

**Hunter College**

**Proposal for the Establishment of**

**Master of Fine Arts in Dance**

**Master of Arts in Dance Education**

**BA in Dance/MA in Dance Education**

**Proposal for the  
Establishment of**

**The Hunter College  
Master of Fine Arts in Dance**

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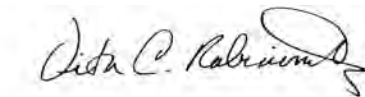
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## I. PROGRAM IDENTIFICATION

|                                    |                     |
|------------------------------------|---------------------|
| <b>College</b>                     | <b>Hunter</b>       |
| <b>Program Title</b>               | <b>Dance</b>        |
| <b>Degree</b>                      | <b>MFA</b>          |
| <b>Department</b>                  | <b>Music</b>        |
| <b>Contact Person</b>              | <b>Jana Feinman</b> |
| <b>Approvals</b>                   |                     |
| <b>School of Education</b>         | <b>5/19/2010</b>    |
| <b>School of Arts and Sciences</b> | <b>9/14/2010</b>    |
| <b>College</b>                     | <b>11/10/2010</b>   |
| <b>Proposed Initiation Date</b>    | <b>Fall, 2011</b>   |

**Provost's Signature:**



**Provost's Name:** Vita C. Rabinowitz, Provost & Vice President for Academic Affairs

## **Proposal to Establish a Program Leading to The Master of Fine Arts Degree in Dance**

This proposal describes a 60-credit Masters of Fine Arts degree program in Dance to be offered by the Dance Program at Hunter College/CUNY. It is anticipated that the program will begin in September of 2011.

The degree program described here is one component of a major 3-pronged graduate program in Dance:

- MFA/Dance focusing on performance, choreography and teaching artistry
- MA/Dance Education focusing on preparation for pre-K-12 teaching and NYS certification
- BA/MA/Dance Education focusing on preparation for pre-K-12 teaching and NYS certification

This innovative and ambitious array of graduate training is specifically designed to offer a wide and strongly integrated professional training environment in which mature, motivated and gifted performers, choreographers and teachers will work with world-class faculty toward individual career goals.

### II. Purposes and Goals

#### A. Statement of Educational Goals

The purpose of this degree program is to prepare dance artist/educators for many kinds of professional roles in the field of dance through a studio-based program of dance technique and choreography, complemented by appropriate coursework in theory, perspectives and contexts, history, and dance pedagogy culminating in a Master of Fine Arts Degree in dance.

The goals of the program are several:

1. To cultivate excellence as artists, researchers, teachers, and cultural leaders in the field of dance;
2. To establish a dynamic artistic graduate program with strong ties to the professional dance community of New York City;
3. To produce accomplished artists/educators well prepared for careers as teachers (especially in college/university environments), performers and choreographers, or practitioners in adjunctive fields such as arts administration, production, and dance criticism;
4. To serve a diverse population of early- and mid-career professionals drawn from a culturally heterogeneous population;
5. To enrich the undergraduate dance program at Hunter by creating vital links between undergraduate student-dancers and advanced practitioners.

## B. Rationale for the Proposed Program

The MFA in Dance is considered the terminal degree in the field; it is the baseline qualifying credential for the college/university teaching job market, a crucial laboratory for furthering deep personal artistic accomplishment, and an important venue for the development of contextual and aesthetic understanding. As such, the degree serves multiple functions in the field of contemporary dance:

1. To foster artistic exploration, discovery and production at the highest professional level, in both teaching and performance;
2. To prepare dance artists for teaching, primarily in college/university environments, and also in primary/secondary schools;
3. To enrich the artist/scholar's understanding of aesthetics, history, and current and future trends in the art form;
4. To promote a healthy relationship between the artist's personal vision, expertise and accomplishments and the societal context that she/he serves.

The above purposes are, in action, closely interrelated and mutually reinforcing; the MFA/Dance degree program proposed here for Hunter College addresses each aspect specifically so as to establish a professionally empowering learning environment that will produce graduates with the wide variety of skills and accomplishments that will allow them to move effectively toward their personal and professional goals.

Hunter College is particularly well suited to launch a strong MFA program in dance. New York City is the ideal location for an innovative MFA graduate program in dance as it is, arguably, the "dance capital" of the United States. The city's many resources make it an ideal laboratory for advanced study in the field. As a public institution nationally known as a "best buy" with relatively low tuition, Hunter stands in contrast to the two private institutions, NYU and Sarah Lawrence, that currently offer the MFA in the metropolitan region. In addition, Hunter's undergraduate Dance Program and the Hunter College Dance Company have for some time won the admiring notice of dance artists, critics, curators, and educators. The MFA/Dance program we propose will build upon and extend the traditions of excellence of the undergraduate program.

The proposal for an MFA/Dance at this time is prompted both by the strengths and recognition won by the undergraduate program and by the growth in professional opportunities for holders of advanced degrees in dance. Currently, there is a large population of mid-career artists interested in joining the ranks of higher education faculty so that they can share their acquired knowledge of the art form with new generations of dancers and choreographers while at the same time continue their personal artistic careers. The pedagogical focus of this program will also ensure that these artists are fully prepared as teachers should they choose to move in this career direction.

There is also a likely significant student audience for this program among the early-career working professional dancers in the artistic community of New York City, as well as nationally and internationally, for whom an artistic laboratory associated with an excellent array of mentors and colleagues would be a crucial advancement in their artistic explorations. The broad

enthusiasm in the professional community for a new and affordable graduate program in New York City makes this proposal particularly timely and important.

### C. Rationale for the Proposed Curriculum

The proposed MFA/Dance curriculum focuses on four distinct areas of knowledge and skill: Pedagogy, Theory/Context/Perspectives, Technique, and Creative Work. It also provides, through elective requirements, significant room for individualization of the curriculum, allowing students to articulate and pursue personal and unique paths of study. In so doing, it will constitute a wide-ranging and rigorous training program suited to ambitious and talented artist/teachers ready to push their careers to new levels.

#### 1. Pedagogy

Graduate study in many disciplines often sends scholars and artists into teaching jobs with little or no actual preparation in pedagogy. In the dance field, there are some MFA programs that provide elective courses in pedagogy and other programs focus exclusively on artistic output (conservatory-style programs) and provide no teacher training at all. The results of this “blind spot” in the field are seen at many levels, from the professional training schools and studios to the university level, where unexamined assumptions can perpetuate pedagogical misconceptions of many kinds. The MFA/Dance degree proposed here has a pedagogy requirement designed to address a broad array of issues: anatomical and developmental appropriateness, lesson and curriculum planning, theories on motor learning, societal constructs of art making, assessment strategies, and creative process and collaboration.

Another notable aspect of this program is that 8 required courses will be cross-listed with the MA/Dance Ed and BA/MA Dance Ed, thereby fostering healthy interaction among students with various career goals. The result of this overlapping of knowledge and expertise will be to produce uniquely prepared graduates of the highest caliber.

#### 2. Theory/Context/Perspectives

As an essentially embodied endeavor, dance has sometimes suffered from a less-than-thorough engagement in the verbal/written forms of analysis that lead to advanced understanding of historical and cultural contexts and functionalities of the art form. The proposed curriculum addresses specifically the areas of aesthetics and history from global perspectives, and special topics such as politico-sociological issues, and current/future trends, as well as research methods that will give students empowering perspectives and skills essential to their professional futures.

A number of the courses in this area have major potential for cross-disciplinary connections. We envision that interaction with Hunter’s graduate programs in Fine Arts, Music, Theater, Film/Media and Creative Writing will create an important nexus of artistic and professional ferment.



### 3. Technique

The daily training of the body according to diverse aesthetic goals is of central importance in any dance curriculum. The courses proposed here are designed to be highly responsive to the individual student's needs, as they can vary drastically based on personal histories as well as artistic interests and aims. Priorities for the training will be:

- artistic, physical appropriateness
- development of stylistic versatility
- application of up-to-date models of somatic understanding to personal movement skills as well as to teaching activities

### 4. Creative Work

Artistic development is the core of the MFA/Dance degree; the Hunter MFA/Dance student will be expected to produce and refine original performance work each semester, under the close guidance and mentorship of both full-time faculty who are practicing artists, and renowned Distinguished Lecturers. Culminating work will be publicly presented and followed up with detailed written analysis and documentation. This strong focus on artistic production will be supported by a variety of approaches to choreographic reflection and analysis in order to expand the student's understanding of her/his own work as much as that of established masters of the art form. The program's proximity to both the active theatrical community of New York City and the extraordinary archives and library collections of the city will make this unique aspect of the curriculum particularly vital.

#### D. Preparedness of the Dance Program to Offer Proposed MFA/Dance Degree

Since the 1972 founding of the undergraduate Dance Program by the distinguished dance educator Dorothy Vislocky, its BA graduates have consistently won national attention. The high quality of undergraduate student choreography and performance and the professional standards of the program have attracted increasing numbers of students; the program now has approximately 66 BA/Dance majors. The majority of our graduates remain active in the dance field post-graduation, and our BA/Dance Ed graduates are currently working as teachers in New York City public schools.

#### 1. Current Full-Time Faculty

**Jana Feinman**, Professor, holds an EdD in Dance Education, with a specialization in Dance from Temple University (1994), and is Director of the Dance Program and Artistic Director of the Hunter Dance Company. She has many years of experience as a dance educator and as a performer and choreographer. Her recent professional work includes the choreography for Tharp's "The 100's" performed at Battery Park, NY, and a structured improvisation of "The Horse's Mouth" performed at St. Mark's Church. She has served as President of the American Dance Guild, 1996 to 2000, Board Member of the Consortium of National Dance Organizations, consultant for New York City and New York State Departments of Education, Board Member for the 50<sup>th</sup> Anniversary of Limon Dance, and Chair of the national "Sharing the Legacy Conference" and the "Nikolais Legacy Forum" — professional activities that build upon her research interest in preservation of the dance heritage of the 20<sup>th</sup> century and strategies for

documentation and retrieval of archival materials of American dance. In keeping with these interests, Professor Feinman most recently (2008) contributed a chapter on the chronology of Nikolais' work in the definitive book on Nikolais, "The Returns of Alwin Nikolais." She currently serves on the New York City Center Education Programming Committee and acts as an advisor for programming the "Fall for Dance Festival" at New York City Center. Her most recent engagement was in Dance Theater Workshop's "Critical Correspondence – University Research Project."

**David Capps**, Associate Professor, holds an MFA in Dance from NYU (1981) and in 2006 joined the faculty of Hunter after 13 years on the Dance faculty at the University of Colorado, Boulder. He is a recognized performer and choreographer in the United States and abroad. He has made commissioned pieces for Sam Houston State University, University of Iowa, Boulder Ballet, and Colorado State University. New work has recently premiered at Danspace at St. Mark's Church, NYC, the Radcliffe Institute for Advanced Studies, Cecina, Italy, and Musique des lumieres in Moutier, Switzerland. He has performed as a dancer since 1973, with recent engagements at ProDanza Italia, and the Santa Fe Institute. In the past ten years he has done 14 residencies as a dancer and dance educator.

**Maura Nguyen Donohue**, Assistant Professor, was previously an Assistant Professor at Queens College/CUNY and was a teaching fellow in the Five College Dance Department at Smith College, Mt. Holyoke College and Hampshire College. An active choreographer, advocate, and writer in the NYC and global dance community, her work has toured across the US and to Canada, Europe and Asia. She was Artistic Advisor for Dance Theater Workshop's Mekong Project, a multi-year project that brought SE Asian diaspora artists together in the US and for residencies with local artists in the Mekong Delta region. She currently serves on the Board of Directors for Dance Theater Workshop and the Congress on Research in Dance. She is guest editor for Movement Research/Critical Correspondence's "University Project," senior artistic advisor for The Dance Insider and has also written for Dance Magazine, HK Dance Journal, and American Theater Journal.

**Jessica Nicoll**, currently a temporary appointment on our full-time lecturer line, and a Sarah Lawrence College graduate, is a dance artist, teacher, and writer who has worked in NYC public schools and private studios since 1984. Her choreography has been produced by the Dancespace Project at St. Mark's, the 92<sup>nd</sup> Street Y, PS 122, The Kitchen, and other venues throughout New York. She has been a curriculum designer, writer, consultant and professional developer for NY City Center, The Metropolitan Opera Guild, Ballet Hispanico, The ArtsConnection, The Dance Education Laboratory, and other arts-in-education organizations and was a contributing writer on the NYC DOE Dance Blueprint for the Arts. Nicoll is a regular presenter at arts education conferences, has guest lectured in the graduate programs at Sarah Lawrence College and the University of Rio Grande, and has had her writing published by The Dana Foundation and the U.S. Department of Education. She is a co-author with her partner Barry Oreck, of a chapter in the upcoming Dancing with the Muses. Her personal essays have appeared in *American Hiker* and *Sports Illustrated*.

Awards—Choreography and Performance: 1999 OOB (Off-Off-Broadway Review) Award (Chekhov Theatre Ensemble's *King Lear*); 2007 and 2008 Boulder International Fringe Festival Encore Awards; Teaching Artistry: 2004 Linda LeRoy Janklow Award and 2007 BAX10 Award.

## 2. Current Adjunct Faculty

Faculty with adjunct positions at Hunter include the following professional dancers and choreographers:

- Gerald Otte – longtime soloist with Alwin Nikolais
- Nicole Wolcott – soloist and co-artistic director of *Larry Keigwin and Dancers*, and choreographer for her own company
- Natalie Desch – soloist, *Doug Varone and Dancers*
- Daniel Charon – free-lance choreographer and master teacher
- Kendra Portier – free-lance choreographer and performer and master teacher
- Catherine Greene – soloist, *Brooklyn Ballet*
- Vicky Shick – former soloist, *Trisha Brown Dance Company* and Artistic Director of *Vicky Shick and Dancers*
- Jacqueline Gaffney – choreographer and performer of West African dance
- Jennifer Nugent – principal dancer with Bill T. Jones
- Stephanie Liapis – active free-lance performer
- Laurie Brungard – prominent yoga practitioner and teacher trainer
- Reba Adler – historian of national note
- Susan Hefner – recognized kinesiologist specializing in ideokinesis
- Megan Boyd – active free-lance performer and choreographer
- Robin Dunn – prominent teacher, performer and director

## 3. Major Dance Program Grants and Special Projects

- NEA American Masterpieces: Dance for 2011 “Legacies of Alwin Nikolais” \$15,000
- Harkness Foundation “Choreographer in Residence” grant  
\$2,500 each semester since 1989. supporting guest artist residencies by prominent artists such as Blondell Cummings, Susan Marshall, Larry Keigwin and Camille Brown
- Jerome Robbins Foundation “Distinguished Artist” grants 2006-2008  
Ronald K. Brown (06-07), Mark Morris (07-08)
- National Collegiate Choreography Initiative grant \$10,000  
Twyla Tharp repertory 2006-08
- “Sharing the Legacy” sponsored by the Dance Program, a biannual conference drawing participants from around the world; since 2002
- Hunter College Dance Company special performances:
  - Dance Theater Workshop, New York: student choreography and performance 2006-present
  - New York City Center “Fall for Dance Festival”: 9/05  
(only student group represented)
  - Joyce Theater, New York: performance of Twyla Tharp repertory, 3/07
- International touring:
  - Mexico '99; The Czech Republic '97, '01; Trinidad/Tobago '07

## 4. A Sampling of Recent Alumni Successes

Dancing with major world-renowned dance companies:

- Eleasea Douglass '08 – “Fela” on Broadway
- Kaori Shimazaki-Otani '05 – Garth Fagan Dance Company
- Snezana Adjanski '02 – Alwin Nikolais Dance Company

Performing with smaller dance companies of note:

Carla Rey '07, Patricia Dominguez '06, Milteri Tucker '04, Jessica Winograd '04  
 Founded dance festival in Reykjavik Iceland and choreographing and touring Europe  
 with her own work: Steinunn Ketilsdottir '05  
 Founded arts management organization in Argentina:  
 Mariana Marquez '03  
 Performance Artist touring world-wide:  
 Kazuma Motomura '06  
 Master elementary dance teacher NYC:  
 Ana Nery Fragoso '00, Liz LoParo '05  
 NYC Teaching Fellows:  
 Sharodka Stagger '04, Emily Todras '03  
 Dance Film-Maker:  
 Awilda Rodriguez '02  
 Formed their own dance company and working on their second evening-length work:  
 George Hirsch '07, Jamie Chandler '08  
 Established fashion, costume company "People in Gear" and is currently the artistic director of  
 the Pacha Nightclub in NY:  
 Lymarie Perez '07  
 Cultural Minister in government of Tobago:  
 Elvis Radgman '07.

The Hunter MFA/Dance will attract students because of its strong faculty and its relationships with high-profile choreographers and professional venues around the city. The dance program has nurtured the involvement and support of professional dancers and choreographers such as the eponymous Katherine Dunham as well as contemporary leaders such as Twyla Tharp, Charles Moulton, Trisha Brown, Larry Keigwin, Sara Pearson, and Patrik Widrig, Ronald K. Brown, Susan Marshall, and Mark Morris. Hunter's student dance company has been invited to perform at such important dance venues as the Joyce Theatre, the New York City Center, Dance Theater Workshop, and the 92<sup>nd</sup> Street Y. This level of public visibility is unusual for student groups. Since 2002 Jana Feinman has developed, and Hunter has hosted, the annual conference, *Sharing the Legacy: Dance Masterworks of the 20<sup>th</sup> Century*, bringing many departments from other colleges and universities to participate in panel discussions, master classes, and performances at the Kaye Theater. As the site of the Hunter Dance Company's well regarded and always well attended Spring Concert, the Kaye itself is an attraction of the program. Additionally, the undergraduate program has established strong working relationships with the NYC public schools, as a result of our active outreach program and the teaching certification program. The Program is a member of the American College Dance Festival Association and takes student delegations to yearly regional conferences.

Another unique aspect of this MFA/Dance proposal is the plan to develop relationships with important dance organizations and venues in the city, where students will present their creative work for both critique and public viewing. This interaction with the professional community will not only give our students crucial perspective on their work but also forge relationships that will certainly facilitate their post-graduation careers.

### E. Outside Support for the MFA/Dance Degree Plan

Not surprisingly, there is keen interest among dance professionals, educators, and activists for the development of an MFA in Dance at Hunter. The many successful and highly regarded undergraduate and graduate programs in the fine arts at Hunter (art, music, theater, creative writing, film and media and integrated media arts) have established Hunter as the primary center for the study of creative and performing arts in CUNY. This proposed curriculum actively nurtures opportunities for cross-disciplinary projects: 12 credits of the MFA/Dance plan will go toward elective credits in courses across the campus and provide vibrant venues for cross-disciplinary thinking and study.

### III. Need for the Program

The proposed MFA in Dance would be the first dance graduate program in a public institution in New York City and one that incorporates an articulated focus on pedagogy. The graduate dance programs at New York University and SUNY/Purchase are two-year conservatory-style degrees focusing primarily on the development of practicing artists and performers. The relatively low-cost of a degree offered by Hunter/CUNY makes it highly desirable and affordable for established working dancer/choreographers and teachers who want to expand their professional opportunities in both art-making and teaching. Dance curricula in colleges and universities have continued to expand nationally and there is an active job market for qualified artist/teachers. The inclusion of a strong pedagogical component in the program proposed here corresponds well to job market trends in higher education.

In the arena of artistic production, the proposed degree program will provide an affordable and up-to-date forum for the study of choreography in the heart of one of most important dance communities in the world. The program will enrich studio-centered work with theoretical and analytical study designed to advance each artist's personal accomplishments and to bolster her/his connection to the culture and society in which she/he works. This broad-based approach to the artistic process will take advantage of the world-class resources of New York City and amounts to a truly unique educational opportunity in the Northeast.

#### A. Student Needs

##### 1. Educational Advantages

Hunter's undergraduate program in dance has attracted accomplished, ambitious, dedicated students from varied cultural backgrounds, many from working class families who would have been unlikely to have had the opportunity to study dance in the private academies. Through intense studio training, close interaction with Hunter's faculty and visiting artists these students achieve excellence as dancers and surprising competence as choreographers. Since Hunter's major in dance is embedded in a liberal arts education, these students have the academic breadth and the intellectual skills to contextualize, criticize, and reflect upon dance. Hunter's inclusion along with four other programs, all of the others from private schools (Sarah Lawrence, Barnard, Marymount Manhattan, and Juilliard) in the Joyce Theater *College Showcase: Works by Tharp*, in Spring of 2007 is indicative of the repute of the program. Dance critic Jennifer Dunning's *NY Times* review of Hunter's piece as "performed with new-penny brightness and edge" captures the

quality of Hunter's students in dance. The undergraduate program's established position in the city's dance community will provide important educational advantages for Hunter MFA students.

Another major advantage to the proposed program is simply its geographical location where the students will have the opportunity to attend the wide range of world-class dance performances in New York City. The program will actively encourage engagement with the many libraries, publications, service organizations and philanthropic institutions that are clustered in the city. This network of professional-level connections will both foster the students' development as artists and forge professional connections that will nurture their careers after leaving Hunter.

As appropriate to the expertise and their stage in the program, MFA students will be provided opportunities to develop advanced skills in teaching, under the supervision of the faculty, as teaching assistants in the undergraduate dance program. The supervision will give them a chance for critique, assessment, and reflection on their teaching skills. The opportunity to teach at the university level will provide practical application of the curricular and pedagogical coursework in this degree program and supply a credential crucial for success in the college/university teaching market.

In her/his capstone project, each MFA student will be required to prepare and present original creative work in a public venue—an important exercise of invention and multiple forms of problem solving and a significant opportunity for professional critique and assessment. The locus of this activity, under the potential scrutiny of the community of arts presenters, as well as fellow artists in New York City, has the potential to be highly productive for career success.

## 2. Vocational Opportunities

The fact that the audience for dance is a fast-growing sector in the performing arts in the United States promises continuing growth in the variety of vocational opportunities for dancers, choreographers, and physical trainers. As the industry surrounding the many new forms of multi-media grows, dance will surely play a major role in new and old forms of communication and expression.

The proposed MFA's curriculum in pedagogy incorporates field work, observation, research and student teaching. Qualified students will have the opportunity to teach here at Hunter as graduate teaching assistants or adjunct faculty. All of these constitute "real-world" application of knowledge.

## 3. Serving CUNY Students

CUNY offers no other graduate program in Dance (either MFA or MA), and the success and strength of Hunter's undergraduate program in Dance attests to its effectiveness in educating CUNY students and gives credence to its intention to make graduate education in dance available to students from all CUNY schools. At this point in time, Hunter is the only CUNY campus offering a BA in dance, though Queens has a Theater-Dance major and other campuses offer courses and elective programs. In Fall '07, the Executive Vice Chancellor of CUNY held the first Vice Chancellor's Lecture in the Fine Arts at Hunter, bringing Hunter and other CUNY students the opportunity to watch and learn from Larry Keigwin and his dance company. The

Vice Chancellor's support for dance is in part a recognition of Hunter's excellence and leadership in this field and in part a recognition of the service an MFA program in dance will provide CUNY students.

#### B. Community Needs

No other college of the City University offers a graduate degree of any kind in Dance. NYU and SUNY/Purchase offer MFA's in Dance, but these are two-year conservatory-style programs, without tracks for dance education and with curricula that are designed primarily to produce performers and, to a lesser extent, choreographers. Hunter's more comprehensive program will arise from a more global view, incorporating theory, aesthetics, research methods for dance, dance history, special topics relating dance to other cultural forces or academic disciplines as well as dance technique and choreography. Hunter's curriculum will be comparable to those of strong Dance programs in other parts of the country that offer an MFA, such as Ohio State University, Florida State University and the University of Washington.

### IV. Students

#### A. Enrollment

The proposed program is designed to serve approximately 8 students, after having admitted 4 students in each cohort of the first two years in a 2.5-year program. The program is designed for full time students who seek intense interaction with faculty in small group instruction, seminars, and other courses. Because of the complexities of providing curriculum, close mentorship, and production support, we do not anticipate admitting part-time students.

#### B. Standards and Criteria for Admission

All applicants will be required to interview and audition (including presenting original choreography) for admission to the program. Admission will occur only in the fall of the year. Applicants will be required to have a bachelor's degree in any subject, appropriate professional dance experience and a clearly demonstrated career plan for which academic study of the art form is appropriate. Based on a proficiency exam and one-on-one assessment administered early in the course of study, undergraduate courses may be required to cover specific deficiencies in the student's preparation.

The proposed degree plan will attract both established professional artists aiming further their artistic careers and enter the college/university teaching job market, and emerging artists interested in serving their early-career ambitions. The curriculum is designed specifically to serve both populations; in fact, it assumes that the healthy and fruitful interaction of early- and mid-career artist/educators will be an important characteristic of the program.

Criteria for admission will be based on:

- accomplishment as performer and/or choreographer
- appropriateness of career objectives to study at the graduate level
- potential for growth in personal artistry as well as in teaching
- Only matriculated students will be able to enroll in MFA/Dance courses.

### C. Credit for Professional Experience

Many potential students for this degree plan will be mid-career professionals whose experiences will be considered carefully to determine equivalencies to our requirements, thereby making it possible to personalize the training. Our goal is to make the course work both empowering and transformative. A student requesting modification of the degree plan based on prior professional experience will be required to prepare a detailed proposal outlining the specific equivalencies, no later than the first semester of study. This document should include a justification for acceptance of a modified plan, and a specific listing of courses that the student wishes to become her/his course of study. A faculty committee will consider, in a timely manner, the proposal and accept, decline, or propose changes to this plan, on a case by case basis. If requirements are waived, the student will be expected to take alternative courses that relate specifically to her/his career goals and accumulate the required 60 credits.

## V. Overview of Curriculum

### A. Goals and Coherence of the Curriculum

The proposed degree plan will comprise courses in dance pedagogy, theory, criticism, aesthetics, history, research methods, cultural studies, physical training, and extensive creative work in dance and choreography. The culmination of the curriculum will be the MFA capstone project. Though the emphasis on pedagogy will differentiate this MFA in dance from many others, the breadth of the curriculum will equal those of excellent programs such as Ohio State University, Sarah Lawrence College and Florida State University.

### B. Credit Requirements

The proposed program will be a 60-credit hour program leading to a terminal degree. This credit load matches the standard articulated by the National Association of Schools of Dance, as well as the MFA/Dance programs at recognized institutions across the nation. The credit requirements will comprise 6 credits in Pedagogy, 12 credits in Theory and Perspectives, 11 credits in Technique, 11 credits in Creative Work, and 8 credits in the major MFA project. An additional 12 elective credits will make it possible for the student to investigate particular areas of interest, primarily outside the Dance Program.

## VI. Resources and Cost Assessment

### A. Faculty/Staff

The current faculty includes 2 full-time professor lines, one assistant professor, one full-time lecturer line and 9-12 adjunct courses per semester. A Dance Program Director on a Higher Education Associate line, a Distinguished Lecturer (a full-time prominent artist/scholar/teacher), and 10 additional adjunct courses in pedagogy and dance studies will be necessary with the roll-out of the full array of graduate curricula (MA/Dance Ed, MFA/Dance, BA/MA/Dance Ed). This increase in staffing will be crucial to maintain the quality of the undergraduate program, as the graduate student population will require significant faculty loads in terms of teaching and



intensive mentorship. All of the new programs will make use of the distinguished visiting artists and specialized adjunct faculty. There are a number of co-teaching and shared teaching opportunities in the proposed curriculum; we hope that other departments will be interested in collaborations of many kinds within individual courses as well as in curriculum planning.

A Dance Program Production Manager, in a consultant capacity, is essential for the ongoing planning and implementation of informal showings as well as formal performances required of undergraduate and graduate students. The Production Manager's responsibilities will also include space scheduling, equipment maintenance and purchasing, theater maintenance, supervising student and professional crews, and maintenance and updating of photo and video archives. These jobs are currently performed by full-time faculty with the assistance of a part-time assistant.

A Dance Education Advisory Committee has been formed, composed of prominent members of the arts and education community of the city. It is charged with developing and assisting in the implementation of a major fundraising campaign. As of May 2011, one major donation of \$1 million, and one for \$150,000 have been received.

#### 1. Rationale for 1 New Distinguished Lecturer Line

- Because artistic excellence is at the core of these graduate programs, a highly recognized and respected dance artist who is currently producing high-level work will be a crucial presence in courses and mentoring.
- This faculty member will provide important links among the graduate degree programs and the professional community at large.
- The presence of a recognized working professional will reinforce the importance of creative research in the institutional profile.
- This faculty member will teach core courses in creative work as well as oversee choreography for performances.

#### 2. Rationale for New Adjunct Assistant Professors to Teach 10 Courses

- The array of graduate courses includes a wide variety of content areas and therefore will require faculty with specific expertise.
- Specifically, special topics courses, dance history, and kinesiological aspects of movement will need adjunct coverage.

#### 3. Rationale for New Dance Program Director

- The Dance Program director position is a necessity to launch the three new degrees
- Graduate productions, formal and informal, will multiply production activities 3-fold.
- The professional-level work of the graduate students requires professional-level support.
- The interaction of dance with other media is a major growth area in the field: The program director will reach out to and coordinate with other arts departments and their faculty to enrich the artistic expression of students of dance as well as those of theatre, art, music, film and media and creative writing.
- The program director will maintain ties with the arts community in New York, bringing in students and visiting lecturers, and developing programs for students to perform in arts and education settings around the city.

## B. Facilities and Equipment

The facilities of the Dance Program in Thomas Hunter Hall need extensive renovation. Repairs to the roof to ensure against leakage and installation of new windows are currently underway. Further renovations will involve installation of new dance flooring appropriate for intense physical training and the renovation of the Studio Theater, to include mobile seating risers, new black curtains, cyclorama, lighting grid, dimmers, and instruments. The renovated theater will become a centerpiece for research and presentation and will be carefully designed to accommodate the latest trends in the field, from flexible seating arrangements to multi-media.

The following additional facilities and improvements are desirable but not immediately essential to the launch of the program; a capital budget request is being prepared to address these renovations and a donation of \$150,000 has been received towards capital renovations:

1. Faculty offices: new faculty office spaces and 1 office/work space for Production Manager.
2. Classroom space: access to 2 smart classrooms 3-5 hours per week.
5. Studio/performance space: access to two additional open studio spaces for dance classes and rehearsals 15-20 hours per week. (Off-campus facilities may be required.)
6. Storage rooms for lighting equipment, costumes, props as well as office supplies.
7. Reconfiguration and renovation of the 6<sup>th</sup> and 7<sup>th</sup> floor of Thomas Hunter Hall, to include:
  - Men's bathroom and dressing room including showers (there are currently no showers in the building for male dancers, and the only bathroom facilities are 2 floors below the dance studios)
  - Renovation of women's bathroom and dressing room including showers.
  - Renovation of faculty bathroom and installation of shower.
  - Renovation of Department office.
  - Construction of conference room and archive storage spaces.

## VII. New Operating Budget Expenses and Income

The Graduate Dance Program, including the MA/Dance Ed, MFA/Dance, and BA/MA/Dance Ed, adds 16 new required graduate level courses (57 credits) per year, and therefore significant investment in teaching and support staff.

New Operating budget expenses:

|  |                  |
|--|------------------|
| <u>A. New Ongoing Faculty and Staff positions:</u> |                  |
| - one Distinguished Visiting Artist                | \$100,000        |
| - one program director                             | 71,073           |
| - fringes for above @33%                           | 56,454           |
| - adjunct faculty to teach 10 new courses          | 35,000           |
| Fringes for above adjunct faculty @ 10%            | 3,500            |
| <u>Total</u>                                       | <u>\$266,027</u> |

### B. New OTPS Allocations

|   |                  |
|---|------------------|
| - Increase in Production and performance costs<br>PR, videographer, photographer, designers | \$52,500         |
| - Equipment   | 5,000            |
| - Outside rehearsal space rental:<br>10 hours per week x 30 weeks x \$25                    | 7,500            |
| - Outside performance space rental:   | 10,000           |
| - 2 showcase performances per year x \$5,000  |                  |
| Program/production manager (consultant)   | 60,000           |
| <u>Total</u>  | <u>\$135,000</u> |

GRAND TOTAL \$ 401,027

### C. Tuition revenue to offset new operating expenses\*:

|               |                  |
|---------------|------------------|
| <u>Year 1</u> | <u>\$130,240</u> |
| <u>Year 2</u> | <u>275,624</u>   |
| <u>Year 3</u> | <u>280,159</u>   |

\* assumptions: enrollment full-time, fall-spring 80% resident and 20% non-resident, summer 90% resident/10% non-resident, undergrad tuition for entering BA/MA first semester

## VIII. Evaluation

### A. Internal

The Dance Program has a comprehensive system of assessment of its undergraduate program and will adapt that internal assessment and evaluation to the graduate offerings. An important opportunity for internal assessment will be the many public performances of works created by students. At the close of each year for the first three years of the program, the dance faculty will meet with students in the program to invite them to assess and evaluate the fit between their needs and aspirations and the curriculum and instruction. Thereafter such student-based evaluation and assessment will be carried out as part of program reviews. We will regularly track, statistically and anecdotally, the progress of graduates of the program to ascertain the effectiveness of the program in terms of job placement and career satisfaction.

### B. External

The internal assessment and evaluation above will be augmented by the participation of external members of the dance community at the 3-year mark of the program. Additionally, external evaluation will take place in the context of the cyclic program reviews mandated by CUNY and carried out by Hunter. The program review that took place in Spring, 2008, provided an overview and evaluation of our current undergraduate program and an estimate of our capacity to build a graduate program; future program reviews will use the 2008 review as a baseline by which to measure progress and achievement.

## IX. Curriculum Details

### A. Pedagogy 6 credits

1. DANED 760: Teaching Methods 1 3  
Introduction to methods and strategies for lesson planning and curriculum building; examination of contexts for productive learning, differentiated instruction, and strategies for reaching students with special needs, use of music in teaching dance; specific content areas will include Creative Movement, Technique/physical skills, traditional forms, dance in the community, musical theater.
  
2. DAN 750: Topics in Teaching for College/University 3  
Curriculum planning, Current trends in neuro-muscular learning  
Cultural trends: popular culture and global issues, Collaboration with other art forms/new media, Choreographic mentorship

### B. Theory/Context/Perspectives 12 credits

1. DAN 740: Aesthetics and Contemporary Issues 3
  - a. Aesthetics (personal and philosophical)
    - 1) Aesthetic Analysis of choreography
    - 2) Textual Analysis of major works in a variety of genres and styles
  - b. Contemporary issues
    - 1) Pop Culture
    - 2) Fusion/Globalism
    - 3) Collaboration/New Media/Digital Technologies
  - c. Artistic ecology
    - 1) Resources
    - 2) Careers
    - 3) Political/social activism
  
2. DAN 742: Dance History: Origins, History, Traditions, Innovations 3
  - 1) Historical survey
  - 2) Lomax cultural origins
  - 3) Trends in global dance studies
  - 4) Trends in cultural studies
  
3. DAN 746: Special Topics: Seminar in Contemporary Trends 3  
A rotating cycle of content based on student and faculty interests, to include issues such as multi-culturalism, globalism, collaboration, distinct styles, arts administration.
  
4. DAN 744: Modes of Inquiry 3
  - a. Research methodologies, original research projects

### C. Technique 11 credits

---

A total of 11 credits of course work will focus on the training of the body and both theoretical and practical understanding of its functionalities. This curricular area is designed to be highly responsive to the individual student's needs. Each entering student will be expected to propose a plan of course work, including the possibility of independent studies enabling the student to work with highly qualified outside experts. The plan should respond specifically and thoroughly to the following goals:

- Healthfulness and appropriateness to biographical realities
- Appropriate preparation at the advanced level in at least one dance style
- Expansion of stylistic exposure
- Experience with a variety of somatic models

1. DAN 701.00: Contemporary technique styles – 4 selected courses 8  
Modern, Ballet, Jazz, West African, Indian, or other styles
2. DAN 705.00: Assessment and maintenance of the instrument 3
  1. Survey of somatic approaches to the dancer's instrument
  2. Intensive topics in anatomy and kinesiology
  3. Analysis of style-based patterns: jazz, urban and world styles
  4. Intensive examination of pedagogical integration of somatic thinking

### D. Creative Work 19 credits

---

1. DAN 730: Studies of Forms 3 (x2)  
- individualized assignments designed to allow students to explore unfamiliar approaches to movement generation and large-scale structures
2. DAN 733: Process and Projects 3  
- analysis of existing works of dance "literature"  
- studies in structure and process  
- choreographic analysis of personal choreography
3. DAN 735: Performance/Presentation 1 (x2)  
- public presentation of original work  
- each student will be expected to present work of her/his choice in a public venue either on- or off-campus
4. DAN 737: MFA Project 4 (x2)  
- development of approximately one hour of new performance work  
- close interaction with faculty as aesthetic and compositional strategies are developed, clarified and implemented  
- preparation of work for public presentation, collaboration with producing partners, including development of PR materials

- an extensive (20-25 pages) written document designed to foster critical self-awareness, effective evaluation skills, and understanding of personal locus, context and functionality in the community of artists as well as the broader cultural landscape.

### E. Electives

12 credits

Courses will be chosen from across the College according to particular student interests.

Independent studies with the Dance Faculty in ground-breaking research will be encouraged.

### X. Schedules

#### A. Graduate Dance Course Offering Schedule

##### Fall semesters:

|  |           |
|--|-----------|
| DAN 730: Studies of Forms                    | 3 credits |
| DAN 735: Performance/Presentation            | 1         |
| DAN 737: MFA Project                         | 4         |
| DAN 740: Aesthetics                          | 3         |
| DAN 746: Special topics                      | 3         |
| DAN 701.00 Physical training                 | 2         |
| DANED 762: Methods of Teaching 2 (MA, BA/MA) | 3         |
| DANED 766.05: Student Teaching               | 5         |
| DANED 766.02: Student Teaching               | 2         |
| DANED 764: Teaching Practicum                | 2         |

##### Spring Semesters:

|   |           |
|---|-----------|
| DAN 733: Process and Projects                     | 3 credits |
| DAN 730: Studies of Forms                         | 3         |
| DAN 735: Performance/Presentation                 | 1         |
| DAN 737: MFA Project                              | 4         |
| DAN 744: Modes of Inquiry                         | 3         |
| DAN 746: Special Topics                           | 3         |
| DAN 701.00 Physical Training                      | 2         |
| DANED 760: Methods of Teaching 1 (MA, BA/MA, MFA) | 3         |
| DAN 750: Topics in Teaching (MFA)                 | 3         |
| DANED 766.05: Student Teaching                    | 5         |
| DANED 766.02: Student Teaching                    | 2         |
| DANED 764: Teaching Practicum                     | 2         |

##### Summer Semesters:

|  |           |
|--|-----------|
| DAN 742: Dance History                             | 3 credits |
| DAN 705.00: Maintenance of the Dancer's Instrument | 3         |
| DANED 764: Teaching Practicum                      | 2         |

B. MFA/Dance 2.5 Year Model Course of Study 60 credits total

|   |            |
|---|------------|
| <u>Semester 1 Fall</u>                    | 12 credits |
| DAN 730: Studies of Forms 1               | 3          |
| DAN 735: Performance/Presentation         | 1          |
| DANED 760: Methods 1                      | 3          |
| DAN 701.00 Technique                      | 2          |
| Elective                                  | 3          |
| <br>                                      |            |
| <u>Semester 2 Spring</u>                  | 12 credits |
| DAN 730: Studies of Forms 2               | 3          |
| DAN 735: Performance/Presentation         | 1          |
| DAN 701.00 Physical Training              | 2          |
| DAN 750: Topics in Teaching               | 3          |
| Elective                                  | 3          |
| <br>                                      |            |
| <u>Summer 1 (semester 3)</u>              | 6 credits  |
| DAN 742: Dance History                    | 3          |
| DAN 705.00: Maintenance of the Instrument | 3          |
| <br>                                      |            |
| <u>Semester 3 Fall</u>                    | 11 credits |
| DAN 733: Process and Projects             | 3          |
| DAN 740: Aesthetics                       | 3          |
| DAN 746: Special Topics in Dance          | 3          |
| DAN 701.00 Physical Training              | 2          |
| <br>                                      |            |
| <u>Semester 4 Spring</u>                  | 12 credits |
| DAN 744: Modes of Inquiry                 | 3          |
| DAN 701.00 Physical Training              | 2          |
| Elective                                  | 3          |
| DAN 737: MFA Project                      | 4          |
| <br>                                      |            |
| <u>Semester 6 Summer/Fall</u>             | 7 credits  |
| DAN 737: MFA Project                      | 4          |
| Elective                                  | 3          |

Appendix 1: Graduate Dance Program Projected Three-Year Enrollment Rollout

| Year        | BA/MA                                     | MA  | MFA                         | Graduate course enrollment                | Graduating      |
|-------------|---|---|-----------------------------|---|-----------------|
| Fall 2011   | 3 entering<br>(in senior BA year)         | 6 entering                                | 4 entering                  | 13 Total                                  |                 |
| Spring 2012 | 3 continuing                              | 6 continuing                              | 4 continuing                | 13 Total                                  |                 |
| Summer 2012 | 3 continuing                              | 6 continuing                              | 4 continuing                | 13 Total                                  |                 |
| Fall 2012   | 3 continuing<br>6 entering                | 6 continuing<br>6 entering                | 4 continuing<br>4 entering  | 13 continuing<br>19 enrolling<br>29 Total |                 |
| Spring 2013 | 9 continuing                              | 12 continuing                             | 8 continuing                | 29 Total                                  | 3 BA/MA<br>3 MA |
| Summer 2013 | 6 continuing                              | 6 continuing                              | 7 continuing<br>1 attrition | 19 continuing                             |                 |
| Fall 2013   | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>6 entering<br>1 attrition | 4 continuing<br>4 entering  | 14 continuing<br>16 enrolling<br>30 Total | 3 MFA           |
| Spring 2014 | 11 continuing                             | 11 continuing                             | 5 continuing                | 27 Total                                  | 5 BA/MA<br>5 MA |
| Summer 2014 | 6 continuing                              | 6 continuing                              | 5 continuing                | 17 Total                                  |                 |
| Fall 2014   | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>4 entering  | 15 continuing<br>16 enrolling<br>31 Total | 4 MFA           |
| Spring 2015 | 11 continuing                             | 11 continuing                             | 5 continuing                | 27 Total                                  | 5 BA/MA<br>5 MA |



Appendix 2: Proposed Dance Degree Plans (Color codes indicate courses shared by the different degree plans)

|                      |  |         |  |         |   |         |
|----------------------|--|---------|--|---------|---|---------|
| Req:                 | 110 undergrad credits<br>(including 34-credit BA/Dance)<br>33 graduate credits |         | <b>MA/Dance Ed</b><br>Track 1: 46 graduate credits<br>Track 2: 30 graduate credits<br>Track 3: 30 graduate credits |         | <b>MFA/Dance</b><br>60 graduate credits |         |
| <b>SCHOOL OF ED</b>  | <u>Undergraduate Level</u>   |         | <u>SCHOOL OF ED Graduate Level</u>   |         |   |         |
| <b>BA/MA</b>         | SEDF 703: Social Foundations   | 3       | SEDF 703: Social Foundations   | 3       |   |         |
| Pedagogy             | SEDF 704: Adolescent Dev   | 2       | SEDF 704: Adolescent Dev   | 2       |   |         |
|                      | SEDF 705: Ed Psych   | 2       | SEDF 705: Ed Psych   | 2       |   |         |
|                      | SEDC 710: Literacy   | 3       | SEDC 710: Literacy   | 3       |   |         |
|                      | SEDC 720: Health & Safety  | 1       | SEDC 720: Health & Safety  | 1       |   |         |
|                      | <u>Graduate Level</u>  |         | SEDF 706: Assessment   | 2       |   |         |
|                      | SEDF 706: Assessment   | 2       |  |         |   |         |
| <b>DANCE PROGRAM</b> | <u>Graduate Level</u>  |         | <u>Graduate Level</u>  |         |   |         |
| Pedagogy             | DANED 760: Methods 1   | 3       | DANED 760: Methods 1   | 3       | DANED 760: Methods 1                    | 3       |
|                      | DANED 762: Methods 2   | 3       | DANED 762: Methods 2   | 3       | DAN 750: Topics in Teaching             | 3       |
|                      | DANED 766.05 Student Teaching  | 5       | DANED 766.05: Student Teaching   | 5       |   |         |
|                      |  |         | (Track 1)  |         |   |         |
|                      |  |         | DANED 766.02: Student Teaching   | 2       |   |         |
|                      |  |         | (Track 3)  |         |   |         |
|                      |  |         | DANED 764: Practicum (Track 2)   | 2       |   |         |
| Context              | DAN 740: Aesthetics  | 3       | DAN 740: Aesthetics  | 3       | DAN 740: Aesthetics                     | 3       |
|                      | DAN 742: Dance History   | 3       | DAN 742: Dance History   | 3       | DAN 742: Dance History                  | 3       |
|                      | DAN 746: Special Topics  | 3       | DAN 746: Special Topics  | 3       | DAN 746: Special Topics                 | 3       |
|                      |  |         |  |         | DAN 740: Modes of Inquiry               | 3       |
| Technique            | DAN 701: Physical Training   | 4 (2x2) | DAN 701: Physical Training   | 6 (3x2) | DAN 701: Physical Training              | 8 (4x2) |
|                      | DAN 705: Maintenance   | 3       | DAN 705: Maintenance   | 3       | DAN 705: Maintenance                    | 3       |
| Creative Work        | DAN 730: Studies/Forms   | 3       | DAN 730: Studies/Forms   | 3       | DAN 730: Studies/Forms                  | 6 (2x3) |
|                      | DAN 735: Perf/Presentation   | 1       | DAN 735: Perf/Presentation   | 1       | DAN 735: Perf/Presentation              | 2 (2x1) |
|                      |  |         |  |         | DAN 733: Process/Projects               | 3       |
|                      |  |         |  |         | DAN 737: MFA Project                    | 8       |
|                      |  |         |  |         | Electives                               | 12      |

## Appendix 3: Letters of Support

Jody Gottfried Arnhold  
300 Central Park West  
New York, New York 10024

April 28, 2009

Chancellor Matthew Goldstein  
The City University of New York  
535 East 80th Street  
New York, NY 10021

Dear Chancellor Goldstein:

I write, as Chair of the Dance Education Advisory Board of Hunter College, to urge your support of the three new degree tracks in Dance Education at Hunter College. The proposed MA, BA/MA and MFA degrees in Dance Education, when implemented, will train a new generation of certified dance teachers for New York City's public schools, and will, I believe, be the critical link for the institution of dance education in the City's school system.

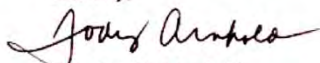
One of the major impediments to providing dance to the City's public schools is the lack of teachers certified to teach in this discipline. There are currently under 200 certified dance teachers in New York City's almost 1500 public schools. I am delighted that under President Jennifer Raab's leadership, Hunter has responded to this need for certified dance teachers by creating three innovative degree programs on both the undergraduate and graduate levels. These programs build upon the experience of Hunter's superb dance program and will be run jointly by the College's Department of Dance and School of Education. The latter's involvement will assure that graduates of the Dance Education Program will learn, in addition to the skills of dance, the pedagogy of teaching including such courses as child and adolescent development and methods of teaching. Not only will these future teachers be prepared in their art, they will be certified and prepared to teach their art in our City's schools.

I am delighted that because of Hunter's affordable tuition, as well as the commitment of the Dance Education Advisory Board to help the College raise resources for the Program including scholarship support and internship opportunities, students will graduate without the burden of substantial student debt. This affordability will increase the attractiveness of this program to potential students in New York City and in other parts of the country as well.

I speak for numerous individuals in the dance and education communities in stating that this Program will be welcomed throughout the City. It will be of great benefit for the many public school children who will benefit from having dance in their education. It will also be embraced by the dance community itself, including dance institutions that depend upon future generations of dance-educated audiences.

I hope you will join me and give Hunter's BA, BA/MA and MFA in Dance Education Programs your full support.

Sincerely,



Jody Gottfried Arnhold  
Ballet Hispanico, Board Chair  
92<sup>nd</sup> Street Y / Dance Education Laboratory, Founder  
New York City Department of Education Dance Blueprint Committee, Co-Chair

TWYLA THARP  
PRODUCTIONS

Appendix 4

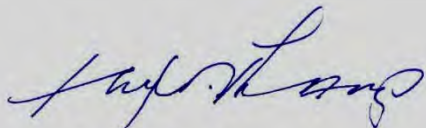
January 23, 2008

To Whom This May Concern,

It is high time for the establishment of the MFA/Dance Degree proposed by the Hunter College Dance Program. From the perspective of a long and active international career, I can state without doubt that this program will fill a glaring void in the New York City dance community and simultaneously enrich the national and international field, for its broad curriculum and in particular for its focus on developing pedagogical skill and clarity.

Having worked with Dr. Feinman in a number of ways, and having rehearsed my company in the studios in Thomas Hunter Hall, I can vouch for the ability of the Dance Program to execute this degree plan with excellence and élan. I urge CUNY to ratify this proposal, and to commit to this very important endeavor.

Sincerely,



Twyla Tharp

Appendix 4

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**EXECUTIVE DIRECTOR**

Judy Hussie-Taylor

April 16, 2009

Jana Feinman  
Director of the Dance Program  
Hunter College/Thomas Hunter Hall 6th Floor  
695 Park Avenue  
New York, NY 10065

Dear Jana Feinman:

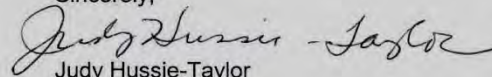
I am writing in support of Hunter College's proposed new graduate degree programs in dance. I have had the pleasure of learning about these programs from David Capps, Associate Professor and dance educator Jody Arnhold.

Currently New York City has no comparable degree programs. The comprehensive plan for a MFA, MA in Dance Education leading to certification and an accelerated BA/MA also leading to certification is brilliant and serves a dire need in the dance field. It also comes at a time when more and more of New York's finest dancers will need certification so they can have a viable career outside of performing.

It is even more critical because it will be the only graduate dance program in the public education sector, making the program both accessible and affordable to all socio-economic backgrounds and to younger dancers along with professional dancers in career transition. Also, by having the MA and MFA housed together, it will allow for the healthy cross fertilization necessary for advancing both practice and pedagogy.

I enthusiastically endorse Hunter College's proposed new graduate programs and look forward to what that will add to the New York City cultural community.

Sincerely,



Judy Hussie-Taylor  
Executive Director



131 East 10th Street New York, NY 10003  
ph 212-674-8112 fax 212-529-2318  
[www.danspaceproject.org](http://www.danspaceproject.org)



Appendix 21

February 8, 2008

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Dr. Jana Feinman  
Hunter College Dance Program  
695 Park Avenue  
614 Thomas Hunter  
New York, NY 10021

Dear Jana:

It is with great pleasure that I am writing in support of Hunter College's proposal to initiate an MFA degree in dance. Building on the current exemplary undergraduate dance program, this advanced degree will offer rich learning opportunities for artists/educators.

New York City Center and the Hunter College Dance Department have collaborated for four years on projects that have enriched dance programs at both institutions. For each of City Center's annual *Fall for Dance* Festivals, participating choreographers and dancers have served on panels at or presented by Hunter. This past year, for example, 150 people attended *Preserving the Past/Stepping into the Future*, which featured choreographers Karole Armitage, Mikko Nissinen, Nina Rajarani and Christopher Wheeldon and was moderated by *Fall for Dance* artistic advisor and editor of *Dance Magazine*, Wendy Perron. *Fall for Dance* performers have also provided master classes in Hunter's studios, which have reached approximately 1300 Hunter students over the course of four years. And, we are delighted that you will join City Center's Education Advisory Committee this spring, lending your important voice to City Center's education programs, which reach nearly 5,000 public school students each year.

Your proposal to create an affordable MFA degree in dance that helps students become NYS certified to teach grades K-12 or prepare for college teaching will make a significant contribution to the field of dance education. Students will benefit tremendously studying dance in a city abundant with cultural resources, and City Center would be honored to serve as a laboratory for these students.

I am confident that your visionary leadership, the department's distinguished faculty and a successful BA program have laid the groundwork for an MFA program that will attract dedicated, gifted students who are motivated to study in a highly professional, rigorous environment that embraces pedagogy and artistry. The Hunter College MFA program will ultimately impact the future of dance on the stage, in the studio and in the classroom. All of us at City Center wish you the best in pursuing this important initiative.

With warm regards,

Arlene Shuler  
President & CEO



THE NEW YORK CITY DEPARTMENT OF EDUCATION  
Joel I. Klein, *Chancellor*

---

Office of the Arts and Special Projects

Paul L. King, *Executive Director*

52 Chambers Street – Room 210, New York, New York 10007

Telephone: 212-374-0300; Fax: 212-374-5598; Website: [www.nyc.gov/schools/artseducation](http://www.nyc.gov/schools/artseducation)

November 30, 2010

Chancellor Matthew Goldstein  
The City University of New York  
535 East 80<sup>th</sup> Street  
New York, NY 10021

Dear Chancellor Goldstein,

I write, as a member of the Dance Education Advisory Board of Hunter College and Director of Dance Programs for the New York City Department of education, to urge your support of the three new degree tracks in Dance Education at Hunter College. The proposed MA, BA/MA and MFA degrees in Dance Education, when implemented, will train a new generation of certified dance teachers for New York City's public schools and will, I believe, be a critical link to the restoration of dance in the City's school system.

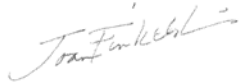
One of the major impediments to restoring dance to the City's public schools is the lack of teachers certified to teach in this discipline. There are only currently only 200 certified dance teachers in our almost 1,650 public schools. I am delighted that under President Jennifer Raab's leadership, Hunter has responded to this need by creating three innovative dance education programs on both the undergraduate and graduate level. These programs build upon the experience of Hunter's superb dance program and will be run jointly by the College's Department of Dance and the School of Education. The latter's involvement will assure that in addition to the skill of dancing, graduates will learn the pedagogy of teaching. Courses like Adolescent Psychology and Classroom Management will ensure that these teachers are well-equipped for the classroom.

I am delighted that because of Hunter's affordable tuition and the commitment of the Advisory Board to raise resources for the programs (including scholarship supports and internship opportunities) students will graduate without the burden of substantial student debt. This affordability will surely increase the attractiveness of this program to potential students from both New York City and other parts of the nation.

Judging from the number of inquiries about affordable routes to dance licensing and certification that have come to me over the years, I know that this program will be heartily welcomed throughout the City. It will be of great benefit to the many public school children who will be able to have dance in their education as a result and will be embraced by the dance community at large, including the many dance institutions that depend on future generations of dance-educated audiences.

Thank you for considering these arguments in support of Hunter's MA, BA/MA and MFA in Dance Education Programs.

Yours truly,

A handwritten signature in cursive script, appearing to read "Joan Finkelstein".

Joan Finkelstein  
Director of Dance Programs  
New York City Department of Education

Cc: Paul L. King

# LIMÓN

José Limón Dance Foundation, Inc.

307 West 38th Street Suite 1105 New York, NY 10018 tel | 212.777.3353 fax | 212.777.4764 www.limon.org

Appendix 4

April 14, 2009

Dr. Jana Feinman  
Director, Dance Program  
Hunter College  
695 Park Avenue  
614 Thomas Hunter  
New York, NY 10021

Dear Jana,

What a pleasure it was to read your proposal for these new graduate programs. I was impressed first of all by the very clear void that these three degrees will fill; I have long felt that New York City needed an affordable Masters Degree in dance. I also commend the structure you have designed, which allows each degree its distinct focus while integrating the programs in a way that will deeply inform students about all aspects of the field. Frankly I think your real challenge may be to limit the number of applicants you accept each year!

As the former coordinator of the MFA program in Dance at Temple University, that was the degree program that I read with the most expertise. I wholeheartedly agree that most such degrees in this country are derelict in preparing graduates for the teaching profession, particularly since the MFA is so often undertaken as a path to a career in academia. Even at Temple University I felt that the only MFA students who graduated fully prepared for college teaching were those who had been awarded Teaching Assistantships. I also appreciate that you are considering waiving up to twelve credits for prior experience, since I know there will be many dancers with impressive professional backgrounds who will be attracted by the opportunity to return to school while continuing to live and work in New York. The balance of pedagogy, theory, studio work and creative work appears carefully considered and appropriate.

And I love the fact that you are leaving room for twelve credits of electives. These students will find their inspiration in all sorts of diverse fields – philosophy, literature, anthropology, music, technology, psychology. This opportunity to develop an individual area of inquiry can deeply enhance each student's breadth and depth of scholarship and artistry.

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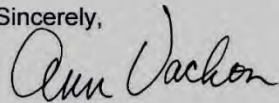
Appendix 4

The design for the MA in Dance Education seems to adequately take into consideration the variety of backgrounds of your potential students, while in all cases leading to New York State teaching certification. The opportunity to participate in graduate level courses with MFA candidates also enriches the program, particularly since these students have a preponderance of academic courses, so the opportunity to rehearse in choreography projects will extend their studio experiences.

The BA leading directly to a Master of Arts in Education seems like a natural outgrowth of the undergraduate program that you already have in place. It is particularly gratifying to me that you maintain the creative aspect of dance in both these programs with an emphasis on dance education.

I wish you great success with this new direction. I believe that it is serving several very important needs – providing an affordable transition for professional dancers into teaching careers, providing younger dance students a tangible way to apply their learning in a career which complements their love of the field, and providing well trained and inspiring dance teachers at every level for a society that is so buried in technology that it desperately needs to remember the joys of physical expression.

Sincerely,

A handwritten signature in cursive script that reads "Ann Vachon". The signature is written in black ink and is positioned below the word "Sincerely,".

Ann Vachon  
Director, Limón Institute

**Proposal for the Establishment of**

**The Hunter College**  
**Master of Arts in Dance Education**

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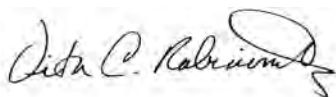
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## I. PROGRAM IDENTIFICATION

|                                    |                     |
|------------------------------------|---------------------|
| <b>College</b>                     | <b>Hunter</b>       |
| <b>Program Title</b>               | <b>Dance</b>        |
| <b>Degree</b>                      | <b>MA/Ed</b>        |
| <b>Department</b>                  | <b>Music</b>        |
| <b>Contact Person</b>              | <b>Jana Feinman</b> |
| <b>Approvals</b>                   |                     |
| <b>School of Education</b>         | <b>5/19/2010</b>    |
| <b>School of Arts and Sciences</b> | <b>9/14/2010</b>    |
| <b>College</b>                     | <b>11/10/2010</b>   |
| <b>Proposed Initiation Date</b>    | <b>Fall, 2011</b>   |

**Provost's Signature:**



**Provost's Name:** Vita C. Rabinowitz, Provost & Vice President for Academic Affairs

## **Proposal to Establish a Program Leading to The Master of Arts Degree in Dance Education**

This proposal describes a Masters of Arts in Dance Education Program to be offered at Hunter College of CUNY. The graduate of Track 1, a 46-credit program will be awarded a Master of Arts degree and will be prepared, after 3 years of full-time teaching, for professional certification in New York State to teach Dance in the public school systems. Track 2, a 30-credit program, will serve students who are admitted with initial New York State certification in dance and provide the graduate degree necessary for professional certification. Track 3, a 30 credit program, will serve students who are admitted with initial or professional/permanent certification in a field other than dance. It is anticipated that the program will begin in September of 2011.

The degree program described here is one component of a major 3-pronged graduate program in Dance:

- MFA/Dance focusing on performance and choreography
- MA/Dance Education focusing on preparation for Pre-K-12 teaching and NYS certification
- BA/MA/Dance Education focusing on preparation for Pre-K-12 teaching and NYS certification

This innovative and ambitious array of graduate training is specifically designed to offer a wide and strongly integrated professional training environment in which mature, motivated and gifted performers, choreographers and teachers will work with each other and with world-class faculty toward individual career goals.

## II. Purposes and Goals

### A. Statement of Educational Goals

The purpose of this MA/Dance Ed program is to prepare dance artist/educators for the demands of teaching the history, culture, and practice of dance in Pre-K-12 curricula and to provide students with the course work required for professional certification for dance teaching in New York State. Study in Track 1 will include curriculum in the Hunter College School of Education and training in dance pedagogy, technique, aesthetics, somatics, history, and choreography in the graduate dance program at Hunter. Course work for Tracks 2 and 3 will include graduate courses in the Dance Program covering pedagogy, technique, aesthetics, somatics, history and choreography. The central tenet of this program will be that the best educators of the arts must be expert scholars and practitioners in order to be truly effective in the classroom, and the Pre-K-12 environment deserves an infusion of educators with truly global understandings and expertise with the art form itself as well its pedagogy.

The goals of the program are several:

1. To cultivate excellence in pedagogical skills as well as artistry;
2. To empower students as cultural leaders in the arts of this state and the country as a whole;
3. To establish a dynamic graduate program focused on creating a community of highly qualified dance educators for the Pre-K-12 school environment in New York City and New York State;
4. To serve a diverse population of students drawn from a culturally heterogeneous population;
5. To create an artistically and educationally lively interaction among four degree programs: the MA/Dance Ed proposed here, the proposed MFA/Dance, the proposed BA/MA/Dance Ed and the current undergraduate BA/Dance;
6. To nurture a culturally, artistically and politically up-to-date understanding of the field of dance;
7. To serve three distinct populations of students: those with liberal arts bachelor's degrees in dance (Track 1), initially-certified dance teachers (Track 2) and those with certification in subjects other than dance (Track 3) seeking a graduate degree in order to achieve professional certification.

#### B. Rationale for the Proposed Program

This MA/Dance Ed program is specifically keyed to the current needs for qualified and certified educators in the field of dance in the New York City and New York State public schools. It is also designed to establish a national model for training of teachers in primary and secondary school dance pedagogy. In both cases, the program will establish a sorely needed career-specific program in the public sector of higher education in the City, thereby giving access to professional career options to a student population that may not otherwise be able to consider this kind of training.

The coincidence of the New York State certification requirement for dance teachers in the public schools and mandates for arts curricula in public schools has created a significant professional market for qualified dance teachers. The NYS Department of Education has laid out a schema of requirements for arts curricula in schools starting at 20% for pre-K and a minimum of one year's course for secondary schools. Additionally, the New York City Department of Education has demonstrated a strong dedication to dance curricula by publishing a "Blueprint for Dance Education," developed by a renowned group of dance professionals, which outlines a detailed curricular approach with competency benchmarks through the high school level. This document has been acknowledged by the NY State Department of Education as a model for all dance programs in the public sector.

Currently, the Hunter College undergraduate Dance Program, in collaboration with the School of Education, produces 3-6 graduates each year with initial certification, who within 5 years must complete a Masters degree (and three years of full-time teaching) to achieve professional

certification. (The job placement rate for the current BA major in Dance Education is 100%.) Most of these teachers pursue graduate degrees in non-dance fields because there is currently no public institution in New York City that provides the appropriate graduate training. Track 2 of the proposed MA/Dance Ed program, comprising 30 field-specific graduate credits, would move these artist/teachers toward professional certification in dance by significantly deepening their professional expertise in the field. Track 1, designed to serve students with undergraduate dance degrees without education training, will provide a broad and vital graduate degree in dance education that will lead to initial certification and prepare for the transition to professional certification (after 3 years of full-time teaching). Track 3 will provide intensive dance training for working teachers who are not certified in dance, thereby enriching the field with experienced professionals with newly minted skills in the art form. All three tracks will each therefore coherently develop high-quality educators with advanced training specific to their field and directly serve a growing need in the professional marketplace.

The proposed curriculum is based firmly on the notion that effective teaching of an art form requires practical experience at the highest levels of the field and moves purposefully away from the notion that “those who can’t do, teach.” Recognizing that teaching is a highly specialized and sophisticated skill in its own right, we aim to provide students with experience and knowledge of the performance/production, creative and aesthetic aspects of the field as well as its pedagogy. Specifically, the students will be required to exercise their personal artistries as dancers and choreographers, operating under the assumption that only through direct contact with professional-level aspirations and achievements will they be fully qualified to train the next generations of dancers and choreographers. In so doing, the program intends to “set the bar” at a high level of both pedagogical and artistic excellence, thereby becoming a model for dance education both locally and nationally.

The curricular location of this MA/Dance Ed degree within the 3-pronged array of graduate degree plans being proposed by the Dance Program will insure an effective and unique exchange of professional skills, visions, and experiences among the students in the various degree plans. The majority of the required courses will be cross-listed among the MA/Dance Ed, the MFA/Dance and BA/MA/Dance Ed degrees, and interaction among the student populations will be encouraged. The geographical location of the programs in the heart of New York City, still arguably the dance capital of the world, gives us the chance to profit from the manifold resources of the City and to acknowledge and engage its many diverse populations, aesthetics, and cultural entities. It is this well-rounded and high-level knowledge that we specifically intend to pass on, through the graduates of our program, to the children of the public schools of the City and the State.

Hunter College is particularly well suited to launch a strong graduate program in dance. The city’s many opportunities make it an ideal laboratory for advanced study in the field. As a public institution nationally known as a “best buy” with relatively low tuition, Hunter stands in contrast to private institutions. In addition, Hunter’s undergraduate Dance Program and the Hunter College Dance Company have for some time won the admiring notice of dance critics and dance educators. As recently as Fall ‘07, the Executive Vice Chancellor of CUNY held the first Vice Chancellor’s Lecture in the Fine Arts at Hunter, bringing Hunter and other CUNY students the opportunity to watch and learn from Larry Keigwin and his dance company. The Vice



Chancellor's support for Hunter's undergraduate dance program was a recognition of its excellence and leadership in the field. The graduate program we propose will build upon and extend the traditions of excellence of the undergraduate program.

### C. Rationale for the Proposed Curriculum

A central tenet of this curriculum is that dance training for young people should emanate from a deep knowledge of and personal involvement in the aesthetics and functionalities of the field of dance as much as from expertise with its pedagogy. Far too often in today's private studio environment, and even in public school programs, teaching is based on antiquated notions of aesthetics, physicality, and creative process. We aim with this curriculum to "set the bar" of conceptual and artistic understanding very high in order to produce teachers with fully appropriate skill and knowledge sets.

Students in this MA/Dance Ed program will hone their personal artistry as dancers and choreographers in technique and composition courses (together with MFA and BA/MA students) and as scholars and leaders in courses in dance history, aesthetics, and cultural contexts. These 22 graduate-level credits in the art form are designed to give the future teachers a vital depth of experience in the dance field in order to insure the well-rounded and up-to-date quality of their skills and knowledge. Additional graduate-level credits in pedagogy (Track 1: 24, Track 2: 8, Track 3: 8) will insure that graduates of this program are teachers of the highest quality.

#### 1. Pedagogy

Students in the Track 1 MA/Dance Ed program will take the entire sequence of courses required for State initial certification, including 13 graduate credits in the School of Education, 6 credit hours of pedagogy in the Dance Program specifically focused on the art form of dance, and 5 credits of carefully supervised student teaching and field observations. This intensive and well-rounded program mirrors the other graduate education curricula offered through the School of Education and therefore specifically satisfies the New York State requirements for initial certification for Pre-K-12 teaching. Students in the Track 2 MA/Dance Ed program, who are entering with initial New York State certification in dance, will take 6 credits in dance pedagogy through the Dance Program and 2 credits of supervised practicum. Students in Track 3 will take the same 6 credits in dance pedagogy and a 2-credit Student Teaching course to satisfy the State certification requirements for pre-K-12 age groups.

#### 2. Theory/Context/Perspectives

As an essentially embodied endeavor, dance has sometimes suffered from a less-than-thorough engagement in the verbal/written forms of analysis that lead to advanced understanding of historical and cultural contexts and functionalities of the art form. The proposed curriculum includes courses that address specifically the areas of aesthetics, history, politico-sociological issues, and current/future trends that will be essential to our students' success as teachers of young people in a fast-changing cultural environment.

### 3. Technique

The daily training of the body, according to diverse aesthetic goals, is of central importance in any dance curriculum. The courses proposed here are designed to be highly responsive to the individual students' needs, as they can vary drastically based on biographical realities as well as artistic interests and aims. The additional course "Assessment and Maintenance of the Instrument" will build crucial understanding of anatomical and kinesiological issues that should be the foundation for training of young dancers.

Priorities for the daily physical training regimen will be:

- application of up-to-date models of somatic understanding to personal movement skills as well as to teaching activities.
- stylistic variety and appropriateness to the student's teaching interests.

### 4. Creative Work

Students in this program, whether actively pursuing choreography and performance or not, will, as teachers, be guiding and inspiring the next generation of choreographers; they will also be creating dance presentations of many kinds as pedagogical experiences for their students. In both cases, these teachers need to have a secure understanding of their personal aesthetics and the many issues involved in nurturing the creative process and bringing it to culmination in performance. This understanding will enable them to both model effective creativity and to foster creative growth in their students.

The creative work curriculum in this degree will be personalized in terms of pushing the student to articulate physically and verbally her/his artistic interests and also provide concrete skills and understandings of the processes that go into quality work in a variety of genres and styles. Students will present original choreography publicly and engage in verbal analysis and reflection to help gain important perspectives on their personal tastes as they work with the wide variety of ideas that they will confront as teachers. The Performance/Presentation course will result in the public presentation of original choreographic work and an in-depth reflective paper focusing on pedagogical principles.

#### D. Preparedness of the Dance Program to Offer Proposed MA/Dance Ed Degree

Since the 1972 founding of the undergraduate Dance Program by the distinguished dance educator Dorothy Vislocky, its BA graduates have consistently won national attention. The high quality of undergraduate student choreography and performance and the professional standards of the program have attracted increasing numbers of students; the program now has approximately 66 BA/Dance majors. The majority of our graduates remain active in the dance field post-graduation, and most of the BA/Dance Education graduates are currently working as teachers in New York City public schools.

## 1. Current Full-Time Faculty

**Jana Feinman**, Professor, holds an EdD in Dance Education, with a specialization in Dance from Temple University (1994), and is Director of the Dance Program and Artistic Director of the Hunter Dance Company. She has many years of experience as a dance educator and as a performer and choreographer. Her recent professional work includes the choreography for Tharp's "The 100's" performed at Battery Park, NY, and a structured improvisation of "The Horse's Mouth" performed at St. Mark's Church. She has served as President of the American Dance Guild, 1996 to 2000, Board Member of the Consortium of National Dance Organizations, consultant for New York City and New York State Departments of Education, Board Member for the 50<sup>th</sup> Anniversary of Limon Dance, and Chair of the national "Sharing the Legacy Conference" and the "Nikolais Legacy Forum" — professional activities that build upon her research interest in preservation of the dance heritage of the 20<sup>th</sup> century and strategies for documentation and retrieval of archival materials of American dance. In keeping with these interests, Professor Feinman most recently (2008) contributed a chapter on the chronology of Nikolais' work in the definitive book on Nikolais, "The Returns of Alwin Nikolais." She currently serves on the New York City Center Education Programming Committee and acts as an advisor for programming the "Fall for Dance Festival" at New York City Center. Her most recent engagement was in Dance Theater Workshop's "Critical Correspondence – University Research Project."

**David Capps**, Associate Professor, holds an MFA in Dance from NYU (1981) and in 2006 joined the faculty of Hunter after 13 years on the Dance faculty at the University of Colorado, Boulder. He is a recognized performer and choreographer in the United States and abroad. He has done commissioned pieces for Sam Houston State University, University of Iowa, Boulder Ballet, and Colorado State University. New work has recently premiered at Radcliffe Institute for Advanced Studies, Cecina, Italy, and Musique des lumieres in Moutier, Switzerland. He has performed as a dancer since 1973, with recent engagements at ProDanza Italia, and the Santa Fe Institute. In the past ten years he has done 14 residencies as a dancer and dance educator. He recently received (2008) a PSC/CUNY grant to produce a full evening of his choreography at Danspace Project at St. Mark's Church in New York in January, 2009.

**Maura Nguyen Donohue**, Assistant Professor, was previously an Assistant Professor at Queens College/CUNY and was a teaching fellow in the Five College Dance Department at Smith College, Mt. Holyoke College and Hampshire College. An active choreographer, advocate, and writer in the NYC and global dance community, her work has toured across the US and to Canada, Europe and Asia. She was Artistic Advisor for Dance Theater Workshop's Mekong Project, a multi-year project that brought SE Asian diaspora artists together in the US and for residencies with local artists in the Mekong Delta region. She currently serves on the Board of Directors for Dance Theater Workshop and the Congress on Research in Dance. She is guest editor for Movement Research/Critical Correspondence's "University Project," senior artistic advisor for The Dance Insider and has also written for Dance Magazine, HK Dance Journal, and American Theater Journal.

**Jessica Nicoll**, currently a temporary appointment on our full-time lecturer line, and a Sarah Lawrence College graduate, is a dance artist, teacher, and writer who has worked in NYC public schools and private studios since 1984. Her choreography has been produced by the Dancespace Project at St. Mark's, the 92<sup>nd</sup> Street Y, PS 122, The Kitchen, and other venues throughout New York. She has been a curriculum designer, writer, consultant and professional developer for NY City Center, The Metropolitan Opera Guild, Ballet Hispanico, The ArtsConnection, The Dance Education Laboratory, and other arts-in-education organizations and was a contributing writer on the NYC DOE Dance Blueprint for the Arts. Nicoll is a regular presenter at arts education conferences, has guest lectured in the graduate programs at Sarah Lawrence College and the University of Rio Grande, and has had her writing published by The Dana Foundation and the U.S. Department of Education. She is a co-author with her partner Barry Oreck, of a chapter in the upcoming Dancing with the Muses. Her personal essays have appeared in *American Hiker* and *Sports Illustrated*.

Awards—Choreography and Performance: 1999 OOB (Off-Off-Broadway Review) Award (Chekhov Theatre Ensemble's *King Lear*); 2007 and 2008 Boulder International Fringe Festival Encore Awards; Teaching Artistry: 2004 Linda LeRoy Janklow Award and 2007 BAX10 Award.

## 2. Current Adjunct Faculty

Faculty with adjunct positions at Hunter include the following professional dancers and choreographers:

- Gerald Otte – longtime soloist with Alwin Nikolais
- Nicole Wolcott – soloist and co-artistic director of *Larry Keigwin and Dancers*, and choreographer for her own company
- Natalie Desch – soloist, *Doug Varone and Dancers*
- Daniel Charon – free-lance choreographer and master teacher
- Kendra Portier – free-lance choreographer and performer and master teacher
- Catherine Greene – soloist, *Brooklyn Ballet*
- Vicky Shick – former soloist, *Trisha Brown Dance Company* and Artistic Director of *Vicky Shick and Dancers*
- Jacqueline Gaffney – choreographer and performer of West African dance
- Jennifer Nugent – principal dancer with Bill T. Jones
- Stephanie Liapis – active free-lance performer
- Laurie Brungard – prominent yoga practitioner and teacher trainer
- Reba Adler – historian of national note
- Susan Hefner – recognized kinesiologist specializing in ideokinesis
- Megan Boyd – active free-lance performer and choreographer
- Robin Dunn – prominent teacher, performer and director

## 3. Major Dance Program Grants and Special Projects

NEA American Masterpieces: Dance for 2011 “Legacies of Alwin Nikolais” \$15,000

Harkness Foundation “Choreographer in Residence” grant

\$2,500 each semester since 1989. supporting guest artist residencies by prominent artists such as Blondell Cummings, Susan Marshall, Larry Keigwin, and Monica Bill Barnes

Jerome Robbins Foundation “Distinguished Artist” grants 2006-2008

Ronald K. Brown (06-07), Mark Morris (07-08)

National Collegiate Choreography Initiative grant \$10,000

Twyla Tharp repertory 2006-08

“Sharing the Legacy” sponsored by the Dance Program, a biannual conference drawing participants from around the world; since 2002

Hunter College Dance Company special performances:

- Dance Theater Workshop, New York: student choreography and performance  
2006-present

- New York City Center “Fall for Dance Festival”: 9/05  
(only student group represented)

- Joyce Theater, New York: performance of Twyla Tharp repertory, 3/07

International touring:

- Mexico '99; The Czech Republic '97, '01; Trinidad/Tobago '07

#### 4. A Sampling of Recent Dance Alumni Successes

Dancing with major world-renowned dance companies:

Eleasea Douglass '08 – “Fela” on Broadway

Kaori Shimazaki-Otani '05 – Garth Fagan Dance Company

Snezana Adjanski '02 – Alwin Nikolais Dance Company

Performing with smaller dance companies of note:

Carla Rey '07, Patricia Dominguez '06, Milteri Tucker '04, Jessica Winograd '04

Founded dance festival in Reykjavik Iceland and choreographing and touring Europe

with her own work: Steinunn Ketilsdottir '05

Founded arts management organization in Argentina:

Mariana Marquez '03

Performance Artist touring world-wide:

Kazuma Motomura '06

Master elementary dance teacher NYC:

Ana Nery Fragoso '00, Liz LoParo '05

NYC Teaching Fellows:

Sharodka Stagger '04, Emily Todras '03

Dance Film-Maker:

Awilda Rodriguez '02

Formed their own dance company and working on their second evening-length work:

George Hirsch '07, Jamie Chandler '08

Established fashion, costume company “People in Gear” and is currently the artistic director of the Pacha Nightclub in NY:

Lymarie Perez '07

Cultural Minister in government of Tobago:

Elvis Radgman '07

The Hunter MA/Dance Ed Program will attract students because of its strong faculty, its successful relationship with NYC public schools, its collaborative relationship with the School of Education and the very important resultant facilitation of certification for teaching positions in the public schools of the City and the State. The Dance Program has already in place an active Outreach/Inreach Program with city schools, and well-established student teaching relationships embedded in the current BA major in Dance Education.

The Dance Program as a whole is extremely active:

- It has nurtured the involvement and support of professional dancers and choreographers such as the eponymous Katherine Dunham (deceased) as well as contemporary leaders such as Twyla Tharp, Charles Moulton, Trisha Brown, Larry Keigwin, Sara Pearson, and Patrik Widrig, Ronald K. Brown, Susan Marshall, and Mark Morris.

- Hunter's student dance company has been invited to perform at such important dance venues as the Joyce Theatre, the New York City Center, Dance Theater Workshop, and the 92<sup>nd</sup> Street Y.

- Since 2002 Jana Feinman has developed, and Hunter has hosted, the annual conference, *Sharing the Legacy: Dance Masterworks of the 20<sup>th</sup> Century*, bringing many departments from other colleges and universities to participate in panel discussions, master classes, and performances at the Kaye Theater.

- The Program continues to develop relationships with important dance organizations and venues in the city; this interaction with the professional community will provide useful contacts and networking that the students will carry with them to their teaching environments.

- The Program is a member of the American College Dance Festival Association and takes student delegations to yearly regional conferences.

- The Hunter College Dance Company presents/produces a minimum of 3 concerts/year.

#### E. Outside Support for the MA/Dance Ed Degree Plan

There is keen interest among dance professionals, educators, and advocates for the development of an MA/Dance Ed degree at Hunter College. This degree plan will take its place alongside similar programs in Music and Math currently functioning successfully at Hunter. Job placement rates for these programs are close to 100%, signaling the high regard Hunter programs have in the education community of the city. (See Appendix 4 for letters of support.)

### III. Need for the Program

The proposed MA/Dance Ed degree would be the first of its kind in a public institution in New York City. The relatively low-cost of a degree offered by Hunter/CUNY makes it highly desirable and affordable for working dancer/choreographers and teachers who want to expand their professional opportunities in teaching. As dance curricula grow in the City's public school system, there will be increasing demand for trained and certified teachers of dance. Those who are certified at the undergraduate level are required to acquire a graduate degree within five years of their appointment in the New York City Public School System. Hunter's MA/Dance Ed program will be perfectly situated to provide this advanced training in the field. Currently, many initially certified dance teachers pursue graduate degrees in adjunctive fields such as counseling, special education, early childhood education, etc. because there is no affordable graduate program in dance education available in New York City.

One of the unique aspects of this program will be the interfacing of MA/Dance Ed students with MFA/Dance and BA/MA/Dance Ed students. Courses, productions, seminars, and other

collaborations among these three populations will encourage the highest levels of artistry and pedagogy in all groups.

In the arena of artistic production, the proposed degree program will provide an up-to-date forum for the study of art making in the heart of one of the most important dance communities in the world. The program will enrich studio-centered work with theoretical and analytical study designed to advance each artist's personal accomplishments and to bolster her/his connection to the culture and society in which she/he works. This broad-based approach to the artistic process will take advantage of the world-class resources of New York City and amounts to a truly unique educational project in the Northeast.

## A. Student Needs

### 1. Educational Advantages

Hunter's undergraduate program in Dance has attracted accomplished, ambitious and dedicated students from varied cultural backgrounds, many from working class families who would have been unlikely to have had the opportunity to study dance in the private academies. Through intense studio training, close interaction with Hunter's faculty and visiting artists, these students achieve excellence as dancers and significant competence as choreographers. Since Hunter's major in dance is embedded in a liberal arts education, these students have the academic breadth and the intellectual skills to contextualize, criticize, and reflect upon dance. Hunter's inclusion, along with four other programs (all from private schools: Sarah Lawrence, Barnard, Marymount Manhattan, and Julliard), in the Joyce Theater *College Showcase: Works by Tharp*, in Spring of 2007 is indicative of the repute of the program. Dance critic Jennifer Dunning's NY Times review of Hunter's piece as "performed with new-penny brightness and edge" captures the quality of Hunter's students in dance. The undergraduate program's established position in the city's dance community will become an important educational advantage enjoyed by Hunter MA/Dance Ed students.

Another major advantage to the proposed program is simply its geographical location, where students from across the nation will have the opportunity to attend the wide range of world-class performances and utilize the unmatched resources New York City has to offer. The program will actively encourage engagement with the many libraries, publications, service organizations and philanthropic institutions that are clustered in the city. This network of professional-level partnerships and city resources will prove to be invaluable to the young dancers our graduates will work with in the city and state.

### 2. Vocational Opportunities

The central vocational destination for this program has come to life with the mandate for art instruction in the New York State Schools, an initiative which creates the need for public school teachers with extensive training in both the art of dance and pedagogy. Graduates of Hunter's existing BA/Dance Ed program have a 100% success rate in obtaining full-time jobs in the New

York City Public schools. Graduates of the proposed MA/Dance Ed program will have all the credentials necessary to receive professional certification.

### 3. Serving CUNY Students

CUNY offers no other graduate program in Dance, and the success and strength of Hunter's undergraduate program in Dance attests to its effectiveness in educating undergraduate students. At this point in time, Hunter is the only CUNY campus offering a BA in dance, though Queens has a Theater-Dance major and other schools offer some dance courses.

#### B. Community Needs

No other college in the City University offers a graduate degree of any kind in Dance. NYU and SUNY/Purchase offer MFA's in Dance, but these programs are two-year, conservatory-style programs, without tracks for dance education and with much narrower curricula. They are designed primarily to produce performers and to a lesser extent choreographers. NYU's Steinhardt School's MA in Dance Education is thriving, but is costly, and places student choreographic and performance endeavors in an extra-curricular track.

## IV. Students

### A. Enrollment

The proposed program is designed to serve 12 students (with 8 MFA and 12 BA/MA students), after having admitted 6 students in each cohort of the two-year/one summer program years. Students with full-time employment may be permitted to enroll on a part-time basis and many of the core courses will be offered in the afternoon or evening to facilitate attendance for working professionals. Track 1 will admit students who have completed 34 undergraduate credits in dance. Track 2 will admit students who already have initial state certification in dance. Track 3 will admit students who have significant background in dance but who are certified in a different content area.

### B. Standards and Criteria for Admission

All applicants will be required to interview and audition for admission to the program. Admission will occur only in the fall semester. Applicants to Track 1 will be required to have a liberal arts bachelor's degree with a minimum of 34 credits in dance that satisfies the general education requirements in Hunter's Graduate School of Education (see Appendix 4) and a clearly demonstrated desire to teach in the Pre-K-12 environment. If necessary, undergraduate courses may be required to cover deficiencies. Applicants to Track 2 will have initial K-12 certification in Dance from New York State. Track 3 students will have initial or permanent/professional certification in a field other than dance.



Concurrent with application to the School of Education, students will apply to the Dance Program for admission to the Hunter Graduate School.

The proposed degree plan will attract both established teachers aiming to acquire certification in dance as well as younger dancers who are making the transition to a career-level teaching focus.

Criteria for admission will be based on:

- potential for growth in teaching;
- vitality of accomplishments as performer/choreographer/teacher;
- potential for academic and pedagogical success.

See Appendix 4 for a detailed listing of application and matriculation procedures.

## V. Overview of Curriculum

### A. Goals and Coherence of the Curriculum

The goal of the program is to produce the finest dance educators possible for the pre-K-12 environment. The combination of practical and academic training in teaching with a firm and articulated curriculum in aesthetics, history, creative work and performance will insure that graduates of the program will be prepared in a fully three-dimensional manner. The program will push the students to advance their own choreographic and performance skills at the same time that they study the many aspects of the art of teaching in the contemporary world. This curriculum aims to provide New York City and New York State with teachers who can inspire and empower their students.

### B. Credit Requirements

The proposed program will have 3 Tracks: Track 1 is a 46-credit hour program; Track 2 (for students entering with initial New York State certification in pre-K-12 Dance) is a 30-credit hour program. Track 3 (for students entering with initial or permanent/professional New York State certification in a subject area other than dance) is a 30-hour program. All three tracks lead to a Master of Arts in Dance Education degree. Track 1 credit requirements will comprise 24 credits in Pedagogy, 9 credits in Theory and Perspectives, 9 credits in Technique, and 4 credits in Creative Work. Track 2 and 3 credit requirements will comprise 8 credits in pedagogy, 9 credits in Theory and Perspectives, 9 credits in Technique and 4 credits in Creative Work. (Track 2 students who acquired initial certification before February 2004 will be required to take the following courses in Education to fulfill state mandates for certification: Assessment SEDF 706 and Literacy SEDC 710 and NY State workshops in Child Abuse and Violence Prevention.)

## VI. Resources and Cost Assessment

### A. Faculty/Staff

The current faculty includes 2 full-time professor lines, one assistant professor, one full-time lecturer line and 9-12 adjunct courses per semester. A Dance Program Director on a Higher Education Associate line, a Distinguished Lecturer (a full-time prominent artist/scholar/teacher), and 10 additional adjunct courses in pedagogy and dance studies will be necessary with the roll-out of the full array of graduate curricula (MA/Dance Ed, MFA/Dance, BA/MA/Dance Ed). This increase in staffing will be crucial to maintain the quality of the undergraduate program, as the graduate student population will require significant faculty loads in terms of teaching and intensive mentorship. All of the new programs will make use of the distinguished visiting artists and specialized adjunct faculty. There are a number of co-teaching and shared teaching opportunities in the proposed curriculum; we hope that other departments will be interested in collaborations of many kinds within individual courses as well as in curriculum planning.

A Dance Program Production Manager, in a consultant capacity, is essential for the ongoing planning and implementation of informal showings as well as formal performances required of undergraduate and graduate students. The Production Manager's responsibilities will also include space scheduling, equipment maintenance and purchasing, theater maintenance, supervising student and professional crews, and maintenance and updating of photo and video archives. These jobs are currently performed by full-time faculty with the assistance of a part-time assistant.

A Dance Education Advisory Committee has been formed, composed of prominent members of the arts and education community of the city. It is charged with developing and assisting in the implementation of a major fundraising campaign. As of May 2011, one major donation of \$1 million, and one for \$150,000 have been received.

#### 1. Rationale for 1 New Distinguished Lecturer Line

- Because artistic excellence is at the core of these graduate programs, a highly recognized and respected dance artist who is currently producing high-level work will be a crucial presence in courses and mentoring.
- This faculty member will provide important links among the graduate degree programs and the professional community at large.
- The presence of a recognized working professional will reinforce the importance of creative research in the institutional profile.
- This faculty member will teach core courses in creative work as well as oversee choreography for performances.

#### 2. Rationale for New Adjunct Assistant Professors to Teach 10 Courses

- The array of graduate courses includes a wide variety of content areas and therefore will require faculty with specific expertise.
- Specifically, special topics courses, dance history, and kinesiological aspects of movement will need adjunct coverage.

### 3. Rationale for New Dance Program Director

- The Dance Program director position is a necessity to launch the three new degrees
- Graduate productions, formal and informal, will multiply production activities 3-fold.
- The professional-level work of the graduate students requires professional-level support.
- The interaction of dance with other media is a major growth area in the field: The program director will reach out to and coordinate with other arts departments and their faculty to enrich the artistic expression of students of dance as well as those of theatre, art, music, film and media and creative writing.
- The program director will maintain ties with the arts community in New York, bringing in students and visiting lecturers, and developing programs for students to perform in arts and education settings around the city.

### B. Facilities and Equipment

The facilities of the Dance Program in Thomas Hunter Hall need extensive renovation. Repairs to the roof to ensure against leakage and installation of new windows are currently underway. Further renovations will involve installation of new dance flooring appropriate for intense physical training and the renovation of the Studio Theater, to include mobile seating risers, new black curtains, cyclorama, lighting grid, dimmers, and instruments. The renovated theater will become a centerpiece for research and presentation and will be carefully designed to accommodate the latest trends in the field, from flexible seating arrangements to multi-media.

The following additional facilities and improvements are desirable but not immediately essential to the launch of the program; a capital budget request is being prepared to address these renovations and a donation for \$150,000 has been received towards capital renovations:

1. Faculty offices: new faculty office spaces and 1 office/work space for Production Manager.
2. Classroom space: access to 2 smart classrooms 3-5 hours per week.
5. Studio/performance space: access to two additional open studio spaces for dance classes and rehearsals 15-20 hours per week. (Off-campus facilities may be required.)
6. Storage rooms for lighting equipment, costumes, props as well as office supplies.
7. Reconfiguration and renovation of the 6<sup>th</sup> and 7<sup>th</sup> floor of Thomas Hunter Hall, to include:
  - Men's bathroom and dressing room including showers (there are currently no showers in the building for male dancers, and the only bathroom facilities are 2 floors below the dance studios)
  - Renovation of women's bathroom and dressing room including showers.
  - Renovation of faculty bathroom and installation of shower.
  - Renovation of Department office.
  - Construction of conference room and archive storage spaces.

## VII. New Operating Budget Expenses and Income

The Graduate Dance Program, including the MA/Dance Ed, MFA/Dance, and BA/MA/Dance Ed, adds 16 new required graduate level courses (57 credits) per year, and therefore significant investment in teaching and support staff.

New Operating budget expenses:

### A. New Ongoing Faculty and Staff positions:

|   |                  |
|---|------------------|
| - one Distinguished Visiting Artist       | \$100,000        |
| - one program director                    | 71,073           |
| - fringes for above @33%                  | 56,454           |
| - adjunct faculty to teach 10 new courses | 35,000           |
| Fringes for above adjunct faculty @ 10%   | 3,500            |
| <u>Total</u>                              | <u>\$266,027</u> |

### B. New OTPS Allocations

|   |                  |
|---|------------------|
| - Increase in Production and performance costs<br>PR, videographer, photographer, designers | \$52,500         |
| - Equipment   | 5,000            |
| - Outside rehearsal space rental:<br>10 hours per week x 30 weeks x \$25                    | 7,500            |
| - Outside performance space rental:<br>2 showcase performances per year x \$5,000           | 10,000           |
| Program/production manager (consultant)   | 60,000           |
| <u>Total</u>  | <u>\$135,000</u> |

|                    |                   |
|--------------------|-------------------|
| <u>GRAND TOTAL</u> | <u>\$ 401,027</u> |
|--------------------|-------------------|

### C. Tuition revenue to offset new operating expenses\*:

|               |                  |
|---------------|------------------|
| <u>Year 1</u> | <u>\$130,240</u> |
| <u>Year 2</u> | <u>275,624</u>   |
| <u>Year 3</u> | <u>280,159</u>   |

\* assumptions: enrollment full-time, fall-spring 80% resident and 20% non-resident, summer 90% resident/10% non-resident, undergrad tuition for entering BA/MA first semester

## VIII. Evaluation

### A. Internal

The Dance Program has a comprehensive system of assessment of its undergraduate program and will adapt that internal assessment and evaluation to the graduate offerings. An important

opportunity for internal assessment will be the many public performances of works created by students. At the close of each year for the first three years of the program, the dance faculty will meet with students in the program to invite them to assess and evaluate the fit between their needs and aspirations and the curriculum and instruction. Thereafter such student-based evaluation and assessment will be carried out as part of program reviews. We will regularly track, statistically and anecdotally, the progress of graduates of the program to ascertain the effectiveness of the program in terms of job placement and career satisfaction.

### B. External

The internal assessment and evaluation above will be augmented by the participation of external members of the dance community at the 3-year mark of the program. Additionally, external evaluation will take place in the context of the cyclic program reviews mandated by CUNY and carried out by Hunter. The program review that took place in Spring, 2008, provided an overview and evaluation of our current undergraduate program and an estimate of our capacity to build a graduate program; future program reviews will use the 2008 review as a baseline by which to measure progress and achievement.

## IX. Curriculum Details

|   |                   |
|---|-------------------|
| A. <u>Track 1</u>   | 46 credits total  |
| <u>School of Education Courses</u>  | <u>13 credits</u> |
| 1. Social Foundations of Adolescent Education   | 3 credits         |
| 2. Adolescent Development, Grades 7-12  | 2                 |
| 3. Educational Psychology: Applications to Adolescent Education   | 2                 |
| 4. Assessment of Teaching and Learning in Adolescent Education  | 2                 |
| 5. Building the Foundations of Literacy in Adolescent Education   | 3                 |
| 6. Adolescent Health and Safety   | 1                 |
| <u>Dance Program Courses</u>  | <u>33 credits</u> |
| 1. <u>Pedagogy</u>  | <u>11 credits</u> |
| a. DanceTeaching Methods 1  | 3 credits         |
| Introduction to methods and strategies for lesson planning and curriculum building; examination of contexts for productive learning, differentiated instruction, and strategies for reaching students with special needs, use of music in teaching dance; specific content areas will include Creative Movement, Technique/physical skills, traditional forms, dance in the community, musical theater. |                   |
| b. Dance Teaching Methods 2   | 3                 |
| Advanced investigation into content of Methods 1, including peer-to-peer inquiry groups, in-house teaching, and self-evaluation.  |                   |

|   |                  |
|---|------------------|
| c. Student Teaching   | 5                |
| 60 days plus 30 hours seminar, workshops,<br>conferences and observations   |                  |
| 2. <u>Theory/Context/Perspectives</u>   | <u>9 credits</u> |
| a. Aesthetics and Contemporary Issues   | 3                |
| 1) Aesthetics (personal and philosophical)  |                  |
| a) Aesthetic Analysis of choreography   |                  |
| b) Textual Analysis of major works in a variety of genres and<br>styles   |                  |
| 2) Contemporary issues and trends   |                  |
| a) Pop Culture  |                  |
| b) Fusion/Globalism   |                  |
| c) Collaboration/New Media/Digital Technologies   |                  |
| 3) Artistic ecology   |                  |
| a) Resources  |                  |
| b) Careers  |                  |
| c) Political/social activism  |                  |
| b. Dance History: Origins, History, Traditions, Innovations   | 3                |
| 1) Historical Survey  |                  |
| 2) Lomax cultural origins   |                  |
| 3) Trends in global dance studies   |                  |
| 4) Trends in cultural studies   |                  |
| c. Special Topics   | 3                |
| A rotating cycle of content based on student and faculty interests, to include<br>issues such as multi-culturalism, globalism, collaboration, distinct styles, arts<br>administration.  |                  |
| 3. <u>Training and Development of the Mind/Body</u>   | <u>9 credits</u> |
| a. Technique  | 6 (3 x 2 each)   |
| A total of 6 (3 courses) credits of course work focused on the training of the<br>body and both theoretical and practical understanding of its functionalities. This<br>curricular area is designed to be highly responsive to the individual student's<br>needs and interests, and will include courses in Contemporary Dance, Ballet and<br>African styles, as well as independent studies in other styles available at the<br>advanced level in the NYC dance community. |                  |
| b. Maintenance of the Instrument  | 3                |
| 1) Survey of somatic approaches to the dancer's instrument  |                  |
| 2) Intensive topics in anatomy and kinesiology  |                  |
| 3) Analysis of style-based patterns: jazz, urban and world styles   |                  |
| 4) Intensive examination of pedagogical integration of somatic thinking   |                  |

|   |                             |
|---|-----------------------------|
| 4. <u>Creative Work</u>   | <u>4 credits</u>            |
| a. Studies of Forms   | 3                           |
| 1) Individualized assignments designed to push students to expand their personal artistic capabilities  |                             |
| 2) Practice in creating choreographic work in a variety of forms, genres and styles appropriate to Pre-K-12 environments.   |                             |
| b. Performance/Presentation   | 1                           |
| 1) Presentation of original choreography  |                             |
| 2) Written analysis of pedagogical principles pertaining to the creative process.   |                             |
| <br>B. <u>Track 2</u>   | <br><u>30 credits total</u> |
| <br><u>Dance Program Courses</u>  | <br><u>30 credits</u>       |
| <br>1. <u>Pedagogy</u>  | <br><u>8 credits</u>        |
| a. DANED 760: Dance Teaching Methods 1  | 3                           |
| Introduction to methods and strategies for lesson planning and curriculum building; examination of contexts for productive learning, differentiated instruction, and strategies for reaching students with special needs, use of music in teaching dance; specific content areas will include Creative Movement, Technique/physical skills, traditional forms, dance in the community, musical theater. |                             |
| b. DANED 762: Dance Teaching Methods 2  | 3                           |
| Advanced investigation into content of Methods 1, including peer-to-peer inquiry groups, in-house teaching, and self-evaluation.  |                             |
| c. DANED 764: Practicum   | 2                           |
| Observation and assessment of teaching in students' professional employment.  |                             |
| <br>2. <u>Theory/Context/Perspectives</u>   | <br><u>9 credits</u>        |
| a. DAN 740: Aesthetics and Contemporary Issues  | 3                           |
| 1) Aesthetics (personal and philosophical)  |                             |
| a) Aesthetic Analysis of choreography   |                             |
| b) Textual Analysis of major works in a variety of genres and styles  |                             |
| 2) Contemporary issues and trends   |                             |
| a) Pop Culture  |                             |
| b) Fusion/Globalism   |                             |
| c) Collaboration/New Media/Digital Technologies   |                             |

- 3) Artistic ecology
  - a) Resources
  - b) Careers
  - c) Political/social activism
  
- b. DAN 742: Dance History: Origins, History, Traditions, Innovations 3
  - 1) Historical Survey
  - 2) Lomax cultural origins
  - 3) Trends in global dance studies
  - 4) Trends in cultural studies
  
- c. DAN 746: Special Topics 3  
 A rotating cycle of content based on student and faculty interests, to include issues such as multi-culturalism, globalism, collaboration, distinct styles, arts administration.
  
- 3. Technique 9 credits
  - a. DAN 701.00 Physical Training 6 (3 x 2 each)  
 A total of 6 (3 courses) credits of course work focused on the training of the body and both theoretical and practical understanding of its functionalities. This curricular area is designed to be highly responsive to the individual student's needs and interests, and will include courses in Contemporary Dance, Ballet and African styles, as well as independent studies in other styles available at the advanced level in the NYC dance community.
  
  - b. DAN 705.00 Maintenance of the Instrument 3
    - 1) Survey of somatic approaches to the dancer's instrument
    - 2) Intensive topics in anatomy and kinesiology
    - 3) Analysis of style-based patterns: jazz, urban and world styles
    - 4) Intensive examination of pedagogical integration of somatic thinking
  
- 4. Creative Work 4 credits
  - a. DAN 730: Studies/Forms 3
    - 1) Individualized assignments designed to push students to expand their personal artistic capabilities
    - 2) Practice in creating choreographic work in a variety of forms, genres and styles appropriate to Pre-K-12 environments.
  
  - b. DAN 735: Performance/Presentation 1
    - 1) Presentation of original choreography
    - 2) Written analysis of pedagogical principles pertaining to the creative process.



C. Track 3 30 credits total

Dance Program Courses 30 credits

1. Pedagogy 8 credits

- a. DANED 760: Dance Teaching Methods 1 3  
Introduction to methods and strategies for lesson planning and curriculum building; examination of contexts for productive learning, differentiated instruction, and strategies for reaching students with special needs, use of music in teaching dance; specific content areas will include Creative Movement, Technique/physical skills, traditional forms, dance in the community, musical theater.
- b. DANED 762: Dance Teaching Methods 2 3  
Advanced investigation into content of Methods 1, including peer-to-peer inquiry groups, in-house teaching, and self-evaluation.
- c. DANED 766.02: Student Teaching 2  
20 days plus 15 hours seminar, workshops, conferences and observations

2. Theory/Context/Perspectives 9 credits

- a. DAN 740: Aesthetics and Contemporary Issues 3
  - 1) Aesthetics (personal and philosophical)
    - a) Aesthetic Analysis of choreography
    - b.) Textual Analysis of major works in a variety of genres and styles
  - 2) Contemporary issues and trends
    - a) Pop Culture
    - b) Fusion/Globalism
    - c) Collaboration/New Media/Digital Technologies
  - 3) Artistic ecology
    - a) Resources
    - b) Careers
    - c) Political/social activism
- b. DAN 742: Dance History: Origins, History, Traditions, Innovations 3
  - 1) Historical Survey
  - 2) Lomax cultural origins
  - 3) Trends in global dance studies
  - 4) Trends in cultural studies

- c. DAN 746: Special Topics 3  
 A rotating cycle of content based on student and faculty interests, to include issues such as multi-culturalism, globalism, collaboration, distinct styles, arts administration.

3. Technique 9 credits

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- a. DAN 701.00: Physical Training 6 (3 x 2 each)  
 A total of 6 (3 courses) credits of course work focused on the training of the body and both theoretical and practical understanding of its functionalities. This curricular area is designed to be highly responsive to the individual student's needs and interests, and will include courses in Contemporary Dance, Ballet and African styles, as well as independent studies in other styles available at the advanced level in the NYC dance community.
- b. DAN 705.00: Maintenance of the Instrument 3
- 1) Survey of somatic approaches to the dancer's instrument
  - 2) Intensive topics in anatomy and kinesiology
  - 3) Analysis of style-based patterns: jazz, urban and world styles
  - 4) Intensive examination of pedagogical integration of somatic thinking

4. Creative Work 4 credits

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- a. DAN 730: Studies of Forms 3
- 1) Individualized assignments designed to push students to expand their personal artistic capabilities
  - 2) Practice in creating choreographic work in a variety of forms, genres and styles appropriate to Pre-K-12 environments.
- b. DAN 735: Performance/Presentation 1
- 1) Presentation of original choreography
  - 2) Written analysis of pedagogical principles pertaining to the creative process.

## X. Schedules

### B. Graduate Dance Course Offering Schedule

#### Fall semesters:

|  |           |
|--|-----------|
| DAN 730: Studies of Forms                    | 3 credits |
| DAN 735: Performance/Presentation            | 1         |
| DAN 737: MFA Project                         | 8         |
| DAN 740: Aesthetics                          | 3         |
| DAN 746: Special topics                      | 3         |
| DAN 701.00: Physical Training                | 2         |
| DANED 762: Methods of Teaching 2 (MA, BA/MA) | 3         |
| DANED 766.05: Student Teaching               | 5         |
| DANED 766.02: Student Teaching               | 2         |
| DANED 764: Teaching Practicum                | 2         |

#### Spring Semesters:

|  |           |
|--|-----------|
| DAN 733: Process and Projects                      | 3 credits |
| DAN 733: MFA Choreography 2 (Process and Projects) | 3         |
| DAN 735: Performance/Presentation                  | 1         |
| DAN 737: MFA Project                               | 8         |
| DAN 744: Modes of Inquiry                          | 3         |
| DAN 746: Special Topics                            | 3         |
| DAN 701.00: Physical Training                      | 2         |
| DANED 762: Methods of Teaching 1 (MA, BA/MA, MFA)  | 3         |
| DAN 750: Topics in Teaching (MFA)                  | 3         |
| DANED 766.05: Student Teaching                     | 5         |
| DANED 766.02: Student Teaching                     | 2         |
| DANED 764: Teaching Practicum                      | 2         |

#### Summer Semesters:

|  |           |
|--|-----------|
| DAN 742: Dance History                             | 3 credits |
| DAN 705.00: Maintenance of the Dancer's Instrument | 3         |
| DANED 764: Teaching Practicum                      | 2         |

B. MA/Dance Ed 2.5 Year Model Course Sequence: Track 1 46 credits

|  |  |                |
|--|--|----------------|
| <u>Semester 1 Fall</u>   |  | 13 credits     |
| SEDF 703: Social Foundations of Adolescent Education                   |  | 3              |
| SEDF 704: Adolescent Development, Grades 7-12                          |  | 2              |
| SEDC 710: Building the Foundations of Literacy in Adolescent Education |  | 3              |
| DAN 740: Aesthetics  |  | 3              |
| DAN 701.00: Physical Training  |  | 2              |
| <br><u>Semester 2 Spring</u>   |  | <br>13 credits |
| SEDF 705: Educational Psychology: Applications to Adolescent Education |  | 2              |
| DANED 762: Dance Teaching Methods 1                                    |  | 3              |
| DAN 730: Studies of Forms  |  | 3              |
| DAN 701.00: Physical Training  |  | 2              |
| DAN 746: Special Topics  |  | 3              |
| <br><u>Summer 1</u>  |  | <br>6 credits  |
| DAN 742: Dance History   |  | 3              |
| DAN 705.00: Maintenance of the Dancer's Instrument                     |  | 3              |
| <br><u>Semester 3</u>  |  | <br>9 credits  |
| SEDF 706: Assessment of Teaching and Learning in Adolescent Education  |  | 2              |
| SEDC 720: Health and Safety  |  | 1              |
| DAN 762: Dance Teaching Methods 2                                      |  | 3              |
| DAN 701.00: Physical Training  |  | 2              |
| DAN 735: Performance/Presentation                                      |  | 1              |
| <br><u>Semester 4</u>  |  | <br>5 credits  |
| DANED 766.05: Student Teaching   |  | 5              |

C. MA/Dance Ed 2.5 Year Model Course Sequence: Track 2 and 3 30 credits

|                                   |  |               |
|-----------------------------------|--|---------------|
| <u>Semester 1 Fall</u>            |  | 8 credits     |
| DAN 740: Aesthetics               |  | 3             |
| DAN 701.00: Physical Training     |  | 2             |
| DAN 746: Special Topics           |  | 3             |
| <br><u>Semester 2 Spring</u>      |  | <br>8 credits |
| DAN 760: Dance Teaching Methods 1 |  | 3             |
| DAN 730: Studies of Forms         |  | 3             |
| DAN 701.00: Physical Training     |  | 2             |

|  |           |
|--|-----------|
| <u>Summer 1</u>                                    | 6 credits |
| DAN 742: Dance History                             | 3         |
| DAN 705.00: Maintenance of the Dancer's Instrument | 3         |
| <br>   |           |
| <u>Semester 3</u>                                  | 6 credits |
| DAN 762: Dance Teaching Methods 2                  | 3         |
| DAN 701.00: Physical Training                      | 2         |
| DAN 735: Performance/Presentation                  | 1         |
| <br>   |           |
| <u>Semester 4</u>                                  | 2 credits |
| DANED 766.02/764 Student Teaching/Practicum        | 2         |

### Appendix 1: Graduate Dance Program Projected Three-Year Enrollment Rollout

| Year        | BA/MA                                     | MA  | MFA                         | Graduate course enrollment                | Graduating      |
|-------------|---|---|-----------------------------|---|-----------------|
| Fall 2011   | 3 entering<br>(in senior BA year)         | 6 entering                                | 4 entering                  | 13 Total                                  |                 |
| Spring 2012 | 3 continuing                              | 3 continuing                              | 4 continuing                | 13 Total                                  |                 |
| Summer 2012 | 3 continuing                              | 3 continuing                              | 4 continuing                | 13 Total                                  |                 |
| Fall 2012   | 3 continuing<br>6 entering                | 3 continuing<br>6 entering                | 4 continuing<br>4 entering  | 13 continuing<br>16 enrolling<br>29 Total |                 |
| Spring 2013 | 9 continuing                              | 9 continuing                              | 8 continuing                | 29 Total                                  | 3 BA/MA<br>6 MA |
| Summer 2013 | 6 continuing                              | 6 continuing                              | 7 continuing<br>1 attrition | 19 continuing                             |                 |
| Fall 2013   | 5 continuing<br>6 entering                | 5 continuing<br>6 entering<br>1 attrition | 4 continuing<br>4 entering  | 14 continuing<br>16 enrolling<br>30 Total | 3 MFA           |
| Spring 2014 | 1 attrition<br>11 continuing              | 11 continuing                             | 5 continuing                | 27 Total                                  | 5 BA/MA<br>5 MA |
| Summer 2014 | 6 continuing                              | 6 continuing                              | 5 continuing                | 17 Total                                  |                 |
| Fall 2014   | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>4 entering  | 15 continuing<br>16 enrolling<br>31 Total | 4 MFA           |
| Spring 2015 | 11 continuing                             | 11 continuing                             | 5 continuing                | 27 Total                                  | 5 BA/MA<br>5 MA |

Appendix 2: Proposed Dance Degree Plans (Color codes indicate courses shared by the different degree plans)

|                      |  |         |  |         |   |         |
|----------------------|--|---------|--|---------|---|---------|
| Req:                 | 110 undergrad credits<br>(including 34-credit BA/Dance)<br>33 graduate credits |         | <b>MA/Dance Ed</b><br>Track 1: 46 graduate credits<br>Track 2: 30 graduate credits<br>Track 3: 30 graduate credits |         | <b>MFA/Dance</b><br>60 graduate credits |         |
| <b>SCHOOL OF ED</b>  | <u>Undergraduate Level</u>   |         | <u>SCHOOL OF ED Graduate Level</u>   |         |   |         |
| <b>BA/MA</b>         | SEDF 703: Social Foundations   | 3       | SEDF 703: Social Foundations   | 3       |   |         |
| Pedagogy             | SEDF 704: Adolescent Dev   | 2       | SEDF 704: Adolescent Dev   | 2       |   |         |
|                      | SEDF 705: Ed Psych   | 2       | SEDF 705: Ed Psych   | 2       |   |         |
|                      | SEDC 710: Literacy   | 3       | SEDC 710: Literacy   | 3       |   |         |
|                      | SEDC 720: Health & Safety  | 1       | SEDC 720: Health & Safety  | 1       |   |         |
|                      | <u>Graduate Level</u>  |         | SEDF 706: Assessment   | 2       |   |         |
|                      | SEDF 706: Assessment   | 2       |  |         |   |         |
| <b>DANCE PROGRAM</b> | <u>Graduate Level</u>  |         | <u>Graduate Level</u>  |         |   |         |
| Pedagogy             | DANED 760: Methods 1   | 3       | DANED 760: Methods 1   | 3       | DANED 760: Methods 1                    | 3       |
|                      | DANED 762: Methods 2   | 3       | DANED 762: Methods 2   | 3       | DAN 750: Topics in Teaching             | 3       |
|                      | DANED 766.05 Student Teaching  | 5       | DANED 766.05: Student Teaching   | 5       |   |         |
|                      |  |         | (Track 1)  |         |   |         |
|                      |  |         | DANED 766.02: Student Teaching   | 2       |   |         |
|                      |  |         | (Track 3)  |         |   |         |
|                      |  |         | DANED 764: Practicum (Track 2)   | 2       |   |         |
| Context              | DAN 740: Aesthetics  | 3       | DAN 740: Aesthetics  | 3       | DAN 740: Aesthetics                     | 3       |
|                      | DAN 742: Dance History   | 3       | DAN 742: Dance History   | 3       | DAN 742: Dance History                  | 3       |
|                      | DAN 746: Special Topics  | 3       | DAN 746: Special Topics  | 3       | DAN 746: Special Topics                 | 3       |
|                      |  |         |  |         | DAN 740: Modes of Inquiry               | 3       |
| Technique            | DAN 701: Physical Training   | 4 (2x2) | DAN 701: Physical Training   | 6 (3x2) | DAN 701: Physical Training              | 8 (4x2) |
|                      | DAN 705: Maintenance   | 3       | DAN 705: Maintenance   | 3       | DAN 705: Maintenance                    | 3       |
| Creative Work        | DAN 730: Studies/Forms   | 3       | DAN 730: Studies/Forms   | 3       | DAN 730: Studies/Forms                  | 6 (2x3) |
|                      | DAN 735: Perf/Presentation   | 1       | DAN 735: Perf/Presentation   | 1       | DAN 735: Perf/Presentation              | 2 (2x1) |
|                      |  |         |  |         | DAN 733: Process/Projects               | 3       |
|                      |  |         |  |         | DAN 737: MFA Project                    | 8       |
|                      |  |         |  |         | Electives                               | 12      |

## **Appendix 3: MA Requirements for Admission**

### **Overview of Credit Distribution**

Students applying to the MA Program in Dance Education have the choice of applying to one of three tracks:

**Track 1 - 46 credit MA:** Those students who have a minimum of 34 credits in dance but who do not have provisional NYS certification to teach dance in preK-12. This 46 credit program includes 24 credits in education (13 credits taken in the School of Education and 11 credits taken in the Dance Program). An additional 22 graduate credits in dance is required.

**Track 2 - 30 credit MA:** Those students who already have initial NYS certification in dance. This 30 credit program includes 8 credits in education taken in the Dance Program in addition to 22 credits in dance.

**Track 3 - 30 credit MA:** Those students who have initial NYS certification in a subject area other than dance and have a minimum of 34 credits in dance. This 30 credit program includes 8 credits in education taken in the Dance Program in addition to 22 credits in dance.

### **Matriculation Requirements for MA in Dance Education**

All applicants to the MA in Dance Education must complete and submit the on-line Hunter Graduate School application. Minimum requirements for admission include:

1. A Bachelor's Degree from an accredited institution acceptable to Hunter College with a minimum overall cumulative grade point (GPA) average of 2.8 (transcript included with application).
2. A minimum of 34 credits in dance with a grade point average in dance (GPA) of 3.0.
3. A general education core in the liberal arts and sciences to include the following (in addition to dance): 6 credits in English, 6 credits in language other than English (3 years of high school study in the same foreign language with grades of "C" or better documented by high school transcript will meet this requirement), 6 credits in social studies (with at least one course in U.S. history or geography), and 12 credits in math/science/technology.

Meeting the minimum requirements for admission does not guarantee acceptance to the program, which is based, by necessity, on the limitations of space and resources.

Select candidates, based on review of application and submitted documentation, will be invited to an on-campus audition/interview.

### **Admission With Conditions**

A student who is otherwise qualified for the MA in Dance but who has not completed Graduate Dance course prerequisites may be admitted with conditions provided deficiencies do not exceed 12 credits. Work to remove conditions must begin in the first semester and be completed in no more than three consecutive semesters. Any course taken to satisfy a deficiency will not be credited toward the Master's Degree in Dance.



All matriculated students without prior NYS teacher certification must submit their scores on the Liberal Arts and Science Test (LAST) of the New York State Teacher Certification Examination (NYSTCE) within completion of 12 credits of study. NYSTCE booklets are available in the office of Educational Services, 1000West. Any student who fails the LAST and obtains a score below 220 on the subtest of “Written Analysis and Expression,” (test 5), or subtest for “Communication Skills,” (test 4), must enroll in a college-directed reading/writing course before being permitted to register for any additional courses. If a student fails another subtest, he/she may be advised to take a course, or courses in the area(s) of weakness.

### **Transfer credit**

<http://www.hunter.cuny.edu/graduateadmissions/applying/degree-application/transfer-credit>  
Students who are accepted into a graduate program and register for courses may request transfer credit for relevant graduate courses at regionally accredited institutions, including courses taken at Hunter College while enrolled in another degree program, whether or not a master's degree was awarded.

Transfer of credit is subject to the approval of the department or graduate advisor and to the regulations of the Hunter program in which the student is enrolled. The following additional limitations apply:

- The course(s) for which transfer of credit is requested must have been completed within four years prior to the awarding of the Hunter graduate degree.
- Credits for courses in which the student earned a grade below B, or took a non-letter grade such as a pass/fail are not transferable.
- A maximum of 12 credits may be transferred.
- Courses used to satisfy entrance requirements, as well as courses used as part of a previously completed bachelor's program, may not be transferred.
- Grades in courses transferred from other institutions, or from a prior master's degree program taken at Hunter College, will not be calculated into the student's grade point average (GPA), nor will these grades be posted on the current Hunter College record.

**Progress Standards:** Students at Hunter College must maintain a cumulative GPA of 3.0. A student whose cumulative GPA falls below 3.0 at the end of any semester will be placed on probation. If the student fails to raise his/her cumulative GPA to 3.0 after one semester on probation, the student will be debarred and will not be allowed to continue at Hunter College.

## Appendix 4: Letters of Support

Jody Gottfried Arnhold  
300 Central Park West  
New York, New York 10024

April 28, 2009

Chancellor Matthew Goldstein  
The City University of New York  
535 East 80th Street  
New York, NY 10021

Dear Chancellor Goldstein:

I write, as Chair of the Dance Education Advisory Board of Hunter College, to urge your support of the three new degree tracks in Dance Education at Hunter College. The proposed MA, BA/MA and MFA degrees in Dance Education, when implemented, will train a new generation of certified dance teachers for New York City's public schools, and will, I believe, be the critical link for the institution of dance education in the City's school system.

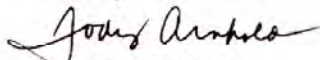
One of the major impediments to providing dance to the City's public schools is the lack of teachers certified to teach in this discipline. There are currently under 200 certified dance teachers in New York City's almost 1500 public schools. I am delighted that under President Jennifer Raab's leadership, Hunter has responded to this need for certified dance teachers by creating three innovative degree programs on both the undergraduate and graduate levels. These programs build upon the experience of Hunter's superb dance program and will be run jointly by the College's Department of Dance and School of Education. The latter's involvement will assure that graduates of the Dance Education Program will learn, in addition to the skills of dance, the pedagogy of teaching including such courses as child and adolescent development and methods of teaching. Not only will these future teachers be prepared in their art, they will be certified and prepared to teach their art in our City's schools.

I am delighted that because of Hunter's affordable tuition, as well as the commitment of the Dance Education Advisory Board to help the College raise resources for the Program including scholarship support and internship opportunities, students will graduate without the burden of substantial student debt. This affordability will increase the attractiveness of this program to potential students in New York City and in other parts of the country as well.

I speak for numerous individuals in the dance and education communities in stating that this Program will be welcomed throughout the City. It will be of great benefit for the many public school children who will benefit from having dance in their education. It will also be embraced by the dance community itself, including dance institutions that depend upon future generations of dance-educated audiences.

I hope you will join me and give Hunter's BA, BA/MA and MFA in Dance Education Programs your full support.

Sincerely,



Jody Gottfried Arnhold  
Ballet Hispanico, Board Chair  
92<sup>nd</sup> Street Y / Dance Education Laboratory, Founder  
New York City Department of Education Dance Blueprint Committee, Co-Chair



THE NEW YORK CITY DEPARTMENT OF EDUCATION  
Joel I. Klein, *Chancellor*

---

Office of the Arts and Special Projects

Paul L. King, *Executive Director*

52 Chambers Street – Room 210, New York, New York 10007

Telephone: 212-374-0300; Fax: 212-374-5598; Website: [www.nyc.gov/schools/artseducation](http://www.nyc.gov/schools/artseducation)

November 30, 2010

Chancellor Matthew Goldstein  
The City University of New York  
535 East 80<sup>th</sup> Street  
New York, NY 10021

Dear Chancellor Goldstein,

I write, as a member of the Dance Education Advisory Board of Hunter College and Director of Dance Programs for the New York City Department of education, to urge your support of the three new degree tracks in Dance Education at Hunter College. The proposed MA, BA/MA and MFA degrees in Dance Education, when implemented, will train a new generation of certified dance teachers for New York City's public schools and will, I believe, be a critical link to the restoration of dance in the City's school system.

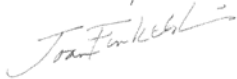
One of the major impediments to restoring dance to the City's public schools is the lack of teachers certified to teach in this discipline. There are only currently only 200 certified dance teachers in our almost 1,650 public schools. I am delighted that under President Jennifer Raab's leadership, Hunter has responded to this need by creating three innovative dance education programs on both the undergraduate and graduate level. These programs build upon the experience of Hunter's superb dance program and will be run jointly by the College's Department of Dance and the School of Education. The latter's involvement will assure that in addition to the skill of dancing, graduates will learn the pedagogy of teaching. Courses like Adolescent Psychology and Classroom Management will ensure that these teachers are well-equipped for the classroom.

I am delighted that because of Hunter's affordable tuition and the commitment of the Advisory Board to raise resources for the programs (including scholarship supports and internship opportunities) students will graduate without the burden of substantial student debt. This affordability will surely increase the attractiveness of this program to potential students from both New York City and other parts of the nation.

Judging from the number of inquiries about affordable routes to dance licensing and certification that have come to me over the years, I know that this program will be heartily welcomed throughout the City. It will be of great benefit to the many public school children who will be able to have dance in their education as a result and will be embraced by the dance community at large, including the many dance institutions that depend on future generations of dance-educated audiences.

Thank you for considering these arguments in support of Hunter's MA, BA/MA and MFA in Dance Education Programs.

Yours truly,

A handwritten signature in cursive script, appearing to read "Joan Finkelstein".

Joan Finkelstein  
Director of Dance Programs  
New York City Department of Education

Cc: Paul L. King



Appendix 21

February 8, 2008

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Dr. Jana Feinman  
Hunter College Dance Program  
695 Park Avenue  
614 Thomas Hunter  
New York, NY 10021

Dear Jana:

It is with great pleasure that I am writing in support of Hunter College's proposal to initiate an MFA degree in dance. Building on the current exemplary undergraduate dance program, this advanced degree will offer rich learning opportunities for artists/educators.

New York City Center and the Hunter College Dance Department have collaborated for four years on projects that have enriched dance programs at both institutions. For each of City Center's annual *Fall for Dance* Festivals, participating choreographers and dancers have served on panels at or presented by Hunter. This past year, for example, 150 people attended *Preserving the Past/Stepping into the Future*, which featured choreographers Karole Armitage, Mikko Nissinen, Nina Rajarani and Christopher Wheeldon and was moderated by *Fall for Dance* artistic advisor and editor of *Dance Magazine*, Wendy Perron. *Fall for Dance* performers have also provided master classes in Hunter's studios, which have reached approximately 1300 Hunter students over the course of four years. And, we are delighted that you will join City Center's Education Advisory Committee this spring, lending your important voice to City Center's education programs, which reach nearly 5,000 public school students each year.

Your proposal to create an affordable MFA degree in dance that helps students become NYS certified to teach grades K-12 or prepare for college teaching will make a significant contribution to the field of dance education. Students will benefit tremendously studying dance in a city abundant with cultural resources, and City Center would be honored to serve as a laboratory for these students.

I am confident that your visionary leadership, the department's distinguished faculty and a successful BA program have laid the groundwork for an MFA program that will attract dedicated, gifted students who are motivated to study in a highly professional, rigorous environment that embraces pedagogy and artistry. The Hunter College MFA program will ultimately impact the future of dance on the stage, in the studio and in the classroom. All of us at City Center wish you the best in pursuing this important initiative.

With warm regards,

Arlene Shuler  
President & CEO

TWYLA THARP  
PRODUCTIONS

Appendix 4


January 23, 2008

To Whom This May Concern,

It is high time for the establishment of the MFA/Dance Degree proposed by the Hunter College Dance Program. From the perspective of a long and active international career, I can state without doubt that this program will fill a glaring void in the New York City dance community and simultaneously enrich the national and international field, for its broad curriculum and in particular for its focus on developing pedagogical skill and clarity.

Having worked with Dr. Feinman in a number of ways, and having rehearsed my company in the studios in Thomas Hunter Hall, I can vouch for the ability of the Dance Program to execute this degree plan with excellence and élan. I urge CUNY to ratify this proposal, and to commit to this very important endeavor.

Sincerely,



Twyla Tharp

Appendix 4

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Judy Hussie-Taylor

April 16, 2009

Jana Feinman  
Director of the Dance Program  
Hunter College/Thomas Hunter Hall 6th Floor  
695 Park Avenue  
New York, NY 10065

Dear Jana Feinman:

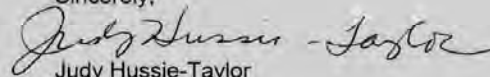
I am writing in support of Hunter College's proposed new graduate degree programs in dance. I have had the pleasure of learning about these programs from David Capps, Associate Professor and dance educator Jody Arnhold.

Currently New York City has no comparable degree programs. The comprehensive plan for a MFA, MA in Dance Education leading to certification and an accelerated BA/MA also leading to certification is brilliant and serves a dire need in the dance field. It also comes at a time when more and more of New York's finest dancers will need certification so they can have a viable career outside of performing.

It is even more critical because it will be the only graduate dance program in the public education sector, making the program both accessible and affordable to all socio-economic backgrounds and to younger dancers along with professional dancers in career transition. Also, by having the MA and MFA housed together, it will allow for the healthy cross fertilization necessary for advancing both practice and pedagogy.

I enthusiastically endorse Hunter College's proposed new graduate programs and look forward to what that will add to the New York City cultural community.

Sincerely,



Judy Hussie-Taylor  
Executive Director



131 East 10th Street New York, NY 10003  
ph 212-674-8112 fax 212-529-2318  
www.danspaceproject.org

# LIMÓN

José Limón Dance Foundation, Inc.

307 West 38th Street Suite 1105 New York, NY 10018 tel | 212.777.3353 fax | 212.777.4764 www.limon.org

Appendix 4

April 14, 2009

Dr. Jana Feinman  
Director, Dance Program  
Hunter College  
695 Park Avenue  
614 Thomas Hunter  
New York, NY 10021

Dear Jana,

What a pleasure it was to read your proposal for these new graduate programs. I was impressed first of all by the very clear void that these three degrees will fill; I have long felt that New York City needed an affordable Masters Degree in dance. I also commend the structure you have designed, which allows each degree its distinct focus while integrating the programs in a way that will deeply inform students about all aspects of the field. Frankly I think your real challenge may be to limit the number of applicants you accept each year!

As the former coordinator of the MFA program in Dance at Temple University, that was the degree program that I read with the most expertise. I wholeheartedly agree that most such degrees in this country are derelict in preparing graduates for the teaching profession, particularly since the MFA is so often undertaken as a path to a career in academia. Even at Temple University I felt that the only MFA students who graduated fully prepared for college teaching were those who had been awarded Teaching Assistantships. I also appreciate that you are considering waiving up to twelve credits for prior experience, since I know there will be many dancers with impressive professional backgrounds who will be attracted by the opportunity to return to school while continuing to live and work in New York. The balance of pedagogy, theory, studio work and creative work appears carefully considered and appropriate.

And I love the fact that you are leaving room for twelve credits of electives. These students will find their inspiration in all sorts of diverse fields – philosophy, literature, anthropology, music, technology, psychology. This opportunity to develop an individual area of inquiry can deeply enhance each student's breadth and depth of scholarship and artistry.



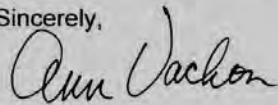
Appendix 4

The design for the MA in Dance Education seems to adequately take into consideration the variety of backgrounds of your potential students, while in all cases leading to New York State teaching certification. The opportunity to participate in graduate level courses with MFA candidates also enriches the program, particularly since these students have a preponderance of academic courses, so the opportunity to rehearse in choreography projects will extend their studio experiences.

The BA leading directly to a Master of Arts in Education seems like a natural outgrowth of the undergraduate program that you already have in place. It is particularly gratifying to me that you maintain the creative aspect of dance in both these programs with an emphasis on dance education.

I wish you great success with this new direction. I believe that it is serving several very important needs – providing an affordable transition for professional dancers into teaching careers, providing younger dance students a tangible way to apply their learning in a career which complements their love of the field, and providing well trained and inspiring dance teachers at every level for a society that is so buried in technology that it desperately needs to remember the joys of physical expression.

Sincerely,



Ann Vachon  
Director, Limón Institute

# **Proposal for the Establishment of**

## **The Hunter College Accelerated BA/MA in Dance Education**

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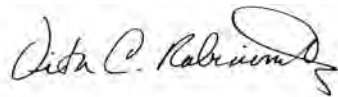
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I. PROGRAM IDENTIFICATION

|                                    |                     |
|------------------------------------|---------------------|
| <b>College</b>                     | <b>Hunter</b>       |
| <b>Program Title</b>               | <b>Dance</b>        |
| <b>Degree</b>                      | <b>BA/MA</b>        |
| <b>Department</b>                  | <b>Music</b>        |
| <b>Contact Person</b>              | <b>Jana Feinman</b> |
| <b>Approvals</b>                   |                     |
| <b>School of Education</b>         | <b>5/19/2010</b>    |
| <b>School of Arts and Sciences</b> | <b>9/14/2010</b>    |
| <b>College</b>                     | <b>11/10/2010</b>   |
| <b>Proposed Initiation Date</b>    | <b>Fall, 2011</b>   |

**Provost's Signature:**



**Provost's Name:** Vita C. Rabinowitz, Provost & Vice President for Academic Affairs

## **Proposal to Establish a BA/MA Program in Dance Education**

This proposal describes an accelerated 5-year BA/MA in Dance Education to be offered at Hunter College of CUNY. This unique 143-credit (110 undergraduate level, 33 graduate-level) program will award both a BA in Dance and a Master of Arts degree, and prepare the student for professional certification to teach Dance in the New York City and New York State public school systems. It is anticipated that the program will begin in September of 2011.

The degree program described here is one component of a major 3-pronged graduate program in Dance:

- MFA/Dance focusing on performance and choreography
- MA/Dance Education focusing on preparation for pre-K-12 teaching and NYS certification
- BA/MA/Dance Education focusing on preparation for pre-K-12 teaching and NYS certification

This innovative and ambitious array of graduate training is specifically designed to offer a wide and strongly integrated professional training environment in which mature, motivated and gifted performers, choreographers and teachers will work with world-class faculty toward individual career goals.

### **II. Purposes and Goals**

#### **A. Statement of Educational Goals**

The purpose of this BA/MA/Dance Ed program is to provide a vital liberal-arts-based training in the creative, physical, and intellectual aspects of the art form of dance, to prepare dance artist/educators for the demands of teaching the art, history, culture, and practice of dance in Pre-K-12 schools, and to lead students directly toward initial certification for dance teaching in New York City and New York State public schools, and after 3 years of full-time teaching to professional certification. Course work for this degree will comprise 110 credits of the established undergraduate curriculum for Hunter College, including the 34-credit Dance Major, 11 undergraduate credits in the School of Education and 65 elective credits (including GER); 2 graduate credits in the Hunter School of Education; and 31 graduate-level credits through the Dance Program. With the collaboration of the School of Education, this degree plan aims to lead extremely talented and motivated students directly through an undergraduate liberal arts education with a strong dance component, to a specialized professional degree with very strong career prospects. The central tenets of this program will be that the best educators of the arts must be expert scholars, practitioners, scientists, and pedagogues in order to be truly effective in the classroom, and that the Pre-K-12 environment deserves an infusion of educators with truly global understandings and expertises with the art form itself as well its pedagogy.

The specific goals of the program are several:

1. To cultivate excellence in pedagogical skills as well as artistry;
2. To cultivate students' empowerment as cultural leaders in the arts of this state and the country as a whole;

3. To establish a dynamic graduate program focused on creating a community of highly qualified dance educators for the Pre-K-12 school environment in New York City and New York State;
4. To serve a diverse population of students drawn from a culturally heterogeneous population;
5. To create an artistically and educationally lively interaction among four dance degree programs: the current liberal-arts-based BA, a new MA/Dance Ed, a new MFA/Dance, and the BA/MA/Dance Ed proposed here;
6. To nurture a culturally, artistically and politically up-to-date understanding of the field of dance.

#### B. Rationale for the Proposed Program

This BA/MA/Dance Ed program is specifically keyed to the current needs for qualified and certified educators in the field of dance in the New York City and New York State public schools. It is also designed to establish a model for training in primary and secondary school dance pedagogy nationally. The program will merge the best qualities of an undergraduate dance major in a humanistic liberal arts environment with the specialized goals of a professional degree. This combination will thereby establish a unique and sorely needed career-specific program in the public sector of higher education in New York City and provide concrete professional career options to a student population that may not otherwise have access to these opportunities.

The coincidence of the New York State certification requirement for dance teachers in the public schools and mandates for arts curricula in city schools has created a significant professional market for qualified dance teachers. The NYS Department of Education has laid out a schema of requirements for arts curricula in schools starting at 20% for pre-K and a minimum of one year's course for secondary schools. Additionally, the New York City Department of Education has demonstrated a strong dedication to dance curricula by publishing a "Blueprint for Dance Education," developed by a renowned group of dance professionals, which outlines a detailed curricular approach with competency benchmarks through the high school level. This document has been acknowledged by the NY State Department of Education for all dance programs in the public sector.

Currently, the Hunter College Dance Program, in collaboration with the School of Education, produces 3-6 BA/Dance Ed graduates each year with the educational requirements for initial certification, who within 5 years must complete a Masters degree (and three years of full-time teaching) to achieve professional certification. Most of these teachers pursue graduate degrees in non-dance fields because there is currently no public institution in the city that provides graduate training in dance. The proposed BA/MA/Dance Ed program would revolutionize the career preparation of these artist/teachers by coherently moving them toward professional certification as a direct outgrowth of their undergraduate schooling. It will therefore develop high-quality educators with advanced training specific to their field and directly serve a growing need in the professional marketplace.

The proposed curriculum is based firmly on the notion that effective teaching of an art form requires practical experience with the highest levels of art making and moves purposefully away from the notion that “those who can’t do, teach.” Recognizing that teaching is a highly specialized and sophisticated skill in its own right, we aim to provide future teachers with in-depth and up-to-date experience and knowledge of the performative, creative and aesthetic aspects of the art form of dance. Specifically, the students will be required to exercise their personal artistries, as dancers and choreographers, operating under the assumption that only through direct contact with professional-level aspirations and achievements will they be fully qualified to train the next generations of dancers and choreographers. In so doing the program intends to “set the bar” at a high level of both pedagogical and artistic excellence, thereby becoming a model for dance education both locally and nationally.

The location of this BA/MA/Dance Ed degree within the 3-pronged array of graduate study being proposed by the Dance Program will insure an effective exchange of professional skills, visions, and experiences among the students in the various degree plans. The majority of the required courses will be cross-listed between the MA/Dance Ed and MFA/Dance degrees, and interaction among the student populations will be encouraged. The geographical location of the programs in the heart of New York City, still arguably the dance capital of the world, gives us the chance to profit from the manifold artistic resources of the city and to acknowledge and engage its many diverse populations, aesthetics, and cultural entities. It is this well-rounded and high-level knowledge that we specifically intend to pass on, through the graduates of our program, to the children of the public schools of the City and the State. This “fast-track” and rigorous program will be unique in New York State and unusual in the national dance field.

As certification requirements for dance teachers become more and more common in other states, and reciprocity with the New York qualifications becomes more and more established, the career options for graduates of our program will expand. We aim to make the Hunter program a model of rigor and quality for the national arena of dance education.

Hunter College is particularly well suited to launch a strong graduate program in dance. The city’s many opportunities make it an ideal laboratory for advanced study in the field. As a public institution nationally known as a “best buy” with relatively low tuition, Hunter stands in contrast to private institutions. In addition, Hunter’s undergraduate Dance Program and the Hunter College Dance Company have for some time won the admiring notice of dance critics and dance educators. As recently as Fall ‘07, the Executive Vice Chancellor of CUNY held the first Vice Chancellor’s Lecture in the Fine Arts at Hunter, bringing Hunter and other CUNY students the opportunity to watch and learn from Larry Keigwin and his dance company. The Vice Chancellor’s support for Hunter’s undergraduate Dance Program was a recognition of its excellence and leadership in the field. The graduate program we propose will build upon and extend the traditions of excellence of the undergraduate program.

The proposal for a BA/MA/Dance Ed at this time is prompted both by the strengths and recognition won by the current undergraduate program and by the emergence of new professional opportunities for holders of advanced degrees in dance. The recent mandates for dance instruction in the public schools have created a strong demand for highly qualified artist/educators; the job placement rate for graduates of the current BA major in Dance Ed is 100%.



### C. Rationale for the Proposed Curriculum

A central tenet of this curriculum is that dance training for young people should emanate from a deep knowledge of and personal involvement in the aesthetics and functionalities of the field of dance as much as from expertise in its pedagogy. Far too often in today's private studio environment, and even in public school programs, teaching is based on antiquated notions of aesthetics, physicality and creative process. We aim with this curriculum to set the bar of conceptual and artistic understanding very high in order to produce teachers with fully appropriate skill and knowledge sets.

Students in this highly selective BA/MA/Dance Ed program will hone their personal artistry as dancers and choreographers in technique and composition courses (together with MA and MFA students) as well as their expertise as scholars and cultural leaders in courses in dance history, aesthetics, and cultural context. The 110 undergraduate and 33 graduate-level credits are designed to give the future teachers a vital depth of experience in the dance field in order to insure the well-rounded and up-to-date quality of their skills and knowledge, and to provide a uniquely desirable accelerated training opportunity to talented and motivated artist/teachers who wish to dedicate their careers to the service of teaching young people in the public school arena.

The BA/MA/Dance Ed curriculum comprises four principal content areas. The undergraduate courses constitute the full liberal arts BA/Dance degree already in place, together with thirteen credits in the School of Education that are part of the established sequence leading to initial state certification. The graduate-level course work includes dance pedagogy, theory/context/perspectives, technique and creative work, and is specifically designed to intermingle MA students with MFA students.

#### 1. Pedagogy

Students in the BA/MA/Dance Ed program will take the 11-credits of courses at the undergraduate level and 2 at the graduate level required for State certification through the School of Education; at the graduate level in the Dance Program, they will take 6 credit hours of specialized pedagogy and field work specifically focused on the art form of dance and 5 hours of carefully supervised student teaching. This intensive and accelerated program mirrors the other BA/MA education curricula currently in place at Hunter as collaborative programs between the School of Education and the departments of Music, English, Math and others. It is structured specifically to satisfy the New York State coursework requirements for certification for Pre-K-12 teaching.

#### 2. Theory/Context/Perspectives

As an essentially embodied endeavor, dance has sometimes suffered from a less-than-thorough engagement in the verbal/written forms of analysis that lead to advanced understanding of historical and cultural contexts and functionalities of the art form. The three graduate level courses addressing specifically the areas of aesthetics, history, and special topics such as politico-sociological issues, and current/future trends will be essential to our students' success as teachers of young people in a fast-changing cultural environment.

### 3. Technique

The daily training of the body according to diverse aesthetic goals is of central importance in any dance curriculum. The graduate technique courses proposed here (4 credits, 2 courses) are an extension of the training in the undergraduate dance major, and are designed to provide exposure to a wide variety of movement styles. The additional course “Assessment and Maintenance of the Instrument” will build crucial understanding of anatomical and kinesiological issues that should be the foundation for training of young dancers.

### 4. Creative Work

Students in this program, whether actively pursuing choreography and performance or not, will, as teachers, be guiding and inspiring the next generation of choreographers; they will also be creating dance presentations of many kinds as pedagogical experiences for their students. In both cases, these teachers need to have a secure understanding of their personal aesthetics and the many issues involved in nurturing the creative process and bringing it to culmination in performance. This understanding will enable them to both model effective creativity and to foster creative growth in their students.

The creative work component of the curriculum in this degree is an outgrowth of the undergraduate dance major requirements and will be personalized in terms of pushing the student to articulate physically and verbally, at a high standard of professionalism, her/his artistic interests. It will also provide concrete skills and understandings of the processes that go into quality work in a variety of genres and styles. Students will engage in verbal analysis and reflection so that they will have important perspectives on their personal tastes as they work with the wide variety of ideas that they will confront as teachers. One 3-credit course in choreography and one 1-credit course resulting in the performance of an original piece of choreography and a reflective pedagogical essay will constitute this sector of the curriculum.

## D. Preparedness of the Dance Program to Offer Proposed BA/MA/Dance Ed Degree

Since the 1972 founding of the undergraduate Dance Program by the distinguished dance educator Dorothy Vislocky, its BA graduates have consistently won national attention. The high quality of undergraduate student choreography and performance and the professional standards of the program have attracted increasing numbers of students; the program now has approximately 66 BA/Dance majors. The majority of our graduates remain active in the dance field post-graduation, and our BA/Dance Ed graduates are currently working as teachers in New York City public schools.

### 1. Current Full-Time Faculty

**Jana Feinman**, Professor, holds an EdD in Dance Education, with a specialization in Dance from Temple University (1994), and is Director of the Dance Program and Artistic Director of the Hunter Dance Company. She has many years of experience as a dance educator and as a performer and choreographer. Her recent professional work includes the choreography for

Tharp's "The 100's" performed at Battery Park, NY, and a structured improvisation of "The Horse's Mouth" performed at St. Mark's Church. She has served as President of the American Dance Guild, 1996 to 2000, Board Member of the Consortium of National Dance Organizations, consultant for New York City and New York State Departments of Education, Board Member for the 50<sup>th</sup> Anniversary of Limon Dance, and Chair of the national "Sharing the Legacy Conference" and the "Nikolais Legacy Forum" — professional activities that build upon her research interest in preservation of the dance heritage of the 20<sup>th</sup> century and strategies for documentation and retrieval of archival materials of American dance. In keeping with these interests, Professor Feinman most recently (2008) contributed a chapter on the chronology of Nikolais' work in the definitive book on Nikolais, "The Returns of Alwin Nikolais." She currently serves on the New York City Center Education Programming Committee and acts as an advisor for programming the "Fall for Dance Festival" at New York City Center. Her most recent engagement was in Dance Theater Workshop's "Critical Correspondence – University Research Project."

**David Capps**, Associate Professor, holds an MFA in Dance from NYU (1981) and in 2006 joined the faculty of Hunter after 13 years on the Dance faculty at the University of Colorado, Boulder. He is a recognized performer and choreographer in the United States and abroad. He has done commissioned pieces for Sam Houston State University, University of Iowa, Boulder Ballet, and Colorado State University. New work has recently premiered at Radcliffe Institute for Advanced Studies, Cecina, Italy, and Musique des lumieres in Moutier, Switzerland. He has performed as a dancer since 1973, with recent engagements at ProDanza Italia, and the Santa Fe Institute. In the past ten years he has done 14 residencies as a dancer and dance educator. He recently received (2008) a PSC/CUNY grant to produce a full evening of his choreography at Danspace Project at St. Mark's Church in New York in January, 2009.

**Maura Nguyen Donohue**, Assistant Professor, was previously an Assistant Professor at Queens College/CUNY and was a teaching fellow in the Five College Dance Department at Smith College, Mt. Holyoke College and Hampshire College. An active choreographer, advocate, and writer in the NYC and global dance community, her work has toured across the US and to Canada, Europe and Asia. She was Artistic Advisor for Dance Theater Workshop's Mekong Project, a multi-year project that brought SE Asian diaspora artists together in the US and for residencies with local artists in the Mekong Delta region. She currently serves on the Board of Directors for Dance Theater Workshop and the Congress on Research in Dance. She is guest editor for Movement Research/Critical Correspondence's "University Project," senior artistic advisor for The Dance Insider and has also written for Dance Magazine, HK Dance Journal, and American Theater Journal.

**Jessica Nicoll**, currently a temporary appointment on our full-time lecturer line, and a Sarah Lawrence College graduate, is a dance artist, teacher, and writer who has worked in NYC public schools and private studios since 1984. Her choreography has been produced by the Dancespace Project at St. Mark's, the 92<sup>nd</sup> Street Y, PS 122, The Kitchen, and other venues throughout New York. She has been a curriculum designer, writer, consultant and professional developer for NY City Center, The Metropolitan Opera Guild, Ballet Hispanico, The ArtsConnection, The Dance Education Laboratory, and other arts-in-education organizations and was a contributing writer on the NYC DOE Dance Blueprint for the Arts. Nicoll is a regular presenter at arts education conferences, has guest lectured in the graduate programs at Sarah Lawrence College and the

University of Rio Grande, and has had her writing published by The Dana Foundation and the U.S. Department of Education. She is a co-author with her partner Barry Oreck, of a chapter in the upcoming Dancing with the Muses. Her personal essays have appeared in *American Hiker* and *Sports Illustrated*.

Awards—Choreography and Performance: 1999 OOBR (Off-Off-Broadway Review) Award (Chekhov Theatre Ensemble's *King Lear*); 2007 and 2008 Boulder International Fringe Festival Encore Awards; Teaching Artistry: 2004 Linda LeRoy Janklow Award and 2007 BAX10 Award.

## 2. Current Adjunct Faculty

Faculty with adjunct positions at Hunter include the following professional dancers and choreographers:

Gerald Otte – longtime soloist with Alwin Nikolais  
Nicole Wolcott – soloist and co-artistic director of *Larry Keigwin and Dancers*, and choreographer for her own company  
Natalie Desch – soloist, *Doug Varone and Dancers*  
Daniel Charon – free-lance choreographer and master teacher  
Kendra Portier – free-lance choreographer and performer and master teacher  
Catherine Greene – soloist, *Brooklyn Ballet*  
Vicky Shick – former soloist, *Trisha Brown Dance Company* and Artistic Director of *Vicky Shick and Dancers*  
Jacqueline Gaffney – choreographer and performer of West African dance  
Jennifer Nugent – principal dancer with *David Dorfman and Company*  
Stephanie Liapis – active free-lance performer  
Laurie Brungard – prominent yoga practitioner and teacher trainer  
Reba Adler – historian of national note  
Susan Hefner – recognized kinesiologist specializing in ideokinesis  
Megan Boyd – active free-lance performer and choreographer  
Robin Dunn – prominent teacher, performer and director

## 3. Major Dance Program Grants and Special Projects

NEA American Masterpieces: Dance for 2011 “Legacies of Alwin Nikolais” \$15,000  
Harkness Foundation “Choreographer in Residence” grant  
\$2,500 each semester since 1989. supporting guest artist residencies by prominent artists such as Blondell Cummings, Susan Marshall, Larry Keigwin and Monica Bill Barnes  
Jerome Robbins Foundation “Distinguished Artist” grants 2006-2008  
Ronald K. Brown (06-07), Mark Morris (07-08)  
National Collegiate Choreography Initiative grant \$10,000  
Twyla Tharp repertory 2006-08  
“Sharing the Legacy” sponsored by the Dance Program, a biannual conference drawing participants from around the world; since 2002  
Hunter College Dance Company special performances:  
- Dance Theater Workshop, New York: student choreography and performance  
2006-present  
- New York City Center “Fall for Dance Festival”: 9/05  
(only student group represented)

- Joyce Theater, New York: performance of Twyla Tharp repertory, 3/07
- International touring:
  - Mexico '99; The Czech Republic '97, '01; Trinidad/Tobago '07

#### 4. A Sampling of Recent Dance Alumni Successes

Dancing with major world-renowned dance companies:

- Eleasea Douglass '08 – “Fela” on Broadway
- Kaori Shimazaki-Otani '05 – Garth Fagan Dance Company
- Snezana Adjanski '02 – Alwin Nikolais Dance Company

Performing with smaller dance companies of note:

- Carla Rey '07, Patricia Dominguez '06, Milteri Tucker '04, Jessica Winograd '04

Founded dance festival in Reykjavik Iceland and choreographing and touring Europe with her own work: Steinunn Ketilsdottir '05

Founded arts management organization in Argentina:

- Mariana Marquez '03

Performance Artist touring world-wide:

- Kazuma Motomura '06

Master elementary dance teacher NYC:

- Ana Nery Fragoso '00, Liz LoParo '05

NYC Teaching Fellows:

- Sharodka Stagger '04, Emily Todras '03

Dance Film-Maker:

- Awilda Rodriguez '02

Formed their own dance company and working on their second evening-length work:

- George Hirsch '07, Jamie Chandler '08

Established fashion, costume company “People in Gear” and is currently the artistic director of the Pacha Nightclub in NY:

- Lymarie Perez '07

Cultural Minister in government of Tobago:

- Elvis Radgman '07

The Hunter BA/MA/Dance Ed Program will attract students because of its strong faculty, its already successful relationship with NYC public schools, its collaborative relationship with the School of Education and the very important resultant facilitation of certification for teaching in the public schools of the City and the State. The Dance Program has already in place an active Outreach/Inreach Program with city schools, as well as well-established student teaching relationships embedded in the current BA major in Dance Education. Because of well-established certification, reciprocity with other states, the relatively low CUNY tuition, the unique 5-year plan of the degree, and the very strong career prospects upon graduation, we expect there to be strong interest in out-of-state students as well.

The Dance Program as a whole is extremely active:

- It has nurtured the involvement and support of professional dancers and choreographers such as the eponymous Katherine Dunham (deceased) as well as contemporary leaders such as Twyla Tharp, Charles Moulton, Trisha Brown, Larry Keigwin, Sara Pearson, and Patrik Widrig, Ronald K. Brown, Susan Marshall, and Mark Morris.

- Hunter's student dance company has been invited to perform at such important dance venues as the Joyce Theatre, the New York City Center, Dance Theater Workshop, and the 92<sup>nd</sup> Street Y.

- Since 2002 Jana Feinman has developed, and Hunter has hosted, the annual conference, *Sharing the Legacy: Dance Masterworks of the 20<sup>th</sup> Century*, bringing many departments from other colleges and universities to participate in panel discussions, master classes, and performances at the Kaye Theater.

- The Program continues to develop relationships with important dance organizations and venues in the city; this interaction with the professional community will provide useful contacts and networking that the students will carry with them to their teaching environments.

- The Program is a member of the American College Dance Festival Association and takes student delegations to yearly regional conferences.

- The Hunter College Dance Company presents/produces a minimum of 3 concerts/year.

### E. Outside Support for the BA/MA/Dance Ed Degree Plan

There is keen interest among dance professionals, educators, and advocates for the development of a BA/MA/Dance Ed at Hunter. This degree plan will take its place alongside similar programs in English, Romance Languages, History, Math, and Music currently functioning successfully at Hunter. Professional placement rates for these programs are very high signaling the high regard Hunter has in the education community of the city.

### III. Need for the Program

The proposed BA/MA/Dance Ed degree would be the first of its kind in a public institution in New York City. The relatively low-cost of a degree offered by Hunter/CUNY makes it highly desirable and affordable for a very wide variety of dancers, from those enrolling immediately following high school to those coming from careers and life paths of various kinds. As dance curricula grow in the City's public school system, there will be increasing demand for trained and certified teachers of dance; this 5-year degree plan will move students swiftly through this career-specific training. A major advantage of this degree plan is that the students will graduate with both initial certification and the Master's required for professional certification, and will be able to count 10 credits toward both the undergraduate and graduate sides of the degree.

One of the unique aspects of this program will be the interfacing of BA/MA/Dance Ed students with MA/Dance Ed and MFA/Dance students. Courses, productions, seminars, and other collaborations between these three populations will encourage the highest levels of artistry and pedagogy in all three groups.

#### A. Student Needs

##### 1. Educational Advantages

Hunter's undergraduate program in Dance has attracted accomplished, ambitious and dedicated students from varied cultural backgrounds, many from working class families who would have

been unlikely to have had the opportunity to study dance in private academies. Through intense studio training and close interaction with Hunter's faculty and visiting artists these students achieve excellence as dancers and significant competence as choreographers. Since Hunter's major in Dance is embedded in a liberal arts education, these students have the academic breadth and the intellectual skills to contextualize, criticize, and reflect upon dance. Hunter's inclusion along with four other programs, all of the others from private schools (Sarah Lawrence, Barnard, Marymount Manhattan, and Julliard), in the Joyce Theater *College Showcase: Works by Tharp*, in Spring of 2007 is indicative of the repute of the program. Dance critic Jennifer Dunning's *NYTimes* review of Hunter's piece as "performed with new-penny brightness and edge" captures the quality of Hunter's students in dance. The undergraduate program's established position in the city's dance community will become an important educational advantage enjoyed by Hunter BA/MA/Dance Ed students.

Another major advantage to the proposed program is simply its geographical location, where the students will have the opportunity to attend the wide range of world-class dance performances in New York City. The program will actively encourage engagement with the many libraries, publications, service organizations and philanthropic institutions that are clustered in the city. This network of professional-level partnerships and city resources will prove to be invaluable to the young dancers our graduates will work with in the City and State.

## 2. Vocational Opportunities

The central vocational destination for this program has come to life with the mandate for dance instruction in the New York City Public Schools, an initiative that has created the need for public school teachers with extensive training in dance and pedagogy. Graduates of Hunter's existing BA/Dance Ed program have a 100% success rate in obtaining full-time jobs in the New York City Public schools. Graduates of the proposed BA/MA/Dance Ed program will have all the credentials necessary to receive professional certification.

## 3. Serving CUNY Students

CUNY offers no other graduate program in Dance, and the success and strength of Hunter's undergraduate program in Dance attests to its effectiveness in educating undergraduate students. At this point in time, Hunter is the only CUNY college offering a BA in Dance, though Queens has a Theater-Dance major and other schools offer some dance courses. In Fall 07, the Executive Vice-Chancellor of CUNY held the first Vice Chancellor's Lecture in the Fine Arts at Hunter, bringing Hunter and other CUNY students the opportunity to watch and learn from Larry Keigwin and his dance company. The Vice-Chancellor's support for dance is in part a recognition of Hunter's excellence and leadership in this field.

## B. Community Needs

The enthusiasm in the professional dance community for the development of this program derives from the needs they perceive for a strong commitment to dance education in NYC.

### 1. Offerings at Other Local Colleges and Differences of Proposed Program

No other college in the City University offers a graduate degree of any kind in Dance. NYU and SUNY/Purchase offer MFA's in Dance, but these programs are two-year, conservatory-style programs, without tracks for dance education and with much narrower curricula. They are designed primarily to produce performers and to a lesser extent choreographers. NYU's Steinhardt School's MA in Dance Education is thriving, but is costly, and places student choreographic and performance endeavors in an extra-curricular track.

### 2. National offerings of BA/MA/Dance Ed Degree

The growing number of states that require specialized certification for teachers of dance will insure the need for qualified dance educators. The proposed accelerated program will allow talented artist/teachers to move toward career goals efficiently. New York State certification requirements are well-respected nationally and often are given reciprocity in other states, making this program valuable in many locations.

## IV. Students

### A. Enrollment

The proposed curriculum is designed to admit 6 students per cohort, leading to a total student body of 12 in the BA/MA/Dance Ed program (with 12 MA and 8 MFA students). Students with full-time employment may be permitted to enroll on a part-time basis, and many of the core courses will be offered in the afternoon or evening or summer sessions to facilitate attendance for working professionals.

### B. Standards and Criteria for Admission

Applicants to the BA/MA program in dance must meet the criteria listed below:

1. Formal declaration of Dance as a major with a statement of intention to apply for the BA/MA.
2. A minimum of 65 undergraduate credits with at least 6 credits in dance.
3. Acceptance into the School of Education (procedure and requirements detailed in SOE catalog).
4. A grade of at least B in ENG 120 (or a 200-300 level writing course).
5. A Hunter College GPA of 2.8 or better.
6. A Hunter College Dance Major GPA of 3.0 or better.
7. No more than 6 credits of CR/NC grades in GER courses.

Concurrent with application to the School of Education, students will apply to the Dance Program for admission to the BA/MA degree training via an essay and interview process.



The proposed degree plan is designed to attract highly motivated and talented dance artists who are intently focused on a career in dance education and who wish to prepare themselves with a solid liberal arts undergraduate degree.

Criteria for admission will be:

- potential for growth in teaching;
- potential for growth as performer/choreographer;
- potential for academic success.

## V. Curriculum

### A. Goals and Coherence of the Curriculum

The goal of the program is to produce the finest dance educators possible for the Pre-K-12 environment in an accelerated undergraduate/graduate degree program. The combination of practical and academic training in teaching with a firm and articulated curriculum in aesthetics, history, creative work, and performance will insure that graduates of the curriculum will be prepared in a fully three-dimensional manner. The program will push our students to advance their own choreographic and performative skills at the same time that they study the many aspects of the art of teaching in the contemporary world. Our aim is to provide the young people of New York City and New York State with teachers who can inspire and empower their students.

### B. Credit Requirements

The proposed program will include:

- an undergraduate requirement of 110 credits, including a 34-credit dance major and 11 undergraduate credits in the School of Education
- 2 graduate credits in the School of Education
- 10 graduate Dance credits that count toward both the undergraduate and the graduate portions of the degree
- 11 graduate credits in dance pedagogy offered through the Dance Program
- 20 graduate-level credits in the theory, practice and analysis of the art form

## VI. Resources and Cost Assessment

### A. Faculty/Staff

The current faculty includes 2 full-time professor lines, one assistant professor, one full-time lecturer line and 9-12 adjunct courses per semester. A Dance Program Director on a Higher Education Associate line, a Distinguished Lecturer (a full-time prominent artist/scholar/teacher), and 10 additional adjunct courses in pedagogy and dance studies will be necessary with the roll-out of the full array of graduate curricula (MA/Dance Ed, MFA/Dance, BA/MA/Dance Ed). This increase in staffing will be crucial to maintain the quality of the undergraduate program, as the graduate student population will require significant faculty loads in terms of teaching and

intensive mentorship. All of the new programs will make use of the distinguished visiting artists and specialized adjunct faculty. There are a number of co-teaching and shared teaching opportunities in the proposed curriculum; we hope that other departments will be interested in collaborations of many kinds within individual courses as well as in curriculum planning.

A Dance Program Production Manager, in a consultant capacity, is essential for the ongoing planning and implementation of informal showings as well as formal performances required of undergraduate and graduate students. The Production Manager's responsibilities will also include space scheduling, equipment maintenance and purchasing, theater maintenance, supervising student and professional crews, and maintenance and updating of photo and video archives. These jobs are currently performed by full-time faculty with the assistance of a part-time assistant.

A Dance Education Advisory Committee has been formed, composed of prominent members of the arts and education community of the city. It is charged with developing and assisting in the implementation of a major fundraising campaign. As of late April, 2010, one major donation of \$1 million has been garnered.

#### 1. Rationale for 1 New Distinguished Lecturer Line

- Because artistic excellence is at the core of these graduate programs, a highly recognized and respected dance artist who is currently producing high-level work will be a crucial presence in courses and mentoring.
- This faculty member will provide important links among the graduate degree programs and the professional community at large.
- The presence of a recognized working professional will reinforce the importance of creative research in the institutional profile.
- This faculty member will teach core courses in creative work as well as oversee choreography for performances.

#### 2. Rationale for New Adjunct Assistant Professors to Teach 10 Courses

- The array of graduate courses includes a wide variety of content areas and therefore will require faculty with specific expertise.
- Specifically, special topics courses, dance history, and kinesiological aspects of movement will need adjunct coverage.

#### 3. Rationale for New Dance Program Director

- The Dance Program director position is a necessity to launch the three new degrees
- Graduate productions, formal and informal, will multiply production activities 3-fold.
- The professional-level work of the graduate students requires professional-level support.
- The interaction of dance with other media is a major growth area in the field: The program director will reach out to and coordinate with other arts departments and their faculty to enrich the artistic expression of students of dance as well as those of theatre, art, music, film and media and creative writing.
- The program director will maintain ties with the arts community in New York, bringing in students and visiting lecturers, and developing programs for students to perform in arts and education settings around the city.

## B. Facilities and Equipment

The facilities of the Dance Program in Thomas Hunter Hall need extensive renovation. Repairs to the roof to ensure against leakage and installation of new windows are currently underway. Further renovations will involve installation of new dance flooring appropriate for intense physical training and the renovation of the Studio Theater, to include mobile seating risers, new black curtains, cyclorama, lighting grid, dimmers, and instruments. The renovated theater will become a centerpiece for research and presentation and will be carefully designed to accommodate the latest trends in the field, from flexible seating arrangements to multi-media.

The following additional facilities and improvements are desirable but not immediately essential to the launch of the program; a capital budget request is being prepared to address these renovations:

1. Faculty offices: new faculty office spaces and 1 office/work space for Production Manager.
2. Classroom space: access to 2 smart classrooms 3-5 hours per week.
5. Studio/performance space: access to two additional open studio spaces for dance classes and rehearsals 15-20 hours per week. (Off-campus facilities may be required.)
6. Storage rooms for lighting equipment, costumes, props as well as office supplies.
7. Reconfiguration and renovation of the 6<sup>th</sup> and 7<sup>th</sup> floor of Thomas Hunter Hall, to include:
  - Men's bathroom and dressing room including showers (there are currently no showers in the building for male dancers, and the only bathroom facilities are 2 floors below the dance studios)
  - Renovation of women's bathroom and dressing room including showers.
  - Renovation of faculty bathroom and installation of shower.
  - Renovation of Department office.
  - Construction of conference room and archive storage spaces.

## VII. New Operating Budget Expenses and Income

The Graduate Dance Program, including the MA/Dance Ed, MFA/Dance, and BA/MA/Dance Ed, adds 16 new required graduate level courses (57 credits) per year, and therefore significant investment in teaching and support staff.

New Operating budget expenses:

### A. New Ongoing Faculty and Staff positions:

|   |           |
|---|-----------|
| - one Distinguished Visiting Artist       | \$100,000 |
| - one program director                    | 71,073    |
| - fringes for above @33%                  | 56,454    |
| - adjunct faculty to teach 10 new courses | 35,000    |
| Fringes for above adjunct faculty @ 10%   | 3,500     |

|   |                   |
|---|-------------------|
| <u>Total</u>  | <u>\$266,027</u>  |
| <u>B. New OTPS Allocations</u>  |                   |
| - Increase in Production and performance costs<br>PR, videographer, photographer, designers | \$52,500          |
| - Equipment   | 5,000             |
| - Outside rehearsal space rental:<br>10 hours per week x 30 weeks x \$25                    | 7,500             |
| - Outside performance space rental:<br>3 showcase performances per year x \$5,000           | 10,000            |
| Program/production manager (consultant)   | 60,000            |
| <u>Total</u>  | <u>\$135,000</u>  |
| <u>GRAND TOTAL</u>  | <u>\$ 401,027</u> |

C. Tuition revenue to offset new operating expenses\*:

|               |                  |
|---------------|------------------|
| <u>Year 1</u> | <u>\$130,240</u> |
| <u>Year 2</u> | <u>275,624</u>   |
| <u>Year 3</u> | <u>280,159</u>   |

\* assumptions: enrollment full-time, fall-spring 80% resident and 20% non-resident, summer 90% resident/10% non-resident, undergrad tuition for entering BA/MA first semester

## VIII. Evaluation

### A. Internal

The Dance Program has a comprehensive system of assessment of its undergraduate program and will adapt that internal assessment and evaluation to the graduate offerings. An important opportunity for internal assessment will be the many public performances of works created by students. At the close of each year for the first three years of the program, the dance faculty will meet with students in the program to invite them to assess and evaluate the fit between their needs and aspirations and the curriculum and instruction. Thereafter such student-based evaluation and assessment will be carried out as part of program reviews. We will regularly track, statistically and anecdotally, the progress of graduates of the program to ascertain the effectiveness of the program in terms of job placement and career satisfaction.

### B. External

The internal assessment and evaluation above will be augmented by the participation of external members of the dance community at the 3-year mark of the program. Additionally, external evaluation will take place in the context of the cyclic program reviews mandated by CUNY and carried out by Hunter. The program review that took place in Spring, 2008, provided an overview and evaluation of our current undergraduate program and an estimate of our capacity to build a graduate program; future program reviews will use the 2008 review as a baseline by which to measure progress and achievement.

## IX. Curriculum Details

This degree plan includes the entire existing 34-credit BA/Dance curriculum and the full 120 credits required for a BA degree from Hunter, including 10 “crossover” graduate-level credits that apply to both the undergraduate and graduate sides of the degree, and 23 additional graduate-level credits.

|  |                   |
|--|-------------------|
| A. <u>School of Education Courses</u>  | <u>13 credits</u> |
| 1. SEDF 703: Social Foundations of Adolescent Education  | 3 credits         |
| 2. SEDF 704: Adolescent Development, Grades 7-12   | 2                 |
| 3. SEDF 705: Educational Psychology: Applications to Adolescent Education                        | 2                 |
| 4. SEDF 706: Assessment of Teaching and Learning in Adolescent Education (graduate level course) | 2                 |
| 5. SEDC 710: Building the Foundations of Literacy in Adolescent Education                        | 3                 |
| 6. SEDC 720: Adolescent Health and Safety  | 1                 |

B. Dance Program Courses 11 credits

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1. Pedagogy

- a. DANED 760: Dance Teaching Methods 1 3  
Introduction to methods and strategies for lesson planning and curriculum building; examination of contexts for productive learning, differentiated instruction, and strategies for reaching students with special needs, use of music in teaching dance; specific content areas will include Creative Movement, Technique/physical skills, traditional forms, dance in the community, musical theater.
- b. DANED 762: Dance Teaching Methods 2 3  
Advanced investigation into content of Methods 1, including peer-to-peer inquiry groups, in-house teaching, and self-evaluation.
- c. DANED 766.05: Student Teaching 5  
60 days plus 30 hours seminar, workshops, conferences and observations

2. Theory/Context/Perspectives 9 credits

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- a. DAN 740: Aesthetics 3
  - 1) Aesthetics (personal and philosophical)
    - a) Aesthetic Analysis of choreography
    - b) Textual Analysis of major works in a variety of genres and styles
  - 2) Contemporary issues and trends
    - a) Pop Culture
    - b) Fusion/Globalism
    - c) Collaboration/New Media/Digital Technologies
  - 3) Artistic ecology
    - a) Resources
    - b) Careers
    - c) Political/social activism
- b. DAN 742: Dance History: Origins, History, Traditions, Innovations 3
  - 1) Historical Survey
  - 2) Lomax cultural origins
  - 3) Trends in global dance studies
  - 4) Trends in cultural studies
- c. DAN 746: Special Topics 3  
A rotating cycle of content based on student and faculty interests, to include issues such as multi-culturalism, globalism, collaboration, distinct styles, arts administration.

3. Technique 4 credits
- a. DAN 701.00: Physical Training 4 (2 x 2)  
A total of 2 courses in dance technique at the graduate level will be an extension of the undergraduate BA dance major training requirements
- b. DAN 705.00: Maintenance of the Instrument 3
- 1) Survey of somatic approaches to the dancer's instrument
  - 2) Intensive topics in anatomy and kinesiology
  - 3) Analysis of style-based patterns: jazz, urban and world styles
  - 4) Intensive examination of pedagogical integration of somatic thinking
4. Creative Work 4 credits
- a. DAN 730: Studies of Forms 3
- 1) Individualized assignments designed to push students to expand their personal artistic capabilities
  - 2) Practice in creating choreographic work in a variety of forms, genres and styles appropriate to Pre-K-12 environments
- b. DAN 735: Performance/Presentation 1
- 1) Presentation of original choreography
  - 2) Written analysis of pedagogical principles pertaining to the creative process

## X. Schedules

### C. Graduate Dance Course Offering Schedule

#### Fall semesters:

|  |           |
|--|-----------|
| DAN 730: Studies of Forms                    | 3 credits |
| DAN 735: Performance/Presentation            | 1         |
| DAN 737: MFA Project                         | 8         |
| DAN 740: Aesthetics                          | 3         |
| DAN 746: Special topics                      | 3         |
| DAN 701: Physical Training                   | 2         |
| DANED 762: Methods of Teaching 2 (MA, BA/MA) | 3         |
| DANED 766.05: Student Teaching               | 5         |
| DANED 766.02: Student Teaching               | 2         |
| DANED 764: Teaching Practicum                | 2         |

#### Spring Semesters:

|  |           |
|--|-----------|
| DAN 733: Process and Projects                      | 3 credits |
| DAN 733: MFA Choreography 2 (Process and Projects) | 3         |
| DAN 735: Performance/Presentation                  | 1         |
| DAN 737: MFA Project                               | 8         |
| DAN 744: Modes of Inquiry                          | 3         |
| DAN 746: Special Topics                            | 3         |
| DAN 701: Physical Training                         | 2         |
| DANED 760: Methods of Teaching 1 (MA, BA/MA, MFA)  | 3         |
| DAN 750: Topics in Teaching (MFA)                  | 3         |
| DANED 766.05: Student Teaching                     | 5         |
| DANED 766.02: Student Teaching                     | 2         |
| DANED 764: Teaching Practicum                      | 2         |

#### Summer Semesters:

|   |           |
|---|-----------|
| DAN 742: Dance History                          | 3 credits |
| DAN 705: Maintenance of the Dancer's Instrument | 3         |
| DANED 764: Teaching Practicum                   | 2         |



B. BA/MA/Dance Ed 5-Year Model Course Sequence 143 credits total

| <b>Semesters 1-8</b>  | <b>BA</b>  | <b>MA</b> |
|---|------------|-----------|
| <u>BA/Dance Major:</u>  | 34         |           |
| <u>School of Education Undergraduate level</u>                          | 11         |           |
| SEDF 203: Social Foundations of Adolescent Education                    | 3          |           |
| SEDF 204: Adolescent Development, Grades 7-12                           | 2          |           |
| SEDF 205: Educational Psychology: Applications to Adolescent Education  | 2          |           |
| SEDC 210: Building the Foundations of Literacy in Adolescent Education  | 2          |           |
| SEDC 220: Adolescent Health and Safety                                  | 1          |           |
| <u>School of Education Graduate level</u>                               |            |           |
| SEDF 706: Assessment of Teaching and Learning in Adolescent Education 2 |            | 2         |
| <b><u>Graduate Dance Courses (apply to BA electives and MA):</u></b>    |            |           |
| DAN 701: Physical Training (2 courses x 2 credits)                      | 4          | 4         |
| <u>Additional Hunter requirements for BA</u>                            |            |           |
|   | 55         |           |
| <u>Graduate Dance Courses</u>   |            |           |
| DANED 760: Dance Teaching Methods 1                                     |            | 3         |
| DAN 740: Aesthetics   |            | 3         |
| <b>Summer 1:</b>  |            |           |
| <b><u>Graduate Dance Courses (apply to BA elective and MA):</u></b>     |            |           |
| DAN 705: Maintenance of the Instrument                                  | 3          | 3         |
| DAN 742: Dance History  | 3          | 3         |
| <b>Semester 9:</b>  |            |           |
| <u>Graduate Dance courses</u>   |            |           |
| DANED 762: Dance Teaching Methods 2                                     |            | 3         |
| DAN 730: Studies of Forms   |            | 3         |
| DAN 746: Special Topics   |            | 3         |
| <b>Semester 10:</b>   |            |           |
| <u>Graduate Dance Courses</u>   |            |           |
| DANED 766.05: Student Teaching  |            | 5         |
| DAN 735: Performance/Presentation                                       |            | 1         |
| <b>Total Credits:</b>   | <b>110</b> | <b>33</b> |

Appendix 1: BA/MA Dance Model Course Plan showing undergrad/grad crossover

| Sem    | BA/Dance Req.   | BA GER and electives        | Education Undergrad Count for BA, satisfy MA req. | Grad courses counting in both BA and MA req. | MA/Dance Req.  |
|--------|---|-----------------------------|---|--|--|
| 1 Fall | <i>(DAN 101 not req. for major but satisfies GER)</i>                                 | 15 credits                  |   |  |  |
| 2 Spr  | <i>(DAN 102, DAN 145 – elective credit, not required for highly prepared student)</i> | 15 credits                  |   |  |  |
| 3 Fall | 8 credits Dance BA req.<br>DAN 210,DAN 245, DAN 213,<br>DAN 220                       | 7 credits                   |   |  |  |
| 4 Spr  | 6 credits Dance BA re.<br>DAN 310, DAN 345, DAN 320                                   | 9 credits                   |   |  |  |
| 5 Fall | 12 credits Dance BA req.<br>DAN 310, DAN 232<br>DAN 422, DAN 151, DAN 440             | 3 credits                   |   |  |  |
| 6 Spr  | 8 credits Dance BA req.<br>DAN 320, DAN 324,DAN 350                                   | 4 credits                   | Social Foun. (3), Adol Dev (2)                    |  |  |
| 7 Fall |   | 7 credits                   | Ed Psych (2), Health/Safety(1)<br>Literacy (3)    | Physical Training (2)                        |  |
| 8 Spr  |   | 5 credits                   |   | Physical Training (2)                        | Methods 1 (3),<br>Aesth (3)<br>Assessment (2)            |
| Sum    |   |                             |   | Maintenance (3)<br>History (3)               |  |
| 9 Fall |   |                             |   |  | Methods 2 (3)<br>Special Topics (3)<br>Studies/Forms (3) |
| 10 Spr |   |                             |   |  | Student teaching<br>(5)<br>Culminating<br>Project (1)    |
| Total  | 34 credits: Dance BA  | 65 credits<br>GER/electives | 11 Undergraduate credits<br>in Education          | 10 credits counting for<br>both BA and MA    | 23 graduate credits                                      |

Appendix 2: Graduate Dance Program Projected Three-Year Enrollment Rollout

| Year        | BA/MA                                     | MA  | MFA                         | Graduate course enrollment                | Graduating      |
|-------------|---|---|-----------------------------|---|-----------------|
| Fall 2011   | 3 entering<br>(in senior BA year)         | 6 entering                                | 4 entering                  | 13 Total                                  |                 |
| Spring 2012 | 3 continuing                              | 6 continuing                              | 4 continuing                | 13 Total                                  |                 |
| Summer 2012 | 3 continuing                              | 6 continuing                              | 4 continuing                | 13 Total                                  |                 |
| Fall 2012   | 3 continuing<br>6 entering                | 6 continuing<br>6 entering                | 4 continuing<br>4 entering  | 13 continuing<br>16 enrolling<br>29 Total |                 |
| Spring 2013 | 9 continuing                              | 9 continuing                              | 8 continuing                | 29 Total                                  | 3 BA/MA<br>6 MA |
| Summer 2013 | 6 continuing                              | 6 continuing                              | 7 continuing<br>1 attrition | 19 continuing                             |                 |
| Fall 2013   | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>6 entering<br>1 attrition | 4 continuing<br>4 entering  | 14 continuing<br>16 enrolling<br>30 Total | 3 MFA           |
| Spring 2014 | 1 attrition<br>11 continuing              | 11 continuing                             | 5 continuing                | 27 Total                                  | 5 BA/MA<br>5 MA |
| Summer 2014 | 6 continuing                              | 6 continuing                              | 5 continuing                | 17 Total                                  |                 |
| Fall 2014   | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>6 entering<br>1 attrition | 5 continuing<br>4 entering  | 15 continuing<br>16 enrolling<br>31 Total | 4 MFA           |
| Spring 2015 | 11 continuing                             | 11 continuing                             | 5 continuing                | 27 Total                                  | 5 BA/MA<br>5 MA |

Appendix 2: Proposed Dance Degree Plans: (Color codes indicate courses shared by the different degree plans)

|               | <b>BA/MA</b>   |  | <b>MA/Dance Ed</b>  |  | <b>MFA/Dance</b>  |
|---------------|--|--|---|--|---|
| Req:          | 110 undergrad credits<br>(including 34-credit BA/Dance)<br>33 graduate credits   |  | Track 1: 46 graduate credits<br>Track 2: 30 graduate credits<br>Track 3: 30 graduate credits                        |  | 60 graduate credits   |
| SCHOOL OF ED  | <u>Undergraduate Level</u>   |  | <u>Graduate Level</u>   |  |   |
| Pedagogy      | Social Foundations 3<br>Adolescent Dev 2<br>Ed Psych<br>Literacy<br>Health & Safety 1<br>2<br>3<br><u>Graduate Level</u><br>Assessment 3 |  | Social Foundations 3<br>Adolescent Dev<br>Ed Psych<br>Literacy<br>Health & Safety 2 1<br>Assessment 3<br>2 2        |  |   |
| DANCE PROGRAM | <u>Graduate Level</u>  |  | <u>Graduate Level</u>   |  |   |
| Pedagogy      | Methods 1 2<br>Methods 2<br>Student Teaching 3 5<br>3<br>3   |  | Methods 1<br>Methods 2<br>Student Teaching (Track 1) 5<br>Student Teaching (Track 3) 2<br>Practicum (for Track 2) 2 |  | Methods 1<br>Topics in Teaching 3<br>3  |
| Context       | Aesthetics<br>Dance History<br>Special Topics 3<br>3   |  | Aesthetics 3<br>Dance History 3<br>Special Topics   |  | Aesthetics 3<br>Dance History<br>Special Topics<br>Modes of Inquiry 3 3                     |
| Technique     | Physical Training 3 4 (2x2)<br>Maintenance 3   |  | Physical Training 3 6 (3x2)<br>3<br>3   |  | Physical Training 3 8 (4x2)   |
| Creative work | Studies/Forms 3 3<br>Perf/Presentation 3 1   |  | Studies/Forms<br>Maintenance<br>Performance/Presentation 1<br>3 3   |  | Studies/Forms 3 6 (2x3)<br>3 2 (2x1)<br>Process/Projects 3<br>MFA Project 8<br>Electives 12 |
|               |  |  |   |  | Perf/Presentation   |

## Appendix 4 : Letters of Support

Jody Gottfried Arnhold  
300 Central Park West  
New York, New York 10024

April 28, 2009

Chancellor Matthew Goldstein  
The City University of New York  
535 East 80th Street  
New York, NY 10021

Dear Chancellor Goldstein:

I write, as Chair of the Dance Education Advisory Board of Hunter College, to urge your support of the three new degree tracks in Dance Education at Hunter College. The proposed MA, BA/MA and MFA degrees in Dance Education, when implemented, will train a new generation of certified dance teachers for New York City's public schools, and will, I believe, be the critical link for the institution of dance education in the City's school system.

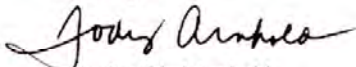
One of the major impediments to providing dance to the City's public schools is the lack of teachers certified to teach in this discipline. There are currently under 200 certified dance teachers in New York City's almost 1500 public schools. I am delighted that under President Jennifer Raab's leadership, Hunter has responded to this need for certified dance teachers by creating three innovative degree programs on both the undergraduate and graduate levels. These programs build upon the experience of Hunter's superb dance program and will be run jointly by the College's Department of Dance and School of Education. The latter's involvement will assure that graduates of the Dance Education Program will learn, in addition to the skills of dance, the pedagogy of teaching including such courses as child and adolescent development and methods of teaching. Not only will these future teachers be prepared in their art, they will be certified and prepared to teach their art in our City's schools.

I am delighted that because of Hunter's affordable tuition, as well as the commitment of the Dance Education Advisory Board to help the College raise resources for the Program including scholarship support and internship opportunities, students will graduate without the burden of substantial student debt. This affordability will increase the attractiveness of this program to potential students in New York City and in other parts of the country as well.

I speak for numerous individuals in the dance and education communities in stating that this Program will be welcomed throughout the City. It will be of great benefit for the many public school children who will benefit from having dance in their education. It will also be embraced by the dance community itself, including dance institutions that depend upon future generations of dance-educated audiences.

I hope you will join me and give Hunter's BA, BA/MA and MFA in Dance Education Programs your full support.

Sincerely,



Jody Gottfried Arnhold  
Ballet Hispanico, Board Chair  
92<sup>nd</sup> Street Y / Dance Education Laboratory, Founder  
New York City Department of Education Dance Blueprint Committee, Co-Chair

TWYLA THARP  
PRODUCTIONS

Appendix 4

January 23, 2008

To Whom This May Concern,

It is high time for the establishment of the MFA/Dance Degree proposed by the Hunter College Dance Program. From the perspective of a long and active international career, I can state without doubt that this program will fill a glaring void in the New York City dance community and simultaneously enrich the national and international field, for its broad curriculum and in particular for its focus on developing pedagogical skill and clarity.

Having worked with Dr. Feinman in a number of ways, and having rehearsed my company in the studios in Thomas Hunter Hall, I can vouch for the ability of the Dance Program to execute this degree plan with excellence and élan. I urge CUNY to ratify this proposal, and to commit to this very important endeavor.

Sincerely,



Twyla Tharp



THE NEW YORK CITY DEPARTMENT OF EDUCATION  
Joel I. Klein, *Chancellor*

---

Office of the Arts and Special Projects

Paul L. King, *Executive Director*

52 Chambers Street – Room 210, New York, New York 10007

Telephone: 212-374-0300; Fax: 212-374-5598; Website: [www.nyc.gov/schools/artseducation](http://www.nyc.gov/schools/artseducation)

November 30, 2010

Chancellor Matthew Goldstein  
The City University of New York  
535 East 80<sup>th</sup> Street  
New York, NY 10021

Dear Chancellor Goldstein,

I write, as a member of the Dance Education Advisory Board of Hunter College and Director of Dance Programs for the New York City Department of education, to urge your support of the three new degree tracks in Dance Education at Hunter College. The proposed MA, BA/MA and MFA degrees in Dance Education, when implemented, will train a new generation of certified dance teachers for New York City's public schools and will, I believe, be a critical link to the restoration of dance in the City's school system.

One of the major impediments to restoring dance to the City's public schools is the lack of teachers certified to teach in this discipline. There are only currently only 200 certified dance teachers in our almost 1,650 public schools. I am delighted that under President Jennifer Raab's leadership, Hunter has responded to this need by creating three innovative dance education programs on both the undergraduate and graduate level. These programs build upon the experience of Hunter's superb dance program and will be run jointly by the College's Department of Dance and the School of Education. The latter's involvement will assure that in addition to the skill of dancing, graduates will learn the pedagogy of teaching. Courses like Adolescent Psychology and Classroom Management will ensure that these teachers are well-equipped for the classroom.

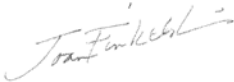
I am delighted that because of Hunter's affordable tuition and the commitment of the Advisory Board to raise resources for the programs (including scholarship supports and internship opportunities) students will graduate without the burden of substantial student debt. This affordability will surely increase the attractiveness of this program to potential students from both New York City and other parts of the nation.

Judging from the number of inquiries about affordable routes to dance licensing and certification that have come to me over the years, I know that this program will be heartily welcomed throughout the City. It will be of great benefit to the many public school children who will be able to have dance in their education as a result and will be embraced by the dance community at large, including the many dance institutions that depend on future generations of dance-educated audiences.



Thank you for considering these arguments in support of Hunter's MA, BA/MA and MFA in Dance Education Programs.

Yours truly,

A handwritten signature in cursive script, appearing to read "Joan Finkelstein".

Joan Finkelstein  
Director of Dance Programs  
New York City Department of Education

Cc: Paul L. King



Appendix 21

February 8, 2008

**Board of Directors**

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President & CEO

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James Anson Lash

Thomas E. Lynch

Abeth Ireland McCann

Isabella Rossellini

Dolores Wharton

Dr. Jana Feinman  
Hunter College Dance Program  
695 Park Avenue  
614 Thomas Hunter  
New York, NY 10021

Dear Jana:

It is with great pleasure that I am writing in support of Hunter College's proposal to initiate an MFA degree in dance. Building on the current exemplary undergraduate dance program, this advanced degree will offer rich learning opportunities for artists/educators.

New York City Center and the Hunter College Dance Department have collaborated for four years on projects that have enriched dance programs at both institutions. For each of City Center's annual *Fall for Dance* Festivals, participating choreographers and dancers have served on panels at or presented by Hunter. This past year, for example, 150 people attended *Preserving the Past/Stepping into the Future*, which featured choreographers Karole Armitage, Mikko Nissinen, Nina Rajarani and Christopher Wheeldon and was moderated by *Fall for Dance* artistic advisor and editor of *Dance Magazine*, Wendy Perron. *Fall for Dance* performers have also provided master classes in Hunter's studios, which have reached approximately 1300 Hunter students over the course of four years. And, we are delighted that you will join City Center's Education Advisory Committee this spring, lending your important voice to City Center's education programs, which reach nearly 5,000 public school students each year.

Your proposal to create an affordable MFA degree in dance that helps students become NYS certified to teach grades K-12 or prepare for college teaching will make a significant contribution to the field of dance education. Students will benefit tremendously studying dance in a city abundant with cultural resources, and City Center would be honored to serve as a laboratory for these students.

I am confident that your visionary leadership, the department's distinguished faculty and a successful BA program have laid the groundwork for an MFA program that will attract dedicated, gifted students who are motivated to study in a highly professional, rigorous environment that embraces pedagogy and artistry. The Hunter College MFA program will ultimately impact the future of dance on the stage, in the studio and in the classroom. All of us at City Center wish you the best in pursuing this important initiative.

With warm regards,

Arlene Shuler  
President & CEO

Appendix 4

**BOARD OF DIRECTORS**

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**EXECUTIVE DIRECTOR**

Judy Hussie-Taylor

April 16, 2009

Jana Feinman  
Director of the Dance Program  
Hunter College/Thomas Hunter Hall 6th Floor  
695 Park Avenue  
New York, NY 10065

Dear Jana Feinman:

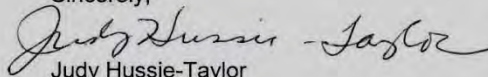
I am writing in support of Hunter College's proposed new graduate degree programs in dance. I have had the pleasure of learning about these programs from David Capps, Associate Professor and dance educator Jody Arnhold.

Currently New York City has no comparable degree programs. The comprehensive plan for a MFA, MA in Dance Education leading to certification and an accelerated BA/MA also leading to certification is brilliant and serves a dire need in the dance field. It also comes at a time when more and more of New York's finest dancers will need certification so they can have a viable career outside of performing.

It is even more critical because it will be the only graduate dance program in the public education sector, making the program both accessible and affordable to all socio-economic backgrounds and to younger dancers along with professional dancers in career transition. Also, by having the MA and MFA housed together, it will allow for the healthy cross fertilization necessary for advancing both practice and pedagogy.

I enthusiastically endorse Hunter College's proposed new graduate programs and look forward to what that will add to the New York City cultural community.

Sincerely,



Judy Hussie-Taylor  
Executive Director



131 East 10th Street New York, NY 10003  
ph 212-674-8112 fax 212-529-2318  
www.danspaceproject.org

# LIMÓN

José Limón Dance Foundation, Inc.

307 West 38th Street Suite 1105 New York, NY 10018 tel | 212.777.3353 fax | 212.777.4764 www.limon.org

Appendix 4

April 14, 2009

Dr. Jana Feinman  
Director, Dance Program  
Hunter College  
695 Park Avenue  
614 Thomas Hunter  
New York, NY 10021

Dear Jana,

What a pleasure it was to read your proposal for these new graduate programs. I was impressed first of all by the very clear void that these three degrees will fill; I have long felt that New York City needed an affordable Masters Degree in dance. I also commend the structure you have designed, which allows each degree its distinct focus while integrating the programs in a way that will deeply inform students about all aspects of the field. Frankly I think your real challenge may be to limit the number of applicants you accept each year!

As the former coordinator of the MFA program in Dance at Temple University, that was the degree program that I read with the most expertise. I wholeheartedly agree that most such degrees in this country are derelict in preparing graduates for the teaching profession, particularly since the MFA is so often undertaken as a path to a career in academia. Even at Temple University I felt that the only MFA students who graduated fully prepared for college teaching were those who had been awarded Teaching Assistantships. I also appreciate that you are considering waiving up to twelve credits for prior experience, since I know there will be many dancers with impressive professional backgrounds who will be attracted by the opportunity to return to school while continuing to live and work in New York. The balance of pedagogy, theory, studio work and creative work appears carefully considered and appropriate.

And I love the fact that you are leaving room for twelve credits of electives. These students will find their inspiration in all sorts of diverse fields – philosophy, literature, anthropology, music, technology, psychology. This opportunity to develop an individual area of inquiry can deeply enhance each student's breadth and depth of scholarship and artistry.

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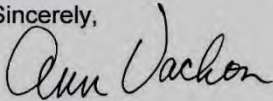
Appendix 4

The design for the MA in Dance Education seems to adequately take into consideration the variety of backgrounds of your potential students, while in all cases leading to New York State teaching certification. The opportunity to participate in graduate level courses with MFA candidates also enriches the program, particularly since these students have a preponderance of academic courses, so the opportunity to rehearse in choreography projects will extend their studio experiences.

The BA leading directly to a Master of Arts in Education seems like a natural outgrowth of the undergraduate program that you already have in place. It is particularly gratifying to me that you maintain the creative aspect of dance in both these programs with an emphasis on dance education.

I wish you great success with this new direction. I believe that it is serving several very important needs – providing an affordable transition for professional dancers into teaching careers, providing younger dance students a tangible way to apply their learning in a career which complements their love of the field, and providing well trained and inspiring dance teachers at every level for a society that is so buried in technology that it desperately needs to remember the joys of physical expression.

Sincerely,



Ann Vachon  
Director, Limón Institute

**Table 5: New Resources**

| Expenditures                | Year 1<br>Academic Year <sup>2</sup> | Year 2<br>Academic Year <sup>†</sup> | Year 3<br>Academic Year <sup>†</sup> | Year 4<br>Academic Year <sup>†</sup> | Year 5<br>Academic Year <sup>†</sup> |
|-----------------------------|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| Full Time Faculty           | \$133,000                            | \$136,325                            | \$139,733                            | \$143,226                            | \$146,807                            |
| Part Time Faculty           | \$38,500                             | \$39,463                             | \$40,449                             | \$41,460                             | \$42,497                             |
| Full Time Staff             | 94,527                               | 96,890                               | 99,313                               | 101,795                              | 104,340                              |
| Part Time Staff             | 0                                    | 0                                    | 0                                    | 0                                    | 0                                    |
| Library (Includes Staffing) | 0                                    | 0                                    | 0                                    | 0                                    | 0                                    |
| Equipment                   | 5,000                                | 5,100                                | 0                                    | 0                                    | 0                                    |
| Laboratories                | 0                                    | 0                                    | 0                                    | 0                                    | 0                                    |
| Supplies & Expenses (OTPS)  | \$130,000                            | \$132,600                            | \$135,252                            | \$137,957                            | \$140,716                            |
| Capital Expenditures        | 0                                    | 0                                    | 0                                    | 0                                    | 0                                    |
| Other                       | 0                                    | 0                                    | 0                                    | 0                                    | 0                                    |
| <b>Total All</b>            | <b>\$401,027</b>                     | <b>\$410,378</b>                     | <b>\$414,747</b>                     | <b>\$424,439</b>                     | <b>\$434,360</b>                     |

[1] [Specify the inflation rate used for projections.](#)

[2] [Specify the academic year.](#)

[3] [Include fringe benefits.](#)

[4] [New resources means resources engendered specifically by the proposed program. The new resources from the previous year should be carried over to the following year, new resources with adjustments for inflation, if a continuing cost.](#)

[5] [Specify what is included in "other" category, \(e.g., student financial aid\).](#)

2.5% for personnel; 2% for OTPS.

AY 2011-2012 is the first year.

Fringe for full-time is calculated at 33% ; 10% for part-time

**Projected Revenue Related to the Proposed Program**

| <u>Revenues[1]</u>                     | 1 <sup>st</sup> Year<br><u>Academic Year[2]</u> | 2 <sup>nd</sup> Year<br>Academic Year <sup>†</sup> | 3 <sup>rd</sup> Year<br>Academic Year <sup>†</sup> | 4 <sup>th</sup> Year<br>Academic Year <sup>†</sup> | 5 <sup>th</sup> Year<br>Academic Year <sup>†</sup> |
|--|---|--|--|--|--|
| <u>Tuition Revenue[3]</u>              |   |  |  |  |  |
| 01. From Existing Sources[4]           | \$0   | \$0  | \$0  | \$0  | \$0  |
| 02. From New Sources[5]                | \$130,240                                       | \$275,624  | \$280,159  | \$285,762  | \$291,477  |
| <b>03. Total</b>                       | \$130,240                                       | \$275,624  | \$280,159  | \$285,762  | \$291,477  |
| <u>State Appropriation[6]</u>          |   |  |  |  |  |
| 04. From Existing Sources <sup>§</sup> |   |  |  |  |  |
| 05. From New Sources <sup>**</sup>     |   |  |  |  |  |
| <b>06. Total</b>                       |   |  |  |  |  |
| <u>Other Revenue[7]</u>                |   |  |  |  |  |
| 07. From Existing Sources <sup>§</sup> | \$0   | \$0  | \$0  | \$0  | \$0  |
| 08. From New Sources <sup>**</sup>     |   | \$250,000  | \$250,000  | \$250,000  | \$0  |
| <b>09. Total</b>                       | \$250,000                                       | \$250,000  | \$250,000  | \$250,000  | \$0  |
| <u>Grand Total[8]</u>                  |   |  |  |  |  |
| 10. From Existing Sources <sup>§</sup> | \$0   | \$0  | \$0  | \$0  | \$0  |
| 11. From New Sources <sup>**</sup>     |   | \$525,624  | \$530,159  | \$535,762  | \$291,477  |
| <b>TOTAL</b>                           | \$380,240                                       | \$525,624  | \$530,159  | \$535,762  | \$291,477  |

\$250,000

The Five-Year Financial Projections for Program

|  | Year 1           | Year 2           | Year 3           | Year 4           | Year 5           |
|--|------------------|------------------|------------------|------------------|------------------|
| Direct Operating Expenses (include additional expenses incurred by other programs when satisfying needs of new program): |                  |                  |                  |                  |                  |
| Current Full Time Faculty Replacement Costs (list separately)  | 0                | 0                | 0                | 0                | 0                |
| Current Full Time Faculty Overload (include Summer)  | 0                | 0                | 0                | 0                | 0                |
| New Full Time Faculty Base Salary (list separately):   | 0                | 0                | 0                | 0                | 0                |
|  |                  |                  |                  |                  |                  |
|  |                  |                  |                  |                  |                  |
| Visiting Distinguished Artist:   | 100,000          | 102,500          | 105,063          | 107,689          | 110,381          |
| New Full Time Faculty Overload (include Summer)  | 0                | 0                | 0                | 0                | 0                |
| New Faculty Re-assigned Time (list separately)   | 0                | 0                | 0                | 0                | 0                |
| Full Time Employee Fringe Benefits (33.0%)   | 33,000           | 33,825           | 34,671           | 35,537           | 36,426           |
| <b>Total (Links to Full-Time Faculty on Program Exp Worksheet)</b>   | <b>\$133,000</b> | <b>\$136,325</b> | <b>\$139,733</b> | <b>\$143,226</b> | <b>\$146,807</b> |
|  |                  |                  |                  |                  |                  |
| Part Time Faculty Actual Salaries  | 35,000           | 35,875           | 36,772           | 37,691           | 38,633           |
| Part Time Faculty Actual Fringe Benefits (10%)   | 3,500            | 3,588            | 3,677            | 3,769            | 3,863            |
| <b>Total (Links to Part-Time Faculty on Program Exp Worksheet)</b>   | <b>\$38,500</b>  | <b>\$39,463</b>  | <b>\$40,449</b>  | <b>\$41,460</b>  | <b>\$42,497</b>  |
|  |                  |                  |                  |                  |                  |
| Full Time Staff Base Salary Dance Program Director   | 71,073           | 72,850           | 74,671           | 76,538           | 78,451           |
| Full Time Staff Fringe Benefits (33%)  | 23,454           | 24,040           | 24,641           | 25,257           | 25,889           |
| <b>Total (Links to Full-Time Staff on Program Exp Worksheet)</b>   | <b>\$94,527</b>  | <b>\$96,890</b>  | <b>\$99,313</b>  | <b>\$101,795</b> | <b>\$104,340</b> |
|  |                  |                  |                  |                  |                  |
| <b>(DO NOT INCLUDE NEW LIBRARY STAFF IN THIS SECTION)</b>  | <b>Year 1</b>    | <b>Year 2</b>    | <b>Year 3</b>    | <b>Year 4</b>    | <b>Year 5</b>    |



Part Time Staff Base Salary (list separately)  
 Graduate Assistants  
 Student Hourly  
 Part Time Employee Fringe Benefits (10.0%)  
**Total (Links to Part-Time Staff on Program Exp Worksheet)**

**LIBRARY**

Library Resources  
 Library Staff Full Time (List Separately)  
 Full Time Staff Fringe Benefits (33%)  
 Library Staff Part Time (List Separately)  
 Part Time Employee Fringe Benefits (10.0%)  
**TOTAL (Links to Library on Program Exp Worksheet)**

**EQUIPMENT**

Computer Hardware  
 Office Furniture  
 Other (Specify) production equipment  
**Total (Links to Equipment on Program Exp Worksheet)**

**LABORATORIES**

Laboratory Equipment  
 Other (list separately)  
**TOTAL (Links to Laboratories on Program Exp Worksheet)**

**SUPPLIES AND EXPENSES (OTPS)**

Consultants and Honoraria (Production Manager)  
 Office Supplies  
 Instructional Supplies (production/performance)

|                |               |               |               |               |
|----------------|---------------|---------------|---------------|---------------|
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| <b>\$0</b>     | <b>\$0</b>    | <b>\$0</b>    | <b>\$0</b>    | <b>\$0</b>    |
|                |               |               |               |               |
|                |               |               |               |               |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| <b>\$0</b>     | <b>\$0</b>    | <b>\$0</b>    | <b>\$0</b>    | <b>\$0</b>    |
|                |               |               |               |               |
|                |               |               |               |               |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| 5,000          | 5,000         | 0             | 0             | 0             |
| <b>\$5,000</b> | <b>5,100</b>  | <b>\$0</b>    | <b>\$0</b>    | <b>\$0</b>    |
|                |               |               |               |               |
|                |               |               |               |               |
| 0              | 0             | 0             | 0             | 0             |
| 0              | 0             | 0             | 0             | 0             |
| <b>\$0</b>     | <b>\$0</b>    | <b>\$0</b>    | <b>\$0</b>    | <b>\$0</b>    |
|                |               |               |               |               |
|                |               |               |               |               |
| <b>Year 1</b>  | <b>Year 2</b> | <b>Year 3</b> | <b>Year 4</b> | <b>Year 5</b> |
|                |               |               |               |               |
| 60,000         | 61,200        | 62,424        | 63,672        | 64,946        |
| 0              | 0             | 0             | 0             | 0             |
| 70,000         | 71,400        | 72,828        | 74,285        | 75,770        |

|  |                  |                  |                  |                  |                  |
|--|------------------|------------------|------------------|------------------|------------------|
| Faculty Development  | 0                | 0                | 0                | 0                | 0                |
| Travel and Conferences   | 0                | 0                | 0                | 0                | 0                |
| Membership Fees  | 0                | 0                | 0                | 0                | 0                |
| Advertising and Promotion  | 0                | 0                | 0                | 0                | 0                |
| Accreditation  | 0                | 0                | 0                | 0                | 0                |
| Computer Software  | 0                | 0                | 0                | 0                | 0                |
| Computer License Fees  | 0                | 0                | 0                | 0                | 0                |
| Computer Repair and Maintenance  | 0                | 0                | 0                | 0                | 0                |
| Equipment Repair and Maintenance   | 0                | 0                | 0                | 0                | 0                |
| <b>New Total Supplies and OTPS Expenses (Links to Supplies on Program Exp Worksheet)</b> | <b>\$130,000</b> | <b>\$132,600</b> | <b>\$135,252</b> | <b>\$137,957</b> | <b>\$140,716</b> |
| <b>CAPITAL EXPENDITURES</b>  |                  |                  |                  |                  |                  |
| Facility Renovations   | 0                | 0                | 0                | 0                | 0                |
| Classroom Equipment  | 0                | 0                | 0                | 0                | 0                |
| Other (list separately)  | 0                | 0                | 0                | 0                | 0                |
| <b>TOTAL (Links to Capital Expenditures on Program Exp Worksheet)</b>                    | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       |
| Other (list separately)  | 0                | 0                | 0                | 0                | 0                |
| <b>Total Other (Links to Other on Program Exp Worksheet)</b>                             | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       |

**The Five-Year Revenue Projections for Program  
SENIOR COLLEGE WORKSHEET**

**EXISTING STUDENTS**

**Full Time Tuition & Fees:**

*Existing Students are students currently enrolled in another program at your college, or students who would have enrolled in another program at your college, had the new program not been established.*

Number of Majors (Enter # of EXISTING FULL TIME In State Students)

Tuition Income - calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Instate Tuition & Fees**

**Tuition & Fees:**

Number of Majors (Enter # of EXISTING FULL TIME Out of State Students)

Tuition Income - calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Out of State Tuition & Fees**

**TOTAL EXISTING FULL TIME TUITION REVENUE**

**Part Time Tuition & Fees:**

Number of Majors (Enter # of EXISTING PART-TIME In State Students)

|  | Year 1     | Year 2     | Year 3     | Year 4     | Year 5     |
|--|------------|------------|------------|------------|------------|
|  |            |            |            |            |            |
|  |            |            |            |            |            |
|  | 0          | 0          | 0          | 0          | 0          |
|  | \$4,600    | \$4,692    | \$4,786    | \$4,882    | \$4,979    |
|  | \$0        | \$0        | \$0        | \$0        | \$0        |
|  | 0          | 0          | 0          | 0          | 0          |
|  | \$0        | \$0        | \$0        | \$0        | \$0        |
|  | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> |
|  |            |            |            |            |            |
|  |            |            |            |            |            |
|  | 0          | 0          | 0          | 0          | 0          |
|  | \$13,000   | \$13,260   | \$13,525   | \$13,796   | \$14,072   |
|  | \$0        | \$0        | \$0        | \$0        | \$0        |
|  | 0          | 0          | 0          | 0          | 0          |
|  | \$0        | \$0        | \$0        | \$0        | \$0        |
|  | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> |
|  |            |            |            |            |            |
|  |            |            |            |            |            |
|  |            |            |            |            |            |
|  | 0          | 0          | 0          | 0          | 0          |

Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer) i.e. 6 Fall, 6 Spring, 3 Summer=15

Tuition Income (specify rate per credit) calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Instate Tuition & Fees**

Tuition & Fees:

Number of Majors (Enter # of EXISTING PART-TIME Out of State Students)

Total Enrolled Credits (Enter Avg # credits per student per year-Fall+ Spring+Summer) i.e. 6 Fall, 6 Spring, 3 Summer=15

Tuition Income (Specify Rate per credit) calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Out of State Tuition & Fees**

**TOTAL EXISTING PART TIME TUITION REVENUE**

**TOTAL EXISTING TUITION REVENUE (LINKS TO REVENUE SPREADSHEET ROW 5)**

|            |            |            |            |            |
|------------|------------|------------|------------|------------|
| 0          | 0          | 0          | 0          | 0          |
| \$195      | \$199      | \$203      | \$207      | \$211      |
| \$0        | \$0        | \$0        | \$0        | \$0        |
| 0          | 0          | 0          | 0          | 0          |
| \$0        | \$0        | \$0        | \$0        | \$0        |
| <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> |
|            |            |            |            |            |
| 0          | 0          | 0          | 0          | 0          |
| 0          | 0          | 0          | 0          | 0          |
| \$415      | \$423      | \$432      | \$440      | \$449      |
| \$0        | \$0        | \$0        | \$0        | \$0        |
| 0          | 0          | 0          | 0          | 0          |
| \$0        | \$0        | \$0        | \$0        | \$0        |
| <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> |
|            |            |            |            |            |
| <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> |
|            |            |            |            |            |
| <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> | <b>\$0</b> |

NEW STUDENTS

**Tuition & Fees: BA Portion of BA/MA (Fall/Spring)**

| Year 1 | Year 2 | Year 3 | Year 4 | Year 5 |
|--------|--------|--------|--------|--------|
|        |        |        |        |        |

*New Students are students who would NOT have enrolled in another program at your college, had the new program not been established.*

Number of Majors (Enter # of NEW FULL TIME In State Students)

Tuition Income - calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Instate BA Tuition & Fees (Fall/Spring)**

Number of Majors (Enter # of NEW FULL TIME Out of State Students)

Tuition Income (specify rate per credit) calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Out of State BA Tuition & Fees (Fall/Spring)**

**TOTAL NEW BA TUITION REVENUE (FALL/SPRING)**

**Tuition and Fees: BA Portion of BA/MA (Summer)**

Number of Majors (Enter # of NEW PART-TIME In State Students)

Total Credits Per Student for Summer

Tuition Income (specify rate per credit) calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

|                 |                 |                 |                 |                 |            |
|-----------------|-----------------|-----------------|-----------------|-----------------|------------|
|                 |                 |                 |                 |                 |            |
| 3               | 6               | 6               | 6               | 6               | 6          |
| \$4,830         | \$4,927         | \$5,025         | \$5,126         | \$5,228         |            |
| \$14,490        | \$29,560        | \$30,151        | \$30,754        | \$31,369        |            |
| 0               | 0               | 0               | 0               | 0               |            |
| 0               | 0               | 0               | 0               | 0               |            |
| <b>\$14,490</b> | <b>\$29,560</b> | <b>\$30,151</b> | <b>\$30,754</b> | <b>\$31,369</b> |            |
|                 |                 |                 |                 |                 |            |
| 0               | 0               | 0               | 0               | 0               |            |
| \$435           | \$444           | \$453           | \$462           | \$471           |            |
| \$0             | \$0             | \$0             | \$0             | \$0             |            |
| 0               | 0               | 0               | 0               | 0               |            |
| 0               | 0               | 0               | 0               | 0               |            |
| <b>\$0</b>      | <b>\$0</b>      | <b>\$0</b>      | <b>\$0</b>      | <b>\$0</b>      | <b>\$0</b> |
|                 |                 |                 |                 |                 |            |
| <b>\$14,490</b> | <b>\$29,560</b> | <b>\$30,151</b> | <b>\$30,754</b> | <b>\$31,369</b> |            |
|                 |                 |                 |                 |                 |            |
|                 |                 |                 |                 |                 |            |
| 3               | 6               | 6               | 6               | 6               |            |
| 6               | 6               | 6               | 6               | 6               |            |
| \$205           | \$209           | \$213           | \$218           | \$222           |            |
| \$3,690         | \$7,528         | \$7,678         | \$7,832         | \$7,988         |            |
| 0               | 0               | 0               | 0               | 0               |            |
| 0               | 0               | 0               | 0               | 0               |            |

**Total Instate BA Tuition & Fees (Summer)**

Number of Majors (Enter # of NEW PART-TIME Out of State Students)

Total Credits Per Student for Summer

Tuition Income (Specify Rate per credit) calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Out of State BA Tuition & Fees (Summer)****TOTAL NEW BA TUITION REVENUE (SUMMER)****Tuition & Fees: MA portion of BA/MA, MA and MFA (Fall/Spring)***New Students are students who would NOT have enrolled in another program at your college, had the new program not been established.*

Number of Majors (Enter # of NEW FULL TIME In State Students) - annual average

Tuition Income - calculates 2% increase per year

Total Tuition

Student Fees (enter ANNUAL program fees other than standard CUNY fees)

Total Fees

**Total Instate MA/MFA Tuition & Fees (Fall/Spring)**

Number of Majors (Enter # of NEW FULL TIME Out of State Students) - annual average

Total Credits Per Student for Fall/Spring

Tuition Income (Specify Rate per credit) calculates 2% increase per year

|  |                 |                  |                  |                  |                  |
|--|-----------------|------------------|------------------|------------------|------------------|
|  | <b>\$3,690</b>  | <b>\$7,528</b>   | <b>\$7,678</b>   | <b>\$7,832</b>   | <b>\$7,988</b>   |
|  |                 |                  |                  |                  |                  |
|  | 0               | 0                | 0                | 0                | 0                |
|  |                 |                  |                  |                  | 6                |
|  | \$435           | \$444            | \$453            | \$462            | \$471            |
|  | \$0             | \$0              | \$0              | \$0              | \$0              |
|  | 0               | 0                | 0                | 0                | 0                |
|  | 0               | 0                | 0                | 0                | 0                |
|  | <b>\$0</b>      | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       |
|  |                 |                  |                  |                  |                  |
|  | <b>\$3,690</b>  | <b>\$7,528</b>   | <b>\$7,678</b>   | <b>\$7,832</b>   | <b>\$7,988</b>   |
|  |                 |                  |                  |                  |                  |
|  |                 |                  |                  |                  |                  |
|  | 8               | 20               | 18               | 18               | 18               |
|  | \$7,730         | \$7,885          | \$8,042          | \$8,203          | \$8,367          |
|  | \$61,840        | \$157,692        | \$144,761        | \$147,656        | \$150,610        |
|  | 0               | 0                | 0                | 0                | 0                |
|  | 0               | 0                | 0                | 0                | 0                |
|  | <b>\$61,840</b> | <b>\$157,692</b> | <b>\$144,761</b> | <b>\$147,656</b> | <b>\$150,610</b> |
|  |                 |                  |                  |                  |                  |
|  | 2               | 4                | 5                | 5                | 5                |
|  | 24              | 24               | 24               | 24               | 24               |
|  | \$605           | \$617            | \$629            | \$642            | \$655            |

|  |                 |                  |                  |                  |                  |
|--|-----------------|------------------|------------------|------------------|------------------|
| Total Tuition  | \$29,040        | \$59,242         | \$75,533         | \$77,044         | \$78,585         |
| Student Fees (enter ANNUAL program fees other than standard CUNY fees)             | 0               | 0                | 0                | 0                | 0                |
| Total Fees   | 0               | 0                | 0                | 0                | 0                |
| <b>Total Out of State MA/MFA Tuition &amp; Fees (Fall/Spring)</b>                  | <b>\$29,040</b> | <b>\$59,242</b>  | <b>\$75,533</b>  | <b>\$77,044</b>  | <b>\$78,585</b>  |
| <b>TOTAL NEW MA/MFA TUITION REVENUE (FALL/SPRING)</b>                              | <b>\$90,880</b> | <b>\$216,934</b> | <b>\$220,294</b> | <b>\$224,700</b> | <b>\$229,194</b> |
| <b>Tuition &amp; Fees: MA portion of BA/MA, MA and MFA (Summer)</b>                |                 |                  |                  |                  |                  |
| Number of Majors (Enter # of NEW PART-TIME In State Students)                      | 9               | 9                | 9                | 9                | 9                |
| Total Credits Per Student for Summer   | 6               | 6                | 6                | 6                | 6                |
| Tuition Income (Specify Rate per credit) calculates 2% increase per year           | \$325           | \$332            | \$338            | \$345            | \$352            |
| Total Tuition  | \$17,550        | \$17,901         | \$18,259         | \$18,624         | \$18,997         |
| Student Fees (enter ANNUAL program fees other than standard CUNY fees)             | 0               | 0                | 0                | 0                | 0                |
| Total Fees   | 0               | 0                | 0                | 0                | 0                |
| <b>Total Instate MA/MFA Tuition &amp; Fees (Summer)</b>                            | <b>\$17,550</b> | <b>\$17,901</b>  | <b>\$18,259</b>  | <b>\$18,624</b>  | <b>\$18,997</b>  |
| Number of Majors (Enter # of NEW PART-TIME Out of State Students) (summer session) | 1               | 1                | 1                | 1                | 1                |
| Total Credits Per Student for Summer   | 6               | 6                | 6                | 6                | 6                |
| Tuition Income (Specify Rate per credit) calculates 2% increase per year           | \$605           | \$617            | \$629            | \$642            | \$655            |
| Total Tuition  | \$3,630         | \$3,703          | \$3,777          | \$3,852          | \$3,929          |
| Student Fees (enter ANNUAL program fees other than standard CUNY fees)             | 0               | 0                | 0                | 0                | 0                |
| Total Fees   | 0               | 0                | 0                | 0                | 0                |
| <b>Total Out of State MA/MFA Tuition &amp; Fees (Summer)</b>                       | <b>\$3,630</b>  | <b>\$3,703</b>   | <b>\$3,777</b>   | <b>\$3,852</b>   | <b>\$3,929</b>   |
| <b>TOTAL NEW MA/MFA TUITION REVENUE (SUMMER)</b>                                   | <b>\$21,180</b> | <b>\$21,604</b>  | <b>\$22,036</b>  | <b>\$22,476</b>  | <b>\$22,926</b>  |

|   |                  |                  |                  |                  |                  |
|---|------------------|------------------|------------------|------------------|------------------|
| <b>TOTAL NEW TUITION REVENUE (LINKS TO REVENUE SPREADSHEET ROW 7)</b> | <b>\$130,240</b> | <b>\$275,624</b> | <b>\$280,159</b> | <b>\$285,762</b> | <b>\$291,477</b> |
|---|------------------|------------------|------------------|------------------|------------------|

|   | <b>Year 1</b>    | <b>Year 2</b>    | <b>Year 3</b>    | <b>Year 4</b>    | <b>Year 5</b> |
|---|------------------|------------------|------------------|------------------|---------------|
| State Revenue from EXISTING sources - identify sources  |                  |                  |                  |                  |               |
| <b>STATE BUDGET APPROPRIATIONS FROM EXISTING SOURCES -LINKS TO REVENUE SPREADSHEET ROW 9</b>          | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>    |
| State Revenue from NEW sources-identify sources   |                  |                  |                  |                  |               |
| <b>STATE BUDGET APPROPRIATIONS FROM NEW SOURCES -LINKS TO REVENUE SPREADSHEET ROW 11</b>              | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>    |
| <b>Other Revenue From Existing Sources (specify and explain)-LINKS TO REVENUE SPREADSHEET ROW 13)</b> | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>       | <b>\$0</b>    |
| <b>Other Revenue New (specify and explain) (LINKS TO REVENUE SPREADSHEET ROW 15)</b>                  | <b>\$250,000</b> | <b>\$250,000</b> | <b>\$250,000</b> | <b>\$250,000</b> | <b>\$0</b>    |