Memorandum

To: University Senate

From: Raymond A. Noe, Chair
Council on Academic Affairs

Date: May 26, 2006

A PROPOSAL FROM THE COUNCIL ON ACADEMIC AFFAIRS TO ESTABLISH A PH.D. PROGRAM IN DANCE STUDIES

WHEREAS this program reflects a growth in dance scholarship, and builds on the foundation provided by the current M.A., M.F.A., and undergraduate curriculum, and also reflects a steady shift in our student interest and faculty research; and

WHEREAS this internationally-known and respected department will offer a program to be among a small set nationally, and will emphasize an awareness of the practice of dance that will include history and theory related to such activity; and

WHEREAS the program will train students in rigorous modes of dance analysis, criticism and documentation, using methodologies unique and inherent to the field; and

WHEREAS the proposal was reviewed and approved by the Council on Research and Graduate Studies on January 23, 2006, and then by a Subcommittee, and by the full Council on Academic Affairs on May 26, 2006.

NOW THEREFORE BE IT RESOLVED that the University Senate approve the proposal to establish a Ph.D. program in Dance Studies and respectfully request concurrence from the Board of Trustees.
Karen:

I am pleased to inform you that the proposal for a Ph.D. in Dance Studies was approved by the Council on Academic Affairs at its meeting on May 24, 2006. Thank you for attending the meeting with Susan Van Pelt Petry and responding to questions/comments.

The proposal will now be sent to the University Senate for action at its meeting on June 1, 2006 (Moritz College of Law: 3:30 pm). Professor Raymond Noe, Chair of the Council, will present the proposal on your behalf, but one or both of you should be in attendance to respond to questions if needed. Please let me know who will attend.

If the proposal is approved then, it will be sent to the Board of Trustees for action at the July 2006 Board Meeting.

As you know, this proposal also needs review/action by the Board of Regents' Advisory Committee on Graduate Study. Professor Elliot Slotnick, Associate Dean, Graduate School, will work with you on that process.

This message represents my formal communication with you about this proposal. You will not receive a separate letter from me. Please keep a copy of this message for your file(s) on the proposal and I will do the same for the file in the Office of Academic Affairs.

If you have any questions/comments about this action, please contact Professor Noe (noe.22@osu.edu) or me.

Congratulations on the successful completion of this important stage in the review/approval process.

Randy

W. Randy Smith
Vice Provost
MEMO

TO: Council on Academic Affairs
    Ray Noe, Chair

FROM: Subcommittee C
    Electra Paskett, Chair

DATE: May 15, 2006

RE: Pre-Proposal to Establish a Dance Major, Dept of Dance

Subcommittee C has evaluated the pre-proposal from the Dance Dept for a major in Dance. The Subcommittee met with Karen Eliot from the Dance Dept and she has addressed all questions that arose from our review. The pre-proposal has also been reviewed by RACGS and the revised document addresses their concerns also.

We recommend approval of this pre-proposal.
Dear Professor Electra Paskett and Subcommittee C,

Thank you for taking the time to meet with me on April 24, 2006. It was helpful to have you and the committee discuss revisions to the Dance Department's Proposal to establish a Ph.D. program in Dance Studies. In this letter I address the questions sent me by the CAA Subcommittee C on March 26, 2006. Fuller responses to the committee's questions may be found spelled out in the revised proposal which accompanies this letter.

1. A 3.5 graduate GPA will be required for entry into the program. In line with Graduate School guidelines, the student must maintain a CPHR of 3.0 or better in all graduate credit while in the program. (See page 8)

2. Information on professional dance organizations and on the advances made in dance scholarship has been moved from footnotes to the main text. (See pages 6-7)

3. A revised description of curricular requirements, core courses, categories of emphasis, and dance department curricula is included. (See pages 10-12)

4. Competency in a foreign language is preferred for those candidates undertaking research in dance history and documentation. However, literacy in a viable form of notation serves a comparable function for those candidates pursuing advanced movement analysis. (See page 9)

5. As well as being a noted form of dance documentation, Labanotation is an important tool for the analysis of movement and is applicable to advanced research in dance. While Labanotation retains its longstanding importance in the department curriculum, new areas of graduate focus have emerged from other areas of faculty strength, i.e. composition and performance. Compositional and performance practices are at the core of our M.F.A. studio-based degree and serve as springboards for the in-depth scholarly analysis that is the substance of Ph.D. research. (See pages 3-4)

6. A revised description of the Categories of Emphasis is included. (See page 10).

7. There is no limit to the number of credits a candidate may take outside the department. However, the overall program of study should be carefully monitored by the student's advisor. (See pages 8-9)

8. There is an oral component to the candidacy exam. (See page 13)

9. There are currently four faculty members with Ph.D.s and the department intends to recruit Ph.D.s for future tenure-track hires. (See pages 13-14)

10. The department added a .75 FTE staff position and has adequate facilities to support the development of the proposed Ph.D. (See pages 16-17)

11. Appropriate graduate courses in music have been added to Appendix 2.
Included with this revised proposal are a number of appendices:
Appendix One, Placement of Department of Dance graduates in institutions of higher education

Appendix Two, Existing courses in other departments useful to Ph.D. candidates in dance

Appendix Three, Current job descriptions that demonstrate the increasing need for Ph.D.s in dance

Appendix Four, Application statistics reported by other Ph.D. programs in the U.S.

Appendix Five, Selected quarter-by-quarter grid samples of Ph.D. programs of study

Appendix Six, Additional dance department faculty and facilities

Appendix Seven, Comments from the Regent’s Advisory Committee on Graduate Study (RACGS)

Thank you for your attention to the proposal.

Sincerely,

Karen Eliot
Karen:

The proposal to establish a Ph.D. program in Dance Studies has now been assigned to Subcommittee C of the Council on Academic Affairs.

The Chair of the Subcommittee, Professor Electra Paskett (School of Public Health) will contact you once the Subcommittee has had an opportunity to review the proposal. As you know, simultaneously the proposal will undergo a first round review by the Regents Advisory Committee on Graduate Study, and Professor Elliot Slotnick, Associate Dean, Graduate School will interact with you on that review.

With those two sets of review comments, you can determine if any changes are needed to the proposal, and you can then re-submit the document to Subcommittee C and we will complete the review within the University - hopefully during Spring Quarter 2006.

Until you hear from Professor Paskett, if you have any questions/comments, please contact me directly.

Randy

W. Randy Smith
Vice Provost
Memorandum

To: Council on Academic Affairs
   Subcommittee C

From: W. Randy Smith
   Vice Provost

Subject: Proposal to Establish Regular Clinical Track Faculty
         College of Social and Behavioral Sciences

Date: February 10, 2006

Enclosed is a proposal to establish a Ph.D. Program in Dance Studies, Department of Dance. It has been approved by the Council on Research and Graduate Studies.

The contact for this proposal is Professor Karen Eliot, Department of Dance (eliot.4@osu.edu or 7-5060).

Note that you are giving this a “first-round review”. The Subcommittee should contact Professor Eliot and seek clarification or additional information, and determine if it wants revisions/supplements to the proposal. Simultaneously the proposal is being reviewed by the Board of Regents’ Advisory Committee on Graduate Study (RACGS), and it too will have comments/questions. With those two sets of information, Professor Eliot will revise the proposal (if needed) and resubmit it to you for the “second-round review”.

If you have any questions, please contact me.
January 23, 2006

W. Randy Smith
Vice Chair, Council on Academic Affairs
Vice Provost for Curriculum and Institutional Relations
203 Bricker Hall
Campus

Dear Randy:

The Council on Research and Graduate Studies approved the following proposals during its meeting on January 18, 2006. Attached please find a copy of the proposals as well as my correspondence with the proposing programs that may assist the Council on Academic Affairs during its review.

- Proposal to develop a Ph.D. degree in the Department of Dance.
- Proposal to change the graduate program name and the graduate degree name from The Department of Electrical Engineering to the Department of Electrical and Computer Engineering.
- Proposal to change the degree title of the one year post-professional track in the existing Master of Architecture degree to the proposed title of Master of Architectural Studies.
- Proposal by the Department of Art Education to offer a “mostly” on-line Master’s program.

Please let me know if you have questions or if you require additional information.

Sincerely,

[Signature]

Elliot E. Slotnick
Associate Dean

Enclosures

c: Irene Mynatt
Program Development Plan

1. Designation of the new degree program, rationale for that designation, definition of the focus of the program and a brief description of its disciplinary purpose and significance.

A. Designation and Rationale:

The Department of Dance at The Ohio State University proposes to establish a Ph.D. program in Dance Studies. This initiative comes at an important juncture in the history of the department and the dance field. Since the introduction of the Master of Arts degree in 1968, the Department of Dance has maintained one of the leading graduate programs at The Ohio State University, and was designated a Center of Excellence in 1986. In 1998 it was recognized by the larger university community with the first Distinguished Teaching Award, and in a separate action, university funds were awarded that allowed for the development of a state-of-the-art computer lab, which supported current faculty initiatives and also led to further experimentation, and eventually to the development of a new track of graduate study within the department. One of the finest graduate programs at The Ohio State University, the Department of Dance has also received national and international recognition within the discipline itself. The department is widely acknowledged by peer institutions as among the leading graduate programs in dance and consistently emerges as one of the most distinguished and respected university dance programs in the world. The department’s national and international reputation for excellence is founded on its leadership in choreography, performance, notation, documentation and innovative uses of technology. (Appendix One)
The proposed Ph.D. program builds upon the foundation of the department’s M.A., M.F.A. and undergraduate curricula, and emerges from a steady shift in student interest and faculty research. The proposal is particularly timely as it reflects the advancement of dance scholarship: over the last three decades research in dance has expanded rapidly, breaking ground in introducing discipline-based methodologies (i.e. the theory and analysis of movement) to scholars in and outside of dance, and applying emergent, interdisciplinary theories to further knowledge of dance as a movement practice grounded in particular cultural, social, and aesthetic contexts. As a consequence of this explosion in dance scholarship, the department’s graduate student population has changed and faculty research interests have evolved and expanded. In recent years, the Department of Dance has accepted a number of M.F.A. candidates who would be most ideally served by a Ph.D. program. Since 2003, M.F.A. candidates in dance have been recipients of Presidential Fellowships, awards that typically support doctoral candidates writing their dissertations. Implementation of the proposed Ph.D. program would ensure that these emerging scholars, whose studies are now directed toward studio-based curricula, could fully achieve all their scholarly and theoretical research, innovate through the development of new theory, and place The Ohio State University at the forefront of this burgeoning field of inquiry.

Unlike the three other Ph.D. programs in dance currently in existence in North America, The Ohio State University Ph.D. in Dance Studies will retain its strong commitment to discipline-based scholarship: all theoretical, analytical inquiry will emerge from a grounding in the embodied, practice-based scholarship which has been historically at the heart of this department’s research perspective. While not excluding the
use of methodologies developed in other disciplines (such as literary criticism, anthropology and other social sciences), research emerging from the Department of Dance is centered in a profound investigation of movement practices. This distinction is significant as it is at the core of the dance department’s mission as evidenced, for example, by the department’s longstanding relationship with the Dance Notation Bureau in New York City. The Dance Notation Bureau Extension for Education and Research has been housed in the Department of Dance since 1968, and the faculty’s strong commitment to the teaching and further dissemination of Labanotation continues to draw significant numbers of American and international students to OSU’s graduate program in dance.

As well as being a noted form of dance documentation, Labanotation is an important tool for the analysis of movement and it is thus applicable to advanced research in dance. It is not, however, the only analytic tool available to dance scholars. Along with the department’s longstanding and profound connection to the teaching and dissemination of Labanotation, new areas of graduate focus have emerged from the department’s other areas of strength, i.e. composition and performance. Compositional and performance practices will continue to be at the core of our M.F.A. studio-based degree; however, they will also serve as springboards for the in-depth scholarly analysis that are the substance of Ph.D. research. The Ph.D candidate applies a scholarly lens to the study of dance, including its composition and performance, with Labanotation as one of a number of tools utilized in the study of the discipline.

As a result of faculty research and student demand, the department curriculum has steadily grown to acknowledge the pressure within the discipline to produce
artist/scholars who can demonstrate literacy, intellectual acumen and a profound awareness of developments in their field. In the last five to seven years, the Department of Dance has been incorporating more courses in critical analysis, dance history and theory into the graduate curriculum. The proposed doctoral degree program will accelerate this shift and facilitate the emergence of new and vitally important research. The weight on analysis and theory distinguishes the Ph.D. from the Master of Fine Arts Degree, the terminal degree in dance studio practice, which will continue to serve those candidates pursuing a creative, studio-based degree. For the Ph.D. candidate, critical, analytical and theoretical studies emerge from courses in history, composition and documentation and are grounded in the individual student’s awareness of and experience in physical practice. While the M.F.A. degree serves those students interested in completing studio-based projects, the successful Ph.D. candidate will focus on scholarly inquiry and complete a written dissertation that matches the standards of excellence established by existing high-quality Ph.D. programs at OSU. In light of the enormous growth in the dance field as well as the changes in OSU’s graduate dance program, it is logical at this time to implement the doctoral degree program at The Ohio State University. The Department of Dance will position itself at the forefront of the discipline in creating a Ph.D. program to prepare future scholars with the rigorous training necessary to critically analyze and document dance of the past, present and future. The faculty of the Department of Dance enthusiastically supports the implementation of a Ph.D. program at this time in the department’s history.

B. Definition of the Program’s Focus:
While the three other North American Ph.D. programs in dance tend to ground their studies in cultural or critical theories borrowed from other disciplines, The Ohio State University Department of Dance takes an alternative stance. With this department's strong focus on movement analysis, as well as its cutting edge documentation practices at the core of the program, the proposed Ph.D. will focus on developing and expanding research that utilizes dance-specific modes of inquiry. A handful of Ph.D. programs in Performance Studies have emerged nationally and internationally in the past decade. For the most part, these programs use "performance as an organizing concept for studying a wide range of behaviors and situations,"1 including, but not limited to, the investigation of dance. The strength of the OSU graduate program in dance resides in the practice of dance and the proposed Ph.D. program will emphasize an awareness of that practice which includes performance, choreography, coaching and directing, and creative use of technology. The focus of the Ph.D. will keep dance at its core, with theory, history and literature grounded in and emanating from this rich nucleus of human activity. Thus, the doctoral candidate may choose to focus on his or her own clearly defined research area relating to courses in the history, theory and literature of composition, documentation and criticism. The Ph.D. candidate will pursue an independent line of research under the close advisement of faculty members. New areas of research that emerge from the core strengths of the program are to be encouraged and supported.

C. Description of the Disciplinary Purpose and Significance:
Dance scholarship has proliferated in the last three decades as evidenced by the burgeoning of professional organizations and scholarly societies devoted to the research, discussion, performance and publication of dance and dance material. These include CORD (the Congress on Research in Dance); SDHS (Society of Dance History Scholars); ICKL (the International Council of Kinetography Laban); NDEO (National Dance Educators Organization) and WDA (World Dance Alliance). In addition, dance scholars have been increasingly aligning themselves with related scholarly disciplines, presenting their research in dance at organizations such as ASTR (American Society for Theatrical Research), ASECS (American Society for Eighteenth-Century Studies) and the American Popular Culture Association, as well as at a variety of European and International organizations in the arts and humanities.

Since the 1990s, dance scholarship has been reshaped and re-examined through applications of postmodern perspectives, and dance literature has grown enormously. The growth in scholarship in dance is demonstrated by the publication of numerous journals and such anthologies as Alexandra Carter’s Routledge Dance Studies Reader (1998), Jane Desmond’s Meaning in Motion: New Cultural Studies of Dance (1997), Gay Morris’s Moving Words, Re-writing Dance (1996) and Alexandra Carter’s Rethinking Dance History (2004). While there are many reasons why dance scholarship has been late in achieving academic recognition — these include the Western intellectual tradition which separates body and mind and denigrates research about the body; the predominance of women in the field and the related low status of the art form; the ephemeral nature of movement and the notorious difficulty of articulating the dance experience once it has been witnessed or performed — dance scholars are now able to

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assume their places in the academy. Jane Desmond cites the need for the development of “special tools” such as Laban Movement Analysis to analyze dance:

If we are to talk about dancing in anything other than the broadest terms, we must be able to do close analysis of dance forms, just as we might of literary texts. While most scholars have spent years developing analytic skills for reading and understanding verbal forms of communication, rarely have we worked equally hard to develop an ability to analyze visual, rhythmic, or gestural forms. As cultural critics, we must become movement literate. Here is where skills drawn from the dance field become indispensable. (49-50)

As the field develops, contemporary dance scholars continue to establish new systems of language, modes of inquiry and analysis and investigate the intersections of dance documentation and technology. As Gay Morris puts it, “virtually every aspect of dance is being tested and debated. Basic questions are being asked, including how is dance to be defined? What should our methodology be?” The Ohio State University’s Ph.D. program will train the student in rigorous modes of dance analysis, criticism and documentation, expanding under-researched areas of dance scholarship through the use of methodologies unique and inherent to the field (e.g. movement analysis, compositional analysis, historical and cultural analysis as well as critical analysis). The proposed Ph.D. program will propel scholars into areas of dance studies yet to be explored.

2. Description of the Proposed Curriculum and Admissions Requirements

A. Admissions and Candidacy Requirements:
Admission to the Dance Ph.D. program will follow Graduate School requirements for Ph.D. programs including the requirement that applicants submit three letters of recommendation. The Dance Department will also require a sample of scholarly writing, some form of evidence of engagement in physical practice, and will recommend an on-site interview. Additionally, applicants will submit a two-page personal statement situating themselves with relation to the field. All students will enter the Dance Ph.D. program after completing a Master’s degree, either at OSU or elsewhere.

Applicants who have already completed the M.F.A. will be evaluated in the same way as those who have completed the M.A. degree. M.F.A.s who choose to apply for the Ph.D. program will undertake an additional 90 hours in order to complete coursework, take the qualifying exams and write the dissertation. These candidates will attempt a second terminal degree and must be willing to invest in the time and coursework required. It is our assumption that cases in which a candidate applies for the Ph.D. after achieving the M.F.A. will be rare.

Following general Graduate School guidelines, the Dance Department Ph.D. program will require a 3.5 graduate GPA for admission to the program. The student must maintain a graduate cumulative point-hour ratio (CPHR) of 3.0 or better in all graduate credit and must maintain reasonable progress toward meeting Graduate School and graduate program requirements.

The Ph.D. program requires a total of 135 graduate credit hours, at least 90 of which must be earned beyond the M.A. (or, in selected cases, the M.F.A.)
degree. Of the total 135 MA/MFA and Ph.D. hours, twenty (20) credits of the core courses are required.

Although there is no limit to the number of credits a candidate may take outside the department, the overall program of study should be carefully monitored by the student’s advisor. The candidate will work closely with the advisor to decide upon a course of study best suited to the individual’s research agenda. Within that program of study, however, the candidate must fulfill a minimum of 60 credit hours in the Department of Dance. Additionally, before advancing for the candidacy exams, the student must demonstrate competency in at least one of the following research tools: a foreign language, or a current system of dance notation or movement analysis. While competency in a foreign language is preferred for some Ph.D candidates (such as those pursuing research in dance history and documentation), literacy in a viable form of dance notation serves a comparable function for candidates pursuing research requiring advanced movement analysis. Reading dance notation is a skill unique to the discipline and one that demands specialized study. Literacy in a dance notation system demonstrates an individual candidate’s ability to read and analyze original source material and translate it into movement. In addition, the candidate must gain familiarity with basic technology for dance including presentation, interactive, and stand-alone media products.

All graduate students taking graduate-level coursework will be held to the same high level of achievement. Regardless of degree program they must all satisfy course
requirements (i.e. they must all demonstrate a critical understanding of the concepts; they
must be able to write about their work in the class with clarity; they must demonstrate an
ability to analyze concepts; and they must show that they can do further independent
research in the area). However, M.F.A. candidates primarily focus on studio-based work
while M.A.s and Ph.D. candidates center their activities in research and scholarship. This
distinction in the degrees will help graduate students select their course of study. The
coursework for the M.F.A candidates involves substantial time and activity in the studio.
It is anticipated that M.F.A. students might choose to take courses in history and theory
when these are appropriate to their research and creative work. Similarly, Ph.D.
candidates might choose to take studio-based courses as appropriate to their areas of
scholarship.

B. Curricular requirements:

Candidates will complete the core course requirements (listed under 1) and will
then declare a primary category of emphasis (listed under 2). The following are
graduate level courses and are open only to M.A., M.F.A., and Ph.D. candidates.
Existing courses are listed below; proposed courses and instructors are italicized.

1. Core Courses (To be completed in the first year of study):

Dance 880 Research Methods (Eliot/Feck)

*History, theory and literature of the analysis of movement (Marion)*

*History, theory and literature of composition (team taught by rotating faculty
members. Possible configurations include: Miller/Feck; Uris/Eliot; Bales/Zuniga-
Shaw)*

2. Category of Emphasis
a. Studies in dance composition

b. Studies in dance documentation

Within these categories, candidates will select from courses offered both in and outside the Dance Department. Courses of study will be individually tailored to best suit the candidate’s specific research interest and will be drawn from the following:

i. Dance Department Curricula

Dance 691 Seminar in Dance Technology (Zuniga-Shaw)

Dance 801 Seminar in Dance Pedagogy (Hadley)

Dance 801.31 Seminar in Current Issues in Dance (Miller/Rotating)

Dance 801.51 Seminar in Dance Resources (Bales/Rotating)

Dance 801.81 Seminar in Grant Writing (Mockabee)

Dance 893.05 Professional Development Seminar (Marsh/Rotating)

Dance 605 Dance Dynamics (Bales)

Dance 707 Foundations of Labananalysis (Bales)

Dance 824 Advanced Labanotation and Directing From Score (Marion)

Dance 661 Video Documentation of Dance (Uris)

Dance 691 Digital Video Editing

Dance 760 New Ground Cycle I, II, III (Zuniga-Shaw)

Dance 860 Theories of Performance: the Body (Zuniga-Shaw)

*Topics in Popular Culture: Dance* (Marion)

Dance 658 Early Ballet History (Gerbes)
Dance 659 Critical Perspectives on Dance from the Early Twentieth Century to the Present (Eliot)

Dance 757 Dance in a Time of Turbulence (Eliot)

Dance 759 History and Theory of Postmodern/Contemporary Dance (Feck)

_Historiography: Early and Recent Perspectives in Dance History_ (Eliot)

_Metacriticism: The History, Theory and Practice of Dance Criticism_ (Feck)

_Seminar in Oral History Theory and Practice_ (Feck)

Dance 753 Dance Aesthetics (Feck)

Dance 801.30 Topics in The Black Continuum in American Dance (White-Dixon)

ii. **Selected Special Topics** will be offered based on faculty research and include:

"_The Rite of Spring_" from Modernism to Postmodernism (Feck)

_21st Century European Contemporary Dance_ (Eliot)

_Classicism and Neo-Classicism: Louis XIV to Petipa/Balanchine and Ashton to Forsythe_ (Eliot)

_Twentieth-Century Choreographers of the Black Continuum_ (White-Dixon)

_Research Through the Laban Perspective_ (Bales)
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Topics in contemporary dance training since the Judson Era

(Bales)

Ph.D candidates are encouraged to take courses in other departments to
enhance their areas of specialization. These courses are most likely to include those in the
College of the Arts, the College of the Humanities, and the College of Social and Behavioral
Sciences, but could also include courses designated “G” in any department in the University.

(Appendix Two)

All procedures for the candidacy examination and the various stages of the
Dissertation will follow the general guidelines of the Graduate School. The candidacy
examinations follow the completion of courses and approval of the student’s dissertation
proposal. The candidacy examinations test the students in their area of primary
specialization as well as in two secondary areas of specialization. For each of these three
areas, the student, in consultation with the advisor, develops an extensive reading list.
Following approval of the reading list, the exams, including both oral and written
components, will be administered and completed within an approved timeframe. The
writing of the candidacy examinations will anticipate the focus of the student’s
dissertation. Each exam, though drawn from a broad-based approach to the field, is
customized by the individual committee to best suit a student’s specific area of focus.
The written exams are evaluated by the committee members individually who then
consult together before assigning a mark of Pass, Rewrite, or Fail.

3. Administrative Arrangements

All proposed courses stem from current faculty research and scholarship.

Although the proposed Ph.D. program will require some new course development, the
number of courses yet to be developed is not an unrealistic goal for the faculty of the
Department of Dance. There are currently four faculty members with Ph.Ds in the
Department of Dance. The department intends to recruit Ph.Ds in future tenure-track
hires. The department has the capacity to release individual faculty members for one-
quarter SRAs which can be used for course preparation. Faculty members are enthusiastic
about having the opportunity to formulate new iterations of existing courses and develop
new coursework that emerges from their areas of expertise.

The Ph.D. in Dance will be housed in the Department of Dance in the
College of the Arts. A new committee composed of faculty members who have
Ph.D.s with selected members of the existing Graduate Studies Committee will
administer the program.

4. Evidence of Need

There is only one other graduate program in dance in Ohio, an MFA program at
Case Western Reserve University. The Ohio State University graduate program is the
largest and most substantial in the state and is, as well, among the most highly renowned
programs in the country. It is appropriate at this time that the dance department at OSU
should take the lead in establishing the Ph.D. degree program.

As dance scholarship increasingly enters the academy, our graduates are
discovering that the M.A. is insufficient and the M.F.A. is only minimally sufficient to
guarantee employment in higher education. (Appendix Three) Many dance departments
are seeking applicants with Ph.D.s to enhance the academic viability of their own
undergraduate and graduate programs. Only three graduate programs in the United States
currently offer the Ph.D. degree: The University of California, Riverside is focused on
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"the emerging field of cultural and historical studies of dance”; Texas Woman’s University focuses on “the critical, cultural, historical, philosophical and pedagogical dimensions of dance”; and the Temple University program focuses on the “acquirement of a specific set of research and professional skills [and] a unique sense of professional identity, purpose and worldview.” As employment opportunities for Ph.Ds in dance become more desirable, so these institutions receive a steady number of yearly applications. (Appendix Four)

5. Prospective Enrollment

We anticipate that in the first two to three years after the inception of the program the numbers of accepted Ph.D. candidates will be small (2-3). Initially we will fund these Ph.D. candidates in the same proportion as we fund our incoming M.F.A.s. (Currently approximately one-half the incoming M.F.A.s are funded through the Department of Dance.) However, as the Ph.D. program develops there are streams of revenue available in the department that can help us to recruit the finest candidates. Additionally, we envision that Ph.D. candidates will teach in our elective history courses. Their contributions will in turn generate more credit hours for the department thus making the department eligible for additional Graduate Associate monies. We look forward to growing the stability of funding as we develop the program.

6. Special Efforts to Enroll Underrepresented Groups

Every effort is made to recruit and support underrepresented groups. Because of our interest in fostering the growth of new areas of dance studies, we welcome students
from underrepresented population groups within the United States as well as international students who may bring new perspectives and research agendas.

7. Availability and Adequacy of the Faculty and Facilities

The Department of Dance has 17 full-time faculty, including the current Dean of the College of the Arts, serving a student population of approximately 30 graduate, 90 undergraduate and 900 elective students. (Appendix Six)

8. Need for additional facilities and staff

The department recently added a .75 FTE staff position to assist with marketing the new Ph.D program and accepting and processing files. There is adequate technological support to meet demands, and the department has access to ongoing technology funds to support the updating of equipment and resources.

9. Projected additional costs and evidence of institutional commitment and capacity to meet costs.

At present the department has adequate facilities to support the development of the proposed Ph.D. However, a conceptual study for renovated and new facilities is complete and it is expected that future progress in this area will better support the Ph.D. and other degree programs offered by the department.
1 Taken from New York University’s Tisch School of the Arts, Department of Performance Studies website.
Department of Dance Ph.D. Proposal

Appendix One

Placement of Ohio State University Department of Dance Graduates in Institutions of Higher Education
The department’s recognition as one of the nation’s leading institutions of graduate education in dance is evidenced by its placement of graduates in institutions of higher education with exceptional dance programs including:
Wesleyan University
Emory University
The University of California, Los Angeles
The University of Illinois
The University of Washington
Goucher College
Penn State University

Others in the United States include:
Southern Illinois University
The University of North Carolina, Greensboro
The University of Mississippi
The University of Tennessee, Memphis
Western Michigan University
Slippery Rock University
Radford University
SUNY Brockport
Florida State University

Within the state, graduates of the dance department teach at:
Ohio University
Kenyon College
Wittenberg College
Ohio Wesleyan University

Ohio State University Department of Dance graduates teach internationally as well, at such institutions as:
The Royal Academy of Dancing (London, England)
The University of Ghana
Appendix Two

Existing courses in other departments useful to Ph.D. candidates in dance include:
ED P&L 800: Qualitative Research in Education
Art Education 775: Social and Cultural Theories in Art and Art Education
Art Education 795A: Teaching Matters in Higher Education
Art Education 840: Interpreting Art: Criticism, Aesthetics, and Education
History Art 638 Twentieth-Century American Art
Jewish Studies 613 The American Jewish Experience: Life and Culture Seminar
History 579.02 American Cultural and Intellectual History in the Twentieth Century
History 726 Studies in Jewish History
Theatre 778 A History of Moving Image
Theatre 764 Contemporary Theatre History
Theatre 866 Theatre Criticism
Comparative Studies 760 Theorizing Performance
Comparative Studies 862 Performance and Politics
Comparative Studies/English 790 Foundations of Contemporary Critical Theory
Comparative Studies 660 Modernism: Its Origin and Developments in Twentieth-Century Culture and Politics
646. History of Music in the United States
647. Individual Composers: Their Lives and Works
672. Introduction to Ethnomusicology
685. Women and Music
740. Studies in Medieval Music
741. Studies in Renaissance Music
742. Studies in Baroque Music
743. Studies in Classic Music
744. Studies in Romantic Music
745. Studies in 20th-Century Music
746. Studies in 19th-Century Russian Music
747. Studies in 20th-Century Russian Music
748. Contemporary Art Music Traditions of Africa and the Diaspora
851. Approaches to Historical Musicology
886. Theory and Methods of Ethnomusicology
Detailed Job Description

Job Title: Assistant Professor of Dance - Generalist

Institution: California State University Fullerton
Fullerton, CA

Department: Theatre & Dance Department
Department URL: http://www.fullerton.edu

Application Deadline: February 15th, 2006
Position Start Date: August 15th, 2006

Job Categories: Assistant Professor

Academic Field(s): Dance

URL For Job: http://www.fullerton.edu

Detailed Job Description: The Department of Theatre and Dance at California State University, Fullerton seeks an outstanding individual to teach in the undergraduate dance program. The successful candidate will teach lecture courses in the areas including World Dance, Dance History, Theory and Criticism. Additional expertise in Dance for Children, Ballet and/or Modern technique desirable.

Participation in the departmental, college and university academic structure as well as in external educational organizational and recruitment activities will be expected.

Qualifications include: PhD, preferred/MFA with other graduate degree and/or substantial professional experience required. Evidence of effective teaching. Strong evidence of successful university and/or equivalent professional experience in areas listed above are required. Publishing experience desirable. Ability to interact effectively with a wide, and culturally diverse, range of students and colleagues.

Appointment Date: August 2006. Salary is competitive and commensurate to rank, experience and qualifications. Excellent benefits package. Send a letter of application, graduate school transcripts; curriculum vitae, and three current letters of recommendation (must be dated 2005) to:

R. Johnson
Chair, Dance Search Committee
Department of Theatre and Dance
California State University, Fullerton
PO BOX 6850
Fullerton, CA 92834-6850

EO / AA Policy: CSUF is an Equal Opportunity/Title IX/503/504/VEVRA/ADA Employer

Contact Information
(send resume to if no instructions are given above)

Contact: Dance Search Committee
Theatre & Dance Department
California State University Fullerton
PO BOX 6850
Detailed Job Description

Job Title: Assistant Professor of Dance

Institution: SUNY at Buffalo
Buffalo, NY

Department: Theatre and Dance

Department URL: http://www.cas.buffalo.edu/depts/theatrdance/index.shtml

Application Deadline: October 31st, 2005
Position Start Date: Available Immediately

Job Categories: Assistant Professor

Academic Field(s): Dance

URL For Job: http://www.cas.buffalo.edu/depts/theatrdance/faculty_staff/asst_prof_of_dance.shtml

Detailed Job Description: ASSISTANT PROFESSOR OF DANCE - UNIVERSITY AT BUFFALO, SUNY, invites applications for a tenure-track position with an emphasis on dance, to begin August 2008. Teach four courses per year from among modern, ballet, choreography, and dance kinesiology. Expected to develop or further a national reputation as a choreographer and/or performing artist or as a research scholar in dance medicine or kinesiology. Serve as Director of one of the Department's dance companies, depending upon experience. Serve on Department and University committees as required. MFA or PhD in Choreography or Dance Medicine; sustained record of professional work as a choreographer or performing artist or promising record of research and publication; ability to administer undergraduate dance company and mentor Research in Dance projects that support written and oral modes of expression. Administrative experience and two to three years of full-time university teaching experience desirable. Excellent teaching skills; expertise in all levels of modern (recognized technique or style, i.e. Horton, Limon, Varone, etc.), ballet, and choreography, and the ability to teach one or more of the following: improvisation/creative movement, somatic studies, pedagogy, and contemporary partnering.

The department offers undergraduate BA and BFA degrees in Theatre with concentrations in Theatre/Performance and Design/Technology; BA and BFA degrees in Dance; and a BFA degree in Music Theatre. The performance and classroom spaces are located in the Center for the Arts, a state-of-the-art facility that also houses the departments of Art and Media Study. Application materials should be received by October 31, 2005, but applications will be considered until the position is filled. Greater Buffalo has over twenty professional theatres, several of the best public schools in Western New York, and is located within easy driving distance of the Shaw Festival, Niagara Falls, and Toronto.

Please send a cover letter including your teaching philosophy and research interests, a c.v., and three reference letters with contact information to: Department of Theatre and Dance, Attn: Dance Search Committee, 285 Alumni Arena, Buffalo, NY 14260.

EO / AA Policy: SUNY at Buffalo is an equal opportunity/affirmative action employer.

Contact Information
(send resume to if no instructions are given above)

Contact: Search Committee for Dance Theatre and Dance
PLEASE POST

NOTICE OF FACULTY VACANCY

HUNTER COLLEGE, CUNY – DANCE PROGRAM

Position: Full-time position in dance.

Duties: Teach undergraduate courses in modern technique, improvisation, choreography, kinesiology, music for dance, dance education, and seminar topics. Develop curriculum for MFA program. Administrative duties will include student advising, department and college committee assignments and other service as appropriate to the position.

Qualifications: Required: Artist/scholar with credentials in performance, teaching, and administration. Expertise in modern dance theory and practice with experience in the teaching of technique and improvisation, and two or more of the following: kinesiology, technology and dance, music for dance, dance education and dance research. Ability to administer undergraduate dance company as well as oversee independent choreography and research projects. Experience in curriculum development and ability to play a leadership role in development of an MFA program in dance. Desirable: Doctorate as well as university/college teaching experience.

Contract: One-year renewable. Tenure track.

Rank and Salary: Assistant, Associate or Full Professor ($35,031- $87,757)

Appointment Date: September 1, 2006

Applications: Application letter, detailed resume and the names, addresses, and telephone numbers of three references should be sent to the address below. Please do not send other materials at this time. Application deadline: Review of applications to begin on January 2, 2006, and will continue until the position is filled.

AA/EO/ADA/IRCA Employer.
Assistant Professor of Modern Dance and Choreography.

SCHOOL OF THEATRE AND DANCE

COLLEGE OF FINE ARTS, UNIVERSITY OF FLORIDA
SALARY $48,000. Tenure-track appointment; comprehensive benefits package; begins August 16, 2006.

RESPONSIBILITIES include teaching upper levels of Modern Technique, Improvisation, and Dance Composition; and creative expression in Choreography and Repertory. The position provides opportunities to expand University of Florida's BFA in Dance developed in 1997, and to play a key role in the construction of an innovative MFA in Dance. Expertise is also desirable in one or more of the following areas: Dance Technology, World Dance, Kinesiology/Somatics, and/or Ballet, other.

Further responsibilities include maintaining a leading professional profile in the field on national and international levels; commitment to teaching excellence and creative collaboration; active participation in shared governance; effective student guidance; skilled organizational and administrative contributions; recruitment/professional service.

QUALIFICATIONS include MFA or PhD Degree (or equivalent professional experience) with significant experience and currency in the field as a performer/choreographer; three years teaching experience in higher education or professional venue; evidence of commitment to collaboration, diversity, and excellence in the arts in higher education. A record of international achievement is a plus.

REVIEW OF APPLICATIONS begins February 8, 2006 and continues until position is filled. University of Florida operates in accordance with Florida's Sunshine Law and is an Equal Opportunity/Affirmative Action Employer. Women and minorities are urged to apply. Qualified applicants are invited to submit to the Dance Search Committee Chair:

1.) Letter of interest with complete contact information
2.) Curriculum Vitae
3.) 10-minute sample of creative work on VHS or DVD
4.) Statement of teaching philosophy
5.) 3 letters of recommendation; and 3 additional references with contact information.
Appendix Four

The three Ph.D. programs in North America typically turn away applicants: Texas Woman's University receives approximately 8 applicants for its Ph.D. program and accepts 2-3 new doctoral students per year.

The University of California, Riverside Department of Dance reports the following statistics for its Ph.D. program in Dance History and Theory:
- Fall 2000: 11 applications received, 10 admitted, 8 accepted
- Fall 2001: 17 applications received, 12 admitted, 7 accepted
- Fall 2002: 12 applications received, 7 admitted, 4 accepted
- Fall 2003: 15 applications received, 11 admitted, 6 accepted
- Fall 2004: 10 applications received, 9 admitted, 5 accepted
## Appendix Five

### Selected Quarter-by-Quarter Grid Samples of PhD Program of Study

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Autumn Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
<th>Summer Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>DANCE: Dance Writing</td>
<td>DANCE: Issues of Reconstruction and Documentation</td>
<td>DANCE: American Musical Theater/Pop Culture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DANCE 610: Issues in Videodance</td>
<td>DANCE: Historiography</td>
<td>DANCE 661: Video Documentation of Dance</td>
<td></td>
</tr>
<tr>
<td>Year 2</td>
<td>DANCE: Critical Theories of the Body</td>
<td>DANCE: Topics in Movement Analysis</td>
<td>DANCE: 20th-Century European Contemporary Dance</td>
<td>Special Readings</td>
</tr>
<tr>
<td></td>
<td>HISTORY 566: Contemporary America since 1945</td>
<td>DANCE: Developments in Dance from the German School</td>
<td>HISTORY of ART 638: 20th-Century American Art</td>
<td></td>
</tr>
<tr>
<td>Year 3</td>
<td>Special Topics Seminar</td>
<td>Dissertation Seminar</td>
<td>Dissertation Seminar</td>
<td>Special Readings</td>
</tr>
<tr>
<td></td>
<td>Special Readings</td>
<td>Special Readings</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dissertation Examination</td>
<td>Candidacy Examination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 4</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
<td></td>
</tr>
</tbody>
</table>

**Specialization: 20th-Century American modern/postmodern dance**

Student #H

Candidacy Examination Primary Specialization: 20th- and 21st Century American modern/postmodern dance. Secondary areas: Documentation—Labanotation and visual representation. This student completed her M.A. in Dance with concentrations in dance history and Labanotation from Ohio State.

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31.
### Appendix Five

#### Selected Quarter-by-Quarter Grid Samples of PhD Program of Study

<table>
<thead>
<tr>
<th>Year</th>
<th>Autumn Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
<th>Summer Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>DANCE: Dance Writing</td>
<td>DANCE: Issues of Reconstruction and Documentation</td>
<td>DANCE 760.03 Environments III</td>
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<tr>
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<td></td>
<td></td>
<td>Special Readings</td>
<td></td>
</tr>
<tr>
<td>Year 2</td>
<td>COMPARATIVE STUDIES 862: Performance and Politics</td>
<td>DANCE: Topics in Movement Analysis</td>
<td>COMPARATIVE STUDIES 760: Theorizing Performance</td>
<td>THEATRE 866 Theatre Criticism</td>
</tr>
<tr>
<td>Year 3</td>
<td>Special Topics Seminar</td>
<td>Dissertation Seminar</td>
<td>Dissertation Seminar</td>
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<tr>
<td></td>
<td>Special Readings</td>
<td>Special Readings</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
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<tr>
<td></td>
<td></td>
<td>Candidacy Examination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 4</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
<td>DANCE 999: Research in Dance: Dissertation</td>
<td></td>
</tr>
</tbody>
</table>

**Specialization: 21st Century European and American Ballet and (post)modern dance**

Student #D

Appendix Six

Additional Department of Dance faculty and facilities
The department has 4-6 lecturers, 4 administrative and professional, and 3-5 part-time staff. 8 distinguished Emeriti Professors remain active in research and in doing some part-time teaching for the department. Professor John Mueller of the Political Science Department also holds a Courtesy Appointment in the department.

The Dance Department houses a state-of-the-art computer lab in which are maintained 14 Macintosh computers: 10 G5's and 4 QuickSilver G4's. All computers have CD burners, video and audio editing software, as well as word processing software. Two of the computer stations also have scanners for scanning images and slides. There are 4 video dubbing stations with the option for up to 3 different configurations. These configurations can accommodate VHS to VHS dubbing, VHS to Mini DV dubbing, Mini DV to Mini DV dubbing, formats necessary to keep pace with the technological standards of the day and outpace the decay of VHS and filmstrip media.

The department also holds substantial technological resources for the aural and visual documentation of dance, including nearly 20 video cameras and tripods, a number of microphones, a lighting kit and an audio compact flash card recorder. Coupled with the computer lab's audio and visual editing software and DVD production capabilities, these supplies facilitate the ongoing production of high-quality dance documentation media products.

The Music and Dance Library has been located in Sullivant Hall since 1992. It houses musical scores, books and periodicals related to dance and music, CD recordings as well as VHS tapes and DVD formats. To date, the dance materials available in the OSU libraries exceed holdings of other universities offering the Ph.D. in Dance. The total number of items available in the OSU branch libraries is approximately 5,000 with the Music and Dance Library alone housing 3,200 Monographs, Serials, Videos, Microforms and CD Roms. In comparison, Texas Woman's University holds approximately 2,000 materials; the University of California, Riverside contains approximately 3,000 items; Temple University contains approximately 3,100 items related to dance.

Additionally, the Dance Department is the site of the Dance Notation Bureau Extension which has demonstrated extraordinary intellectual and technological leadership in sharing the parent organization's mission to create the means for, and the reality of, a collection of the great dance works and a literate dance field. Many historic materials as well as Labanotation dance scores are available at the Special Collections branch in the OSU Main Library. The Lawrence and Lee Theatre Research Institute, also housed on campus, is an archive of rare materials in theatre and dance. Importantly, OSU's Theatre Research Institute now preserves the materials of well-known choreographers including Twyla Tharp and Bebe Miller.
Further dance resources for the Ph.D. candidate are available through the OSU connection to the Dance Heritage Coalition, Ohio Link, which connects Ohio State University with other Ohio libraries, a reciprocal arrangement with other Big Ten Institutions, and the negotiated access of materials from the New York Public Library Performing Arts Division.

In addition, Ph.D. candidates will have access to the EMMA (experimental media and movement arts) Lab, a space for cross-disciplinary experimentation in multimedia and emerging technologies. Housed at the Advanced Computing Center for the Arts and Design, the space is both a laboratory for ongoing student and faculty research and a smart teaching facility. Resources include: four walls projection, high-bandwidth connectivity, wireless virtual reality, real-time motion capture, modular screens, lighting and sound instruments, digital video and audio tools and a sprung floor.

The Department of Dance has established a strategic partnership with ACCAD in the form of the EMMA Lab. Graduate students researching issues in technology and the arts are welcome in the ACCAD community and have access to the full resources of the facility. ACCAD forms partnerships with visual and performing artists, designers, art historians and critics, computer scientists, engineers and architects which provide multidisciplinary experiences for Ph.D. candidates.
Appendix Seven

- In reviewing the PDP for a proposed new PhD degree in Dance from Ohio State University, the potential for conflicts with any existing institution, either here or throughout the state of Ohio, is minor if present at all.

- The Ohio State University Department of Dance has earned a reputation of high quality graduate studies in dance and has an existing faculty base and the technological resources to “position itself at the forefront of the dance discipline to prepare future scholars with the rigorous training necessary to critically analyze and document the past, present, and future.” No other dance program in this region has the resources or reputation that would duplicate Ohio State’s PhD in dance program design.

- One of the major strengths of this program design is the commitment to discipline based scholarship with “all theoretical, analytical inquiry emerging from a grounding in the embodied, practice-based scholarship.” Unlike the other few existing dance PhDs, the OSU program is centered “on the investigation of movement practices… and utilizing dance specific modes of inquiry.” This is extremely unique and important to the growth of dance scholarship and is OSU’s niche, not duplicated in other programs.

- Of one concern is the partial statement “in light of the enormous growth in the dance field.” (page 4, paragraph 1). With funding for the arts being at what would seem to be an all time low, the relativity of this statement needs to be clarified in terms of demand for PhDs in dance and the availability of university positions. However, the number of potential PhD candidates for the OSU proposed program, although low, seems reasonable and feasible to handle with the existing resources.

- In light of the recent “A Call to Arts” (http://inside.highered.com/news/2006/02/03/arts), universities have the burden of promoting artistic creativity in American Society and there is a definite increase in interest in the arts by incoming students. The recent study “Gifts of the Muse,” copyright 2004, the Rand Corporation, speaks of the intrinsic as well as the instrumental benefits of the arts. Both these support the potential future need for arts access and scholarship and the proposed OSU PhD program of study does have the expectation of “propelling scholars into areas of dance studies yet to be explored.”

Date: Fri, 24 Feb 2006 17:35:47 -0500
From: m.tumeo@csuohio.edu
Subject: Review of PDP for a PhD in Dance from OSU
To: RACGS@regents.state.oh.us
X-Mail-Version: 4.5.3.7159
X-NAI-Spam-Level:
X-NAI-Spam-Score: 0.5
X-Can't PRO-Stream: slotnick.1 redirected to 11_tagonly_no_subject
Department of Dance Ph.D. Proposal

Original-recipient: rfc822;slotnick.1@osu.edu

Dr. Andrist:

Please find attached the comments of Cleveland State's expert reviewer on the PDP from OSU for a proposed new PhD in Dance. The reviewer is highly supportive, and while potential enrollment is limited, Cleveland State believes that continued exploration and support of the Arts at the highest level of the academy is both appropriate and necessary.

Sincerely,

Mark Tumeo

(See attached file: Review of PDP for PhD in Dance (OSU).doc)

---

Elliot E. Slotnick
Associate Dean
The Graduate School
The Ohio State University
250 University Hall
230 N. Oval Mall
Columbus, Ohio 43210

slotnick.1@osu.edu
614-292-6031 (Office)
614-292-3656 (Fax)
Appendix Seven

3 March 2006
To: Elliot E. Slotnick, Associate Dean

Re: PDP for proposed OSU Ph.D. in Dance

I am pleased to comment on your Program Development Plan for a proposed OSU doctoral degree offering in Dance. Your document is carefully and thoughtfully presented. You make a very compelling case for establishment of a Ph.D. program in Dance Studies.

I have been attentive to the dance program at The Ohio State University since the 1950s when Helen Alkire championed the program. As a highly effective administrator she instituted and developed several degree programs in dance giving the department a solid foundation. She has left an extraordinary legacy. It is a prestigious department acknowledged and highly respected nationally and internationally. Your graduates are visible throughout the dance world. It appears by all measures that the time is right for your Dance Ph.D Proposal.

I find your designation and rationale very convincing. Dance appears to be well positioned (academically and geographically) to take in the new degree program. Being designated a Center of Excellence gives you a place of high esteem at the university. You report that resources were made available for investment in developing a state-of-the-art computer lab. This is certainly a positive signal that the administration has committed to keeping Dance in the lead with technological research and advances in the 21st century.

Of major significance and that which clearly sets your department apart from the other three Ph.D. programs is your investment in investigation of movement practices. Having the Dance Notation Bureau Extension for education and Research housed in the
Department of Dance Ph.D. Proposal

Department and your impressive Laban Studies puts you in a unique and admirable position.

Adding the scholarly research component to compliment your excellent creative processes of developing dance artists seems inevitable. Having said this I do wonder if you have given any consideration to having a program in dance analogous to the Doctor of Musical Arts degree? Not in place of but in addition to accommodate those creative artists in choreography and/or dance and technology who aspire to a doctorate degree.

All best in fulfilling your mission.

Sincerely,

Kathryn Karipides,
Samuel B. & Virginia C. Knight
Professor Emeriti of Humanities
Co-director, with colleague Kelly Holt, of the MFA Program in Dance from 1975-1998.

[from Case Western Reserve University]