

Program Change Request

New Program Proposal

Date Submitted: 09/27/24 3:05 pm

Viewing: : **Dance**

Sub Plans: [Sub Plan Key 1484](#), [Sub Plan Key 1485](#)

Last edit: 10/02/24 3:22 pm

Changes proposed by: waldeck2

In Workflow

1. **DANCE Dept. Approver**
2. **EDU School Admin Reviewer**
3. EDU School Approver
4. APIR Admin
5. GFEC Approver
6. UAPC Approver
7. Registrar

Approval Path

1. 09/27/24 3:26 pm
Jin-Wen Yu
(jinwenyu):
Approved for
DANCE Dept.
Approver

Name of the school or college academic planner who you consulted with on this proposal.

Name
Cindy Waldeck - EDU

Proposal Abstract/Summary:

The University of Wisconsin (UW)-Madison proposes to establish a Master of Fine Arts (MFA) in Dance offered by the Department of Dance in the School of Education. The Dance MFA will require 60 credits. The proposed MFA has two named options in Screendance and Creative Research, Culture & Practice with a core curriculum of 28 credits, and 32 credits unique to each of the respective named option requirements.

We are requesting review at the 11/8/2024 GFEC meeting, and the 11/21/2024 UAPC meeting. Li Chiao-Ping will present. Also attending GFEC: Academic Planner Cindy Waldeck; Also Attending UAPC: Senior Associate Dean Adam Nelson and Academic Planner Cindy Waldeck

Basic Information

Program State: Active

Type of Program: Degree/Major

Upload the Approved Notice of Intent and UW System Approval Memo. [SystemAdmin_DanceMFA_NOIApproval20240620.pdf](#)

Upload completed draft of the full Board of Regents Authorization Proposal for this program. [Dance--BOR Authorization Narrative MFA DANCE.docx](#)

Who is the audience? Graduate or professional

Home Department: Dance (DANCE)

School/College: School of Education

The program will be governed by the home department/academic unit as specified. Will an additional coordinating or oversight committee be established for the program?
No

Is this in the Graduate School? Yes

Award: Master of Fine Arts

SIS Code:

SIS Description: Dance MFA - new

Transcript Title: Dance

Named Options: Parent Plan 1484: No Title Found
Parent Plan 1485: No Title Found

Will this be offered as an additional major as well? No

Roles by Responsibility: List one person for each role in the drop down list. Use the green + to create additional boxes.

Role Type	Name (Last, First)	Email	Phone	Title
Department Chair	Yu, Jin-Wen	jinwenyu@wisc.edu	608/262-6655	
Faculty Director	Chiao-Ping, Li	cli5@wisc.edu	608/263-5735	
Primary Dean's Office Contact	Waldeck, Cindy	waldeck2@wisc.edu		Academic Planner

List the departments (other than the home department listed above) that have a vested interest in this proposal.

Departments	
Art (ART)	

Are all program reviews in the home academic unit up to date?	Yes
Are all assessment plans in the home academic unit up to date?	Yes
Are all assessment reports in the home academic unit up to date?	Yes
Mode of Delivery:	Face-to-Face (majority face-to-face courses)
Will instruction take place at a location geographically separate from UW-Madison?	No
Will this program have outside accreditation?	No
Will graduates of this program seek licensure or certification after graduation?	No
First term of student enrollment:	Fall 2026 (1272)
Year of three year check-in to GFEC (3 years after first student enrollment):	2029
Year of first program review (5 years after first student enrollment):	2031

If this proposal is approved, describe the implementation plan and timeline.

The program will be implemented effective Fall 2025 for Fall 2026 admission. The program will hold an implementation meeting in Summer 2025 and use summer 2025 and fall 2025 to focus on recruiting a strong inaugural class into the first cohort of MFA students with admissions offers going out in Spring 2026 with a Fall 2026 start date. The second cohort will be admitted for Fall 2027 which will be the first semester with a full program of both first year and second year MFA students. At the end of the 2027 – 2028 academic year, the first cohort will graduate.

Rationale and Justifications

Why is the program being proposed? What is its purpose?

In the Universities of Wisconsin system, the only other MFA in Dance is offered at the Milwaukee campus. It is a low-residency design whereas ours is a 2.5 year in-residence design, meaning that our graduate students will be on campus interacting with faculty, staff, students, and community members. Our two named options, one in Screendance and the other in Creative Research, Culture, and Practice, make our program unique, especially given the fact that our Screendance option will be the first terminal degree program in the U.S. Our Creative Research, Culture, and Practice option has significant overlap with our Screendance track, which also provides a unique edge to the graduate students pursuing this MFA. In addition, this second option has a distinct focus on communities and culture, which is a departure from a more traditional MFA in Choreography and Performance.

What is its relation to the institution's mission? (Consider the mission broadly as a major research university with missions in teaching, research, service, and the Wisconsin Idea.) How does it contribute to the mission of the sponsoring unit(s)?

The new MFA in Dance is aligned with priorities in the UW-Madison's current strategic plan, as well as the overall research mission of the Graduate School: "to prepare future generations of thought leaders in various disciplines." The MFA in Dance aligns with UW-Madison's priorities, especially with respect to these target points:

(1) Excellence in Teaching and Educational Achievement - Grow UW-Madison's research enterprise and expand its global impact, supporting the scholarship of faculty, staff, and students. This priority is most outrightly accomplished through graduate programs. The Dance M.F.A. program at University of Wisconsin at Madison provides a rigorous laboratory to support choreographic research and creative inquiry at the highest level, whether it be on stage, screen, community centers, or other sites and spaces. Through individual movement research and experimentation, collaborative approaches, mentorship and dialogue with faculty, fellow students and community partners, M.F.A. students will develop unique, innovative artistic processes. Through their creative research, they will be able to build bridges between and amongst disciplines and practices as well as contribute to Dance as a cultural asset in our global society. In this practice-as-research model, the Dance M.F.A. at the University of Wisconsin at Madison emphasizes and prepares the artist/scholar M.F.A. graduate to be curious, open-minded, focused, and trans-disciplinary and able to work in a variety of academic, artistic, and professional settings.

(2) Excellence in Research and Scholarship - Continue to grow faculty and staff research excellence. MFA students' professional experiences will elevate the research agendas of all members of the department and broaden the styles, forms, and approaches to dance and artmaking in the Dance Department.

(3) Living the Wisconsin Idea - Graduates of the MFA in Dance will enter a rapidly growing field with the credentials to take leadership positions and influence the direction and contributions of future artmaking in communities across our state and beyond.

(4) A Vibrant Campus Community - Our graduate program enriches campus interdisciplinary scholarship and performance. The diversity of the MFA candidates' curated performance activities will become a part of campus offerings and help to generate increased cultural belonging at UW-Madison. Our MFA candidates' courses will increase offerings in critical global and cultural perspectives to further expand diversity, equity and inclusion learning goals.

Historically, alumni of the department's former graduate programs have become professors, department chairs, educators, and administrators in the field as well as non-academic pathways including artistic director, choreographer, creative consultant, non-profit leader, producer, and stage and movement director. Our MFA in Dance graduates will infuse new arts energy into our State's local communities and beyond. <https://strategicframework.wisc.edu>

Do current students need or want the program? Provide evidence.

Yes, we have consistently been receiving inquiries for over ten years from interested students who want to earn their MFA degrees in our department. The announcement about the possible forthcoming MFA in Screendance at the 2023 Screendance Symposium was met with cheers and applause and has been anticipated by colleagues across the country.

What is the market, workforce, and industry need for this program? Provide evidence.

An MFA in Dance with a Creative Research, Culture, and Practice named option fills a niche providing graduate level creative artists with a critically and culturally focused academic program within a multidisciplinary international community that leads to a terminal degree that addresses job market credentials. A recent search for PVLs for Assistant Professors in Dance returned 30 position openings in AY2023-24 from institutions such as the University of Arizona, University of Cincinnati, University of California at Riverside, University of Iowa, Northern Illinois University, Rutgers University, University of Kansas, University of Houston, Ohio State University, Texas Tech University, Virginia Commonwealth University, and George Washington University, as well as recognized dance departments/programs in colleges and universities, including James Madison University, University of Tampa, Marymount Manhattan College, St. Mary's College of Maryland, Dean College, Skidmore College, Broward College, Southern Utah University, California State University at Long Beach, Minnesota State University at Mankato, Columbia College Chicago, University of Southern Mississippi, Binghamton University, Coppin State University, Middle Tennessee State University, Scripps College, and Davidson College. These PVLs list duties and responsibilities which prioritize candidates with terminal degrees who are dance scholars/practitioners with active creative research agendas. Most positions require that the candidate be able to teach in the areas of choreography and performance, including contemporary movement practices and non-western forms of technique, improvisation, composition, and repertory, and to teach course material within a socio-cultural and historical context.

This named option in Creative Research, Culture, and Practice may also lead our MFA graduates to other professional pathways and bring their expertise into leading performing arts organizations, working in cultural policy and administration, community and social outreach, dance therapy and wellness, creative entrepreneurship, criticism and journalism, corporate inclusion and leadership, and art and performance curations.

The MFA in Dance with Screendance named option will be the first terminal degree in Screendance nationally that offers a comprehensively and professionally focused curriculum. Our search for PVLs for Assistant Professors in Dance with Screendance listed as one of the desired areas of expertise in October 2022 yielded 10 position openings posted already for AY2023-2024. Of these, one, at the University of Utah, is written specifically for an Assistant Professor in Screendance. While this may seem less significant to people outside of the field of dance, we know that a specific position seeking a Screendance expert is a portent of the growth in this field, which has absolutely boomed during and after the COVID-19 pandemic. A survey of dance departments and programs in the United States shows the following institutions offering Screendance courses: University of Utah, University of Michigan-Ann Arbor, the Ohio State University, Barnard College, Cal State University Long Beach, University of Illinois Urbana-Champaign, Saddleback College, University of Oregon, Gonzaga University, Temple University, Virginia Commonwealth University, University of North Carolina Greensboro, Florida State University, Brigham Young University, University of Virginia, Rutgers University, Bryn Mawr College, Cornish College of the Arts, New York University, and New York University-Shanghai. The growing number of festivals, conferences, symposia, books, journals, and articles in Screendance provide further evidence of how important this hybrid art form has become. This is an exploding field with, again, currently no graduate-level training or certification. The UW-Madison MFA in Dance/Screendance would meet this increasing demand and fill this gap.

In addition, all dancers and choreographers and dance educators interface with screendance in some capacity. Even if it is as a dancer who needs to make a performance reel, demonstrating their skills and talent as a dancer; or if it is a dance educator, who similarly wishes to stand out with good marketing with examples of the quality of their instruction; or for choreographers, screendance can be a further extension of their choreographic skills. The world of screendance for graduate students will provide these individuals an edge in their knowledge base that not all MFA Dance and Choreography students get, but at UW-Madison, we will be ensuring that they gain this knowledge and experience.

Looking at many of the top tier choreographers in the world, most have some experience in dance on camera. This list includes luminaries such as Merce Cunningham, Bill T. Jones, Paul Taylor, Jawole Willa Jo Zollar (Urban Bush Women), Elizabeth Streb, Molissa Fenley, Eiko and Koma, Cando Dance Company, Cie L'Esquisse, Wim Vandekeybus, Anne Teresa De Keersmaeker, and so many more. What's more, the film industry, commercial world (online, broadcast television, streaming platforms, etc.) are looking for these skills across these applications-- this individual may be in various roles, such as choreographer, director, editor, and/or dancer, but certainly not limited to these jobs.

How does the program represent emerging knowledge, or new directions in professions and disciplines?

These two named options for the MFA in Dance, Screendance and Creative Research, Culture, and Practice, represent the dance field's current directions and its state of the art. Traditional approaches and forms of creative research in dance, such as concert dance for the proscenium stage, is the old standard and more representative of the modern era. Our two named options embrace the emerging scholarship and theories of practice which are characteristic of a 21st Century multiracial, multilinguistic, multidisciplinary, and cross-national technological world where different ideologies co-exist. Specifically, our two named options have these conversations, of old and new, of traditional and emerging, embedded within its curriculum.

In what ways will the program prepare students through diverse elements in the curriculum for an integrated and multicultural society (may include diversity issues in the curriculum or other approaches)?

Diversity is built in as a core value in the design of both named options. The courses created and selected for these degrees reflect our commitment to diversity and an integrated and multicultural society.

What gap in the program array is it intended to fill?

This is particularly evident in the new Screendance option in that the three-dimensional and real-time aspect of choreography and performance is translated and transformed into the two-dimensional space of the screen and with this, new opportunities and considerations open up to the investigator and maker of this form. Thus, the MFA option in Screendance fills a large gap for those students wanting to expand their understanding, knowledge, and skills in a new domain.

Diversity and Inclusion

Describe how the proposed program curriculum and learning outcomes will advance inclusive excellence. Discuss specific components and requirements within the curriculum that will offer students opportunities and learning activities to engage in diversity with respect to perspectives, theories, practices, and populations different from themselves. If internships or clinical, practicum, or experiential learning experiences will be required, discuss how students will have access to diverse practice settings.

The design of the MFA in Dance curriculum advances inclusive excellence through its discipline-specific and related-area studies. Moreover, this is under an umbrella ideological framework that values and respects diversity of expression and cultural practices. Within the realm of dance, there is a microcosm of this concept with a myriad of stylistic, aesthetic, philosophical, and cultural differences in operation amongst its historical and traditional all the way through its contemporary and experimental expressions. In the core curriculum, for example, the course learning goals of Dance 455 Dance Composition III include the following objectives such as to "1) Develop one's personal and unique voice as a dancemaker (GRAD/PROFESSIONAL), 2) Create dance works with different methods of generating, forming, and shaping, 3) Stretch and Expand: Take risks, be daring, try out the unfamiliar, explore new concepts, work out of the box, and 4) Create work inspired by or in response to different stimuli." Likewise, the course learning goals of Dance 675 Dance and Community include these objectives: "1) learn to listen to learn, 2) be self-reflective, respectful, and thoughtful, 3) develop understanding and appreciation of community groups through breadth and depth approach to this area of study, 4) gain perspective on space, place, and identity, 5) demonstrate awareness of issues and show sensitivity to access and accommodations, 6) apply skills in working with community groups and diverse populations, and 7) design and use strategies to effectively engage, coordinate, communicate, collaborate, and create with different groups." These goals all speak to the types of lessons, conversations, and learning opportunities and assignments that comprise these courses.

Discuss how the proposed program will actively pursue an equity in student recruitment, access, retention, and degree completion. Describe specific strategies to identify and recruit a

diversified student population for programs that do direct admissions. Include evidence-based and effective practices. Provide examples of academic and student support services that will be implemented to support student learning success and completion.

Due to the fact that our new MFA degrees in Dance will offer full support to our incoming graduate students, we will be able to select each cohort based on their academic and artistic merits rather than their ability to afford the costs of a graduate education. With such a great opportunity, the Dance Department will engage in a rigorous and thoughtful recruitment and admissions process to attract a diverse and talented applicant pool who have the most potential to succeed and excel in our program. Our methods will include direct contacts, utilizing our network of faculty and staff, as well as indirect notices, such as listservs, news outlets, trade magazines/newsletters, conferences/symposia, and dance college and university programs, and others. In addition to a departmental advisor, our graduate students will be provided with information about resources available to them for support.

Consider how the proposed program will ensure equity in recruiting and hiring of faculty, instructional staff, and staff who will oversee the program curriculum, professional/career development experiences, and research/scholarship where relevant.

The Dance Department is among the most diverse in faculty. However, to fulfill the nature of our two named options, it will be imperative that any future recruiting and hiring of faculty, academic staff, and staff be thoroughly thought through so that the space and environment is truly exemplary, inspiring, supportive, and nurturing. The faculty and the department's Executive Committee will work closely with campus experts such as the Office of Diversity, Equity & Inclusion including Luis A. Piñero, Senior Special Assistant, to monitor and ensure we follow through on these commitments.

Note any plans or strategic initiatives at the university that are closely linked with the development of the proposed program. Note how efforts will align with the appropriate and applicable accreditation standards that address diversity where relevant. To the extent that the response to questions related to diversity, equity, and inclusion are connected to plans at the department, school/college or university, make those connections explicit where relevant.

UW-Madison remains committed to linking campus researchers to the public good, also known as The Wisconsin Idea. Chancellor Mnookin's description of the RISE Initiative (Research, Innovation and Scholarly Excellence) speaks of how RISE aims to "focus our university on areas in which interdisciplinary approaches to complex problems can yield great benefits for our state and society. Problems aren't confined to a single discipline, nor can the solutions be. Audacious, interdisciplinary inquiry leading to groundbreaking discovery and education is what Wisconsin RISE is intended to spark." Likewise, on the UW's homepage, one can see this statement: "We value a diversity of identities, ideas, and experiences. Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinions enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals." Dance's new MFA is closely linked to both of these directives. We address diversity of expression and embrace the diversity of its creators.

Faculty and Staff Resources

List the core program faculty and staff with title and departmental affiliation(s) who are primarily involved and will participate in the delivery and oversight.

Name (Last, First)	Department	Title
Carter, Omari	Dance (DANCE)	Assistant Professor
Choy, Peggy	Dance (DANCE)	Professor
Corby, Kate	Dance (DANCE)	Professor
Harris, Andrea	Dance (DANCE)	Professor
Heintz, Claude	Dance (DANCE)	Theatre Director
Chiao-Ping, Li	Dance (DANCE)	Professor
Mcshane-Hellenbrand, Karen	Dance (DANCE)	Teaching Faculty
Rosenberg, Douglas	Art (ART)	Professor
Russell, Timothy	Dance (DANCE)	Teaching Faculty/Music Director
Walker, Christopher	Dance (DANCE)	Professor
Yu, Jin-Wen	Dance (DANCE)	Professor
Zervou, Natalie	Dance (DANCE)	Associate Professor
Parkins, Chell	Dance (DANCE)	Teaching Faculty
Hofland, Chris	Dance (DANCE)	Department Administrator

What resources are available to support faculty, staff, labs, equipment, etc.?

The department has existing infrastructure for the undergraduate Dance programs including

classrooms, labs, equipment, and performance space, and access to the following funding sources: Buff Brennan Fund, 131, 101, Margaret H'Doublar Physical Education and Dance Fund, and EdGRS.

Program advisor(s) with title and departmental affiliation(s).

Name (Last, First)	Department	Title
Chiao-Ping, Li	Dance (DANCE)	Professor and Advisor

Describe how student services and advising will be supported.

At present, the department graduate student advisor will be Professor Li Chiao-Ping. Student services will be handled by our department Human Resources specialist Chris Hofland.

Confirm that the program advisor(s) or coordinator(s) have been consulted and reviewed this proposal. Yes

Select the Graduate Research Scholars Community for this program.

Resources, Budget, and Finance

Is this a service-based pricing program? No

What is the tuition structure for this program?

Standard graduate, per-credit resident/MN/nonresident

Will segregated fees be charged?

Yes

Rationale for segregated fees.

Describe resource and fiscal considerations - A. Provide an overview of plans for funding the program including program administration, instructional/curricular delivery, academic and career advising, technology needs, marketing (if relevant), financial aid and scholarships (if relevant), capacity for student learning outcomes assessment and program review.

The resources for the MFA in Dance with named options will come from new and existing resources in the Dance Department, an endowed gift from the Mary Alice Brennan Estate, Dance 101 Fund, and revenue from Summer Term 131 fund revenues. The department, in collaboration with the Art Department, will offer all required courses related to this major and degree program. If campus resources allow, we would apply to add a faculty hire who will contribute to our graduate (as well as undergraduate) program.

The Dance Department's concert productions operate on a cost-recovery model. As such, we anticipate that the production of MFA Thesis screenings/concerts will also be cost recovery and generate revenue which can be used to provide additional funding to support other MFA program-related expenses.

Relatively small MFA cohort sizes are the norm in our field. The average cohort for an MFA in Dance is 4-6 students. We plan to have a total MFA cohort size of 4. This is in keeping with our peer institutions. From our market analysis research, we found the following: University of California Riverside, cohort of 4; UCLA, cohort between 4-6; University of Michigan, cohort of 4; Duke University, cohort of 4; University of Colorado, Boulder, cohort between 2-3; and The Ohio State University, cohort between 5-7. After the inaugural year of our MFA in Dance/Screendance, with a first cohort of 4, we estimate a total 8 graduate students in any given year.

The eight MFA students will be funded by Fund 233 endowed gifts, Fund 101 allocations from the School of Education, and Fund 131 Summer Term revenues. These resources will support a combination of fellowships, teaching assistantships (TAs), or Lecturer/Student Assistantships (SAs) for the two-year program. TAs and SA/Lecturers will teach a wide variety of the Dance Department's movement courses as well as courses exploring dance studies concepts regarding the function of dance and writing about dance in varying cultural, political, and social settings. These courses and other opportunities will further cultivate our graduate students' professional training by exposing them to varying teaching methods and cultural frameworks.

The proposed curriculum requires the creation of five new courses: DANCE 449, DANCE 466, DANCE 665, DANCE 679, and DANCE 762. Three of these courses, DANCE 449, DANCE 466, and DANCE 679 will be taught by faculty members who formerly were assigned to teach DANCE 111/211/311 and DANCE 112/212/312 "meets with" sections, as well as DANCE 100, DANCE 121, and DANCE 318—each of which, going forward, will be taught by graduate TAs or SA/Lecturers from the MFA program.

Shifting our tenure-track faculty from current undergraduate core courses into fulfilling graduate courses would not jeopardize our undergraduate operations. We have mapped out these impacts curricularly and have a plan for strategic enrollment in teaching assignments to maximize our resources. Our theory-based

have a plan for strategic movement in teaching assignments to maximize our resources. Our theory-based scholars are currently teaching large breadth requirement courses which can be shifted to adjunct faculty and TAs, opening up these faculty members to facilitate graduate teaching and mentorship. All remaining courses in the MFA curriculum are either already offered as existing standalone or “meets with” courses, or are offered as independent studies with individual supervision, and thus will not impose any new curricular demands on the department. Moreover, as of Spring 2024, a new tenure-track faculty member who filled a recently vacated position has restored instructional capacity at both the graduate and undergraduate levels. Other faculty members who hold campus fellowships, serve in leadership positions outside the department, or are on sabbatical, are currently replaced by instructional staff funded by salary savings.

In the past, we have hired graduate students from other departments to serve as “graders” for 1-credit sections of several popular courses (e.g., DANCE 168, DANCE 268, DANCE 200, etc.). Going forward, these grader positions will be filled by MFA students, in combination with other TA or SA/Lecturer positions for 2-credit courses. In some cases, having MFA graduate assistants will allow us to capitalize on the popularity of these courses by offering additional sections as well as creating new introductory courses that stem from and are representative of the diverse ethnic, cultural, and dance/performance backgrounds of recruited candidates.

Describe resource and fiscal considerations - B. Are the faculty, instructional staff and key personnel existing or new faculty and staff? If they already serve existing programs, how are they able to add this workload? If new faculty and staff will be added, how will they be funded?

Shifting our tenure-track faculty from current undergraduate core courses into fulfilling graduate courses would not jeopardize our undergraduate operations. We have mapped out these impacts curricularly and have a plan for strategic movement in teaching assignments to maximize our resources. Our theory-based scholars are currently teaching large breadth requirement courses which can be shifted to adjunct faculty and TAs, opening up these faculty members to facilitate graduate teaching and mentorship. All remaining courses in the MFA curriculum are either already offered as existing standalone or “meets with” courses, or are offered as independent studies with individual supervision, and thus will not impose any new curricular demands on the department. Moreover, as of Spring 2024, a new tenure-track faculty member who filled a recently vacated position has restored instructional capacity at both the graduate and undergraduate levels. Other faculty members who hold campus fellowships, serve in leadership positions outside the department, or are on sabbatical, are currently replaced by instructional staff funded by salary savings.

Describe resource and fiscal considerations - C. What impacts will the program have on staffing needs beyond the immediate program? How are those needs being met?

DANCE 449, 466, and 679, will be taught by faculty members who formally were assigned to teach DANCE 111/211/311 and DANCE 112/212/312 “meets with” sections, as well as DANCE 100, 168, and 268, 318 – which will be taught by TAs/SAs moving forward.

Describe resource and fiscal considerations - D. For graduate programs, describe plans for funding students including but not limited to funding sources and how funding decisions will be made.

When fully enrolled, the eight MFA students will be funded by Fund 233 endowed gifts, Fund 101 allocations from the School of Education, and Fund 131 Summer term revenues. These resources will support a combination of fellowships, teaching assistantships (TAs), and Lecturer/Student Assistantships.

UW System Administration and the Board of Regents require submission of budget information in a specific format. These forms will be completed in collaboration with DAPIR after school/college approval and before submission to UWSA for Board consideration. These forms are uploaded here by DAPIR.

[Dance--BOR Budget Narrative - DANCE MFA.docx](#)

Does the program or change require substantial new resources other than those just described? Describe the needs. Confirm that the dean is committed to providing the resources.

No, the program has substantial resources available to fund MFA students and the needs of the program as described above.

Are new Library resources needed to support this program?

No

For graduate programs, describe plans for funding students including but not limited to funding sources and how funding decisions will be made. For each graduate student you will admit, indicate the type of funding for each of the five guaranteed years.

Students in their first year of study will be funded in fellowship. When available, students will be offered the opportunity to hold TA and SA roles in the summer between their first and second year, and in their second year in the MFA program, students will be funded in TA/SA roles depending on the nature of and enrollment in the courses they teach.

Curriculum and Requirements

Guide Admissions/How to Get In tab

Students apply to the Master of Fine Arts in Dance through one of the named options:

Screendance

Creative Research, Culture & Practice

Describe plans for recruiting students to this program.

American College Dance Association conferences, National Dance Education Organization, Screendance festivals, International Association of Blacks in Dance, direct contact with dance programs in U.S. and abroad, social media

What is the recruiting and admissions strategy for underrepresented students?

Due to the fact that our new MFA degrees in Dance will offer full support to our incoming graduate students, we will be able to select each cohort based on their academic and artistic merits rather than their ability to afford the costs of a graduate education. With such a great opportunity, the Dance Department will engage in a rigorous and thoughtful recruitment and admissions process to attract a diverse and talented applicant pool who have the most potential to succeed and excel in our program. Our methods will include direct contacts, utilizing our network of faculty and staff, as well as indirect notices, such as listservs, news outlets, trade magazines/newsletters, conferences/symposia, and dance college and university programs, and others. In addition to a departmental advisor, our graduate students will be provided with information about resources available to them for support.

Projected Annual Enrollment:

Year	Projected Enrollment
Year 1	4
Year 2	8
Year 3	8
Year 4	8
Year 5	8

Describe plans for supporting enrollments that are much higher or much lower than the anticipated enrollment.

Our current plan is to admit graduate cohorts of four per year due to our financial capacity. However, if demand necessitates higher enrollment, we will evaluate our ability to fully support a larger cohort, which might include a larger allocation of our summer revenue 131 funds or requesting additional TA (teaching assistant) positions, for example. If enrollment declines, we will evaluate our strategies and implementation processes to determine causation and make changes as necessary.

Those who are not familiar with using the html editor fields may upload a document with information about the curriculum for use by those who will format and edit the content that will appear in the Guide.

Guide Requirements tab

Approved Shared Content from /shared/graduate-minimum-degree-requirements-and-satisfactory-progress/

Last Approved: Apr 30, 2024 5:16pm

Minimum Graduate School Requirements

Review the Graduate School minimum [academic progress and degree requirements](#), in addition to the program requirements listed below.

Major Requirements

Curricular Requirements

Minimum Credit Requirement	60 credits
Minimum Residence Credit Requirement	See Named Options for requirements information.
Minimum Graduate Coursework Requirement	See named options for requirements information.
Overall Graduate GPA Requirement	See named options for requirements information.
Other Grade Requirements	See named options for requirements information.
Assessments and Examinations	See named options for requirements information.
Language Requirements	See named options for requirements information.

Required Courses

Select a Named Option for courses required.

Named Options

A named option is a formally documented sub-major within an academic major program. Named options appear on the transcript with degree conferral. Students pursuing the Master of Fine Arts in Dance must select one of the following named options:

BASIC SITEMAP (DANCE NAMED OPTIONS)

Total credits required:

60

Guide Graduate Policies tab

Discuss expected progress to degree and time to degree. For undergraduate programs discuss considerations for supporting students to complete the degree in four academic years. The expected time to degree is 2.5 years. 2 academic years, with 1 Summer term in the middle.

Program Learning Outcomes and Assessment

List the program learning outcomes.

	Outcomes – enter one learning outcome per box. Use the green + to create additional boxes.
1	Demonstrate a range of familiarity with creative methodologies, i.e. improvisation, scoring, and apply them in flexible and adaptable ways to meet project and problem specific needs.
2	Formulate an individual artistic vision in balance with critical analyses, historical perspectives, and curatorial lenses.
3	Cultivate and practice collaborative skills across disciplines using a variety of synchronous and asynchronous modes of communication and collaboration.
4	Investigate dance in diverse community settings and in social, cultural, political, and historical contexts, nationally, and internationally.
5	Develop and practice a critical vocabulary for communicating about one's own work and that of others.

When learning outcomes are changed, a new assessment plan must be uploaded.

Summarize the assessment plan.

The Dance MFA assessment plan utilizes the core curriculum of DANCE 455, 466, 675, 776, and 900 to ensure the integrity of the program and quality of the student experience. In the first year of the program, DANCE 455 and DANCE 466 portfolios and projects will be used to assess learning outcomes #1 and #2 respectively. In the second year, DANCE 675 and DANCE 776 community projects and curriculum process will be used to assess for learning outcomes #3 and #4 respectively. In the 3rd year, DANCE 990 will be used to assess learning outcome 5 through the successful completion of the MFA Thesis Project.

Department Approved

[GRAD_Assessment_Plan - Dance MFA.docx](#)

Assessment Plan:

Related Programs

Provide information in related programs offered by other UW System institutions and explain the extent to which the proposed program is distinct and how it overlaps or duplicates those programs.

UW-Milwaukee's MFA in Dance is a low-residency program designed to attract returning dance professionals (<https://uwm.edu/arts/dance/graduate/>). This design differs from our in-residence, 2.5 academic year program. The named option design of our MFA is also unique in the UW System. Moreover, no other Dance department in the United States at this moment provides a terminal degree in Screendance, with an in-depth curriculum like the one proposed here. The design of our named option in Creative Research, Culture, and Practice also has a unique forward-thinking focus, which acknowledges the role of contemporary concert dance in higher education but also pushes forward with more interdisciplinary investigations of movement practices and technologies rooted in a diversity of contemporary cultures around the world.

Dance was first added to the curriculum at the University of Wisconsin – Madison in 1926, originally established under the Department of Physical Education for Women as the United States' first degree-granting Dance program in any institution of higher education. The first master's degree was awarded a year later. In 1961, the Dance MFA was created to supplement the existing master's degree (which focused on teaching physical education) with a component of dance, and in 1964, the Department of Physical Education for Women shifted its focus from primarily training educators to training artists.

In 1976, the program moved to the renamed Department of Physical Education and Dance, but that same year the University Senate voted to remove physical education from the university's general-education degree requirements, which ultimately impacted enrollment in Dance courses. All undergraduate dance degree programs were suspended in 1988 due to declining enrollment, but coursework continued. Four years later, in 1992, the BS in Dance was reinstated within the Department of Kinesiology, and the BFA was

introduced in 1995. Dance then became a stand-alone department in 2010, but the MFA sat in suspended status until 2021, when it was formally discontinued. In 2014, the Notice of Intent for the MFA at UW-Milwaukee brought renewed awareness of the long-suspended MFA program at UW-Madison, but, at the time, neither the department nor the School of Education had financial resources to support reinstatement before the deadline to discontinue the MFA had passed. Recently, however, with funds provided by the estate of Professor Emerita Mary Alice "Buff" Brennan (who had joined the faculty of the Dance Program in 1967), the department acquired the resources needed for a revived Dance MFA, and the Department of Dance and School of Education look forward to resuming the long tradition of graduate education in Dance at the University of Wisconsin – Madison.

Commitments

The program faculty/staff will ensure the program website, Advance Your Career materials if applicable, and other presentations are consistent with the Guide information for this program.

Yes

Certificates will not be awarded retroactively to graduated students who completed all requirements before the program was approved. In addition, certificates will not be awarded to students who complete all certificate requirement but failed to officially declare the certificate before graduating, or to students who completed requirements after graduating via additional coursework or course substitution/exception.

Yes

Supporting Information

List name and department of those who are in support of this proposal.

If those supporting the proposal provided a letter or email of support upload here. A letter is NOT required. Upload any other explanatory information about support from other UW-Madison units.

Additional Information:

Approvals

Department Approval - This proposal has been approved by the faculty at the department/academic unit level. The program faculty confirm that the unit has the capacity and resources (financial, physical, instructional, and administrative) to meet the responsibilities associated with offering the program, including offering the necessary courses, advising students, maintaining accurate information about the program in the Guide and elsewhere, conducting student learning assessment and program review, and otherwise attend to all responsibilities related to offering this program.

Enter any notes about approval here: Approved by the Dance faculty at the Dance Department meeting on Friday, August 30th, 2024.

Entered by: Cindy Waldeck Date entered: 9.30.24

School/College Approval - This proposal has been approved at the school/college level and it is submitted with the Dean's support. The Dean and program faculty confirm that the unit has the capacity and resources (financial, physical, instructional, and administrative) to meet the responsibilities associated with offering the program, including offering the necessary courses, advising students, maintaining accurate information about the program in the Guide and elsewhere, conducting student learning assessment and program review, and otherwise attend to all responsibilities related to offering this program.

Enter any notes about approval here:

Entered by and date: Date entered:

GFEC Approval - This proposal has been approved by the Graduate Faculty Executive Committee and the Dean of the Graduate School.

Enter any notes about the approval here:

Entered by: Date entered:

UAPC Approval - This proposal has been approved by the University Academic Planning Council and the Provost.

Enter any notes about approval here:

Entered by: Date entered:

For Administrative Use

Admin Notes:

Guide URL:

SIS effective date:

Guide publish date/
type:

Tuition start term:

CDR Major Code:

Career:

SIS Program Code:

SIS Short
Description:

SIS code for
additional major:

Other plan codes
associated with this
program:

Diploma Text:

Diploma Text 2:

Degree:

Field of Study:

Program Length:

National Student
Clearing House
Classification:

Plan Group:

Educational Level:

Award Category:

Enrollment
Category:

CIP Code:

STEMOPT:

UWSTEM:

HEALTH:

NSF STEM:

Educational
Innovation
Program:

Distance Education
Program:

Non Traditional
Program:

Special Plan Type:

Consortial or No
collaborative
program:

Parent-Child
Enrollment:

Scan this proposal:

Upload documents that should
be scanned:

Reviewer
Comments

