project committees.

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Rank</th>
<th>Degree</th>
<th>Courses</th>
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<tbody>
<tr>
<td>Jory Hancock</td>
<td>Professor</td>
<td>MS</td>
<td>DNC540A &amp; B</td>
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<td></td>
<td></td>
<td></td>
<td>DNC545B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>DNC591 003</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>DNC694A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>DNC696B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>DNC909</td>
</tr>
<tr>
<td>Melissa Lowe</td>
<td>Professor</td>
<td></td>
<td>DNC539 A &amp; B</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>DNC540 A &amp; B</td>
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<td>DNC543</td>
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<td>DNC545B</td>
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<tr>
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<td>DNC591 001 &amp; 003</td>
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<td>DNC595A</td>
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<td>DNC694A</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Degree</td>
<td>Courses</td>
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<tr>
<td>Michael Williams</td>
<td>Professor</td>
<td>BMed</td>
<td>DNC696B, DNC909</td>
</tr>
<tr>
<td>Doug Nielsen</td>
<td>Professor</td>
<td>BS</td>
<td>DNC543, DNC544 A&amp;B, DNC546, DNC591 001, 002, 003, DNC696B, DNC694A, DNC696B, DNC909</td>
</tr>
<tr>
<td>Amy Ernst</td>
<td>Associate</td>
<td>MFA</td>
<td>DNC541A &amp; B, DNC543, DNC545A&amp;B, DNC591 002, 003, DNC694A, DNC696A, DNC696B, DNC909</td>
</tr>
<tr>
<td>Suzanne Knosp</td>
<td>Associate</td>
<td>DMA</td>
<td>DNC591 001, 002, 003, DNC596A, DNC596E, DNC694A, DNC696A, DNC696B, DNC909</td>
</tr>
<tr>
<td>Susan Quinn</td>
<td>Associate</td>
<td></td>
<td>DNC543, DNC544 A&amp;B, DNC591 003, DNC694A, DNC909</td>
</tr>
<tr>
<td>James Clouser</td>
<td>Visiting Associate</td>
<td>MA, MFA</td>
<td>DNC500, DNC540 A&amp;B, DNC543, DNC545B</td>
</tr>
</tbody>
</table>
The School of Dance is currently advertising for a faculty position. One of the requirements for the position is that the candidates have an MFA.

2. **Additional Faculty --** Describe the additional faculty needed during the next three years for the initiation of the program and list the anticipated schedule for addition of these faculty.

   No additional faculty are needed.

3. **Current FTE Student and Faculty --** Give the present numbers of FTE students and FTE faculty in the department or unit in which the program will be offered.

   All current faculty are 1.0 FTE except Sam Watson, who is .60 FTE. The School of Dance has 120 undergraduate dance majors, 22 dance minors and 18 graduate students.

4. **Projected FTE Students and Faculty --** Give the proposed numbers of FTE students and FTE faculty for the next three years in the department or unit in which the program will be offered.

   It is anticipated that these numbers will remain the same.

**B. LIBRARY**

1. **Current Relevant Holdings --** Describe the current library holdings relevant to the proposed program and assess the adequacy of these holdings.
The current main campus library facilities, Science library holdings, Fine Arts Library facilities and Dance Resource Center holdings can adequately address the graduate research needs of the program.

2. Additional Acquisitions Needed -- Describe additional library acquisitions needed during the next three years for the successful initiation of the program.

None required, provided the above-mentioned holdings remain available.

C. PHYSICAL FACILITIES AND EQUIPMENT

1. Existing Physical Facilities -- Assess the adequacy of the existing physical facilities and equipment available to the proposed program. Include special classrooms, laboratories, physical equipment, computer facilities, etc.

The School of Dance currently has five large dance studios, a new state of the arts theater seating 300, production labs for costumes, set design, sound and lighting design, somatics laboratory, dance resource center and library, music room, GTA office, student lounge. These facilities are adequate for our program. The Graduate Students also have free and complete access to the 3000 square foot dance office suite.

2. Additional Facilities Required or Anticipated -- Describe physical facilities and equipment that will be required or are anticipated during the next three years for the proposed program.

D. OTHER SUPPORT

1. Other Support Now Available -- List support staff, university and non-university assistance.

SUPPORT STAFF
Administrative Associate – Laura Donnelly, MFA
Administrative Assistant – Michalene Cardella
Technical Director, Senior – John Dahlstrand, MFA
Technical Director – Mark Miceli
Costume Designer – Lydia Harmon
Costume Maker – Nanalee Raphael
Tyler Treat – Theater Technical Assistant
Dan Howarth – Theater Consultant
Cesar Rubio – Guest Artist

Non-university Assistance
Dick Chauncey – Docent
Dr. Kathleen Assar – Dance Advisory Board President
Dance Advisory Board

2. Other Support Needed, Next Three Years -- List additional staff needed and other assistance needed for the next three years.

If the current size of the department is maintained, no additional support is needed.

VII. FINANCING

A. SUPPORTING FUNDS FROM OUTSIDE SOURCES -- List.

Annual revenue from the following:
Dance Partners - $22,000
Box Office - $46,000
Private Donations - $30,000
Corporate Sponsorships - $12,000
Annual Dance Festival - $40,000

B. NEW ACADEMIC DEGREE PROGRAM BUDGET PROJECTIONS FORM –

See Appendix D

VIII. OTHER RELEVANT INFORMATION --Explain.

The curriculum as described in this implementation authorization has been supported through existing resources in the dance unit for the past 18 years and course work has been carried out by dance faculty. The degree program is stable. The granting of this request will allow us to move the option to a degree.