

## ASSESSMENT CYLCE 2023-2024

**Program: (BFA) Bachelor of Fine Art in Dance (244)**

**School of Creative and Performing Arts**

**College of Arts and Sciences**

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**Date: 05/29/2024**

**Approved by: Dr. Francene Lemoine, Dean**

**Date: 05/30/2024**

**Northwestern Mission.** Northwestern State University is a responsive, student-oriented institution committed to acquiring, creating, and disseminating knowledge through innovative teaching, research, and service. With its certificate, undergraduate, and graduate programs, Northwestern State University prepares its increasingly diverse student population to contribute to an inclusive global community with a steadfast dedication to improving our region, state, and nation.

**College of Arts and Sciences' Mission.** The College of Arts & Sciences, the largest college at Northwestern State University, is a diverse community of scholars, teachers, and students, working collaboratively to acquire, create, and disseminate knowledge through transformational, high-impact experiential learning practices, research, and service. The College strives to produce graduates who are productive members of society equipped with the capability to promote economic and social development and improve the overall quality of life in the region. The College provides an unequaled undergraduate education in the social and behavioral sciences, English, communication, journalism, media arts, biological and physical sciences, and the creative and performing arts, and at the graduate level in the creative and performing arts, English, TESOL, and Homeland Security. Uniquely, the College houses the Louisiana Scholars' College (the State's designated Honors College), the Louisiana Folklife Center, and the Creole Center, demonstrating its commitment to community service, research, and preservation of Louisiana's precious resources.

**The Dear School of Creative and Performing Arts Mission.** The Dear School of Creative and Performing Arts serves students in the arts and media communities through education, performance, communication, and collaboration while providing a nurturing yet demanding environment of artistic study. Faculty and students produce art and media through hands-on experiences with live performances, multimedia productions, gallery events, public art venues, and professional and student media outlets. With a university tradition of education, the School of Creative and Performing Arts provides a solid foundation of arts education and professional skills for emerging artists, educators, and performers.

Departments within the Dear School of Creative and Performing Arts include:

- Fine and Graphic Arts
- Music
- New Media, Journalism, and Communication Arts

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- Theatre and Dance

**NSU Theatre and Dance Mission.** The NSU Theatre and Dance program of the Dear School of Creative and Performing Arts seeks to assist students with the acquisition of skills and knowledge in theatrical and dance arts necessary to meet their professional, social, and personal needs. Through interaction of the arts, Northwestern Theatre and Dance desires to broaden the possibilities of self-development for all students and to extend its influence in the region served by the University, thus culturally enriching the area.

**Methodology:** The assessment process includes:

(1) Data from assessment tools (direct & indirect and quantitative & qualitative) are collected and returned to the Department Head.

(2) The Department Head will analyze the data to determine whether the applicable outcomes are met.

(3) Results from the assessment will be discussed with the faculty.

(4) The Department Head, in consultation with Advisory Committee, will determine proposed changes to measurable outcomes, assessment tools for the next assessment period and, where needed, curricula and program changes.

### **BFA in Dance**

**Student Learning Outcomes:**

**SLO 1. Students will develop technical mastery in dance techniques within both practice and performance.**

**Course Map.** Tied to the course syllabus objectives.

DAN 1020 – Ballet I

DAN 2020 – Ballet II

DAN 3020 – Ballet III

DAN 4020 – Ballet IV

DAN 1030 – Modern I

DAN 2030 – Modern II

DAN 3030 – Modern III

DAN 4030 – Modern IV

DAN 1040 – Jazz I

DAN 2040 – Jazz II

DAN 3040 – Jazz III

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DAN 4040 – Jazz IV  
DAN 1190 – Tap I  
DAN 2190 – Tap II  
DAN 3190 – Tap III  
DAN 4190 – TAP IV  
DAN 2760 – Pointe I  
DAN 3760 – Pointe II

### **Measure 1.1. (Direct Knowledge).**

The target is to have 75% of students attain a final grade of  $\geq 75\%$  in all technique-based classes under the rubric measuring technique skill, performance skill, and disposition/professionalism.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 92.8% of the students achieving a final grade of  $\geq 75\%$  in all skill-based technique classes. Dance students were challenged and successfully set higher goals for themselves in technique courses. They struggled with having to demonstrate an ability to communicate effectively through viewing dance, as well as writing about, listening to, and participating in class discussions.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. The faculty showed inspirational videos of current artists working today. Dance majors and minors attended ACDA or summer intensives to boost their desire and drive. These experiences allowed students to experience working in professional or pre-professional environments. The faculty used clear communication to increase the students' ability to execute techniques at appropriate levels. This was successful in having the students demonstrate their abilities to communicate effectively through viewing dance. Students in technique classes were provided with a detailed rubric outlining expectations in the areas of technique, performance, and professionalism at the start of the semester. The faculty filmed mid-term assessments to create a visual understanding and show students how to self-assess their technique as well as to view improvements they have made. The students were responsive but still struggled in self-assessing. In all technique classes, specific exercises were repeated to allow students to work harder on their technical skills and not overthink the sequence of movements. Repetition helps build confidence in students' training in techniques. The faculty relied on a balance of consistency and surprise in technique classes. This structure allows the students to build habits that work towards proficiency in the respected genre. Dance majors and minors attended the American College Dance Association conference ACDA. This expanded their knowledge of technique and exposed them to a variety of dances.

As a result of these changes in AC 2023-2024, the target was met with 94% of the students achieving a final grade of  $\geq 75\%$  in all skill-based technique classes. These changes had a direct impact on the students' ability to communicate dance subject

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matter.

**Decision.** In AC 2023-2024, the target was met. Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. All levels of technique classes will balance the foundational execution of technique with the challenge of being introduced to new material. This will help as the students reflect on their self-assessments. Technique classes will develop exercises to challenge students more, but this could have an adverse effect if a student lacks confidence or technical execution. Level one faculty will provide new progressions to help students grasp the foundational skills more quickly and accurately. To see stronger results, faculty will strive to move the classes along quickly. This will allow instructors to cover more material. The faculty will implement short combos throughout the semester to help with the speed of picking up choreography, as this is an area that could be improved among all students, even those with high technical proficiency. Encouraging dancers to attend summer intensives to maintain their technical progress is paramount, as well as presenting choreography at ACDA Spring 2025.

### **Measure 1.2. (Knowledge/Skill/Ability).**

The target is to have 75% of students attain a grade of  $\geq 75\%$  on all written assignments in technique.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was not met with 65.4% of the students achieving a final grade of  $\geq 75\%$  on all written assignments. Dance students were encouraged to self-examine and become more detail-oriented in their writing. These changes had a direct impact on the students' ability to communicate learned skills. Dance students were required to complete journal assignments to encourage them to become critical thinkers, analyze their work through written reflection, and learn to study more efficiently. This was successful in that students learned to study more efficiently; however, the students still struggled with evaluating themselves in the form of written assignments.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. Because dance students were encouraged to self-examine and become more detail-oriented in their writing, the faculty created clear journal rubrics and explained formatting and content to emphasize the importance of writing assignments. Sample test questions and study guides for terminology were given at the beginning of the semester to enhance student learning for review and clarity. To expand dance terminology, exercises were given both through written, verbal, kinetic, and visual formats to allow for different learning styles. This was successful as each student learns in a different manner. The faculty allowed students to submit one video response or podcast in place of one written

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assignment. Faculty emphasized and clearly explained the syllabus and journal rubric guidelines. Faculty included in-class and email reminders to students prior to assignment due dates. The faculty displayed due dates for journals on the whiteboard for daily reference. Zeros were entered into the grade book immediately at the deadline for non-submitters of assignments so they could see how failure to complete the assignment would impact their grade. Some students still struggled with turning in assignments as a result of time mismanagement. However, all students were encouraged to complete assignments with a late penalty. For the terminology exam, terminology was used routinely in class. Also, students had sessions at the end of a few classes where they were placed in teams to help them practice the terminology. Faculty emphasized the importance of writing assignments and encouraged the students to think critically about dance in ways that being present in the studio does not allow. The faculty had students look at multiple forms of media and asked the students to put various topics in conversation with each other, hoping they came to form their own opinions on multiple topics within dance studies.

As a result of these changes in AC 2023-2024, the target was met with 78% of the students achieving a final grade of  $\geq 75\%$  on all written assignments.

**Decision.** In AC 2023-2024, the target was met. Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The largest issue in this area is the students who do not feel the need to submit journals at all. Faculty will continue to remind them that if they do not turn in journals, they are essentially starting the class with a B average. The faculty will send reminders and allow partial credit for late submitters. Possibly offering an incentive if the whole class gets their journals submitted would help encourage those to get them in on time. The faculty will change some assignments to target different areas of dance study. The faculty will also add open dialogue at the end of classes regarding what to write about when doing assessments for journal submissions and how that information is used in multiple classes.

**SLO 2. Students will exhibit a working knowledge of the historical and cultural dimensions of dance in the classroom, in choregraphical and pedagogical environments.**

**Course Map.** Tied to course syllabus objectives.

DAN 3560 – Dance History & Criticism I

DAN 3570 – Dance History & Criticism II

### **Measure 2.1.**

The target is to have 75% of students attain a final grade of  $\geq 75\%$  in all courses pertaining to history or cultural studies of dance through application, demonstration, or reflection.

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**Finding:** Target was met

**Analysis.** In AC 2022-2023, the target was not met with 71.7% of the students achieving a final grade of  $\geq 75\%$  in all courses related to the history of dance. Students did well when they were called upon to broaden their appreciation and understanding of modern and contemporary dance practices and performances. Some students struggled with the physical application of various styles and historical movements in both dance technique classes and dance history classes.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. The faculty incorporated history assignments in other areas of study throughout the curriculum to allow students a broader understanding of the development of dance. The faculty added more time in class to watch important dance works. The faculty planned trips to see live professional performances and brought in guest artists to perform and teach master classes. The physical application of various styles was expanded and seemed to be successful with the students as they responded well. Students attended ACDA, which was a wonderful opportunity for them to become deeply immersed in the art form through experience and observation. These changes had a direct impact on students' ability to exhibit a working knowledge of history in the performing arts. This experience expanded the students' interest in critiquing. The faculty continued to incorporate history assignments in other areas of study throughout the curriculum which allowed students to gain a broader understanding of the development of dance. The students did still struggle with some of the historical content. The faculty brought in guest Artists from Jacobs Pillow, Cedar Point, and Las Vegas to perform and teach master classes. The physical application of various styles was expanded. These changes had a direct impact on students' ability to exhibit a working knowledge of history in the performing arts.

As a result of these changes in AC 2023-2024, the target was met with 92% of the students achieving a final grade of  $\geq 75\%$  in all courses related to the history of dance.

**Decision.** In AC 2023-2024, the target was met. Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. A new faculty member will redesign the dance history course for its next offering. This will offer the students a new and fresh look at historical aspects of dance. The aim is to refresh the students' interest in the history of dance so it can be incorporated into their various styles and critiques. Faculty will plan trips to see live professional performances and bring in guest artists to perform and teach master classes.

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### **Measure 2.2 (Knowledge/Skill/Ability).**

The target is to have 75% of students attain a grade of  $\geq 75\%$  in course written assignments related to dance history & criticism.

**Finding:** Target was not met.

**Analysis:** In AC 2022-2023, the target was not met with 70% of the students achieving a final grade of  $\geq 75\%$  in course assignments. The students did well with group presentations on various figures from dance history. However, students struggled with proper collegiate submissions of their written assignments. Therefore, the faculty incorporated required rough draft submissions so that instructors could provide feedback on written assignments as well as offer peer review.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. Assignments were strategically distributed throughout the semester to encourage greater participation. Surveys were conducted on student interests in choreographers and historical periods. Grading rubrics were explained in each area of the research assignment. This was successful in that the faculty provided explanations of the grading rubrics and changed them to reflect the research paper assignment. Faculty implemented creative ways to encourage students to become more invested in their coursework, especially through written assignments. Students continually struggled with waning interest in their assignments in many classes. In Modern, 75% of the students were asked to pick an episode of Mondays with Merce to watch; it is about 20 minutes long, and then write a reflection paper. The faculty felt most students enjoyed this assignment, whereas in a lower-level Jazz I class, most students didn't complete the History of Jazz YouTube assignment.

As a result of these changes in AC 2023-2024, the target was not met with 53% of the students achieving a final grade of  $\geq 75\%$  in course assignments.

**Decision.** In AC 2023-2024, the target was met. Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. Faculty would like to start to engage with the English department to develop a core class geared toward Theatre & Dance students. English 1010 is the same regardless, but if we could get all majors that needed the class together, we believe an English professor could use different examples to keep our students more engaged and to learn how to write better. The faculty will find some writing exercises to encourage creative writing not only for critiquing but also for students to learn to express their ideas and concepts.

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**SLO 3. Students will demonstrate critical thinking and creative problem-solving skills in theoretical and practical application in the creative process of choreography and improvisation.**

**Course Map.** Tied to course syllabus objectives.

DAN 1660 – Dance Improvisation

DAN 2590 – Dance Composition I

DAN 3590 – Dance Composition II

### **Measure 3.1 (Direct Knowledge).**

The target is to have 75% of students attain a grade of  $\geq 75\%$  on assignments, presentations, or projects of an analytical nature.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 89% of the students achieving a final grade of  $\geq 75\%$  on written assignments, presentations, or projects of an analytical nature. Students were successful in participating in discussions about their views in Dance Composition class as opposed to submitting their views/opinions to the faculty only. Students still struggled with reading assignment instructions and abiding by deadlines for assignments. These changes had a direct impact on students' ability to develop analytical skills.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. Students were encouraged to practice analytical skills through in-class discussions. Faculty allowed students freedom in their approach to improvisation and composition to find their artistic voice. The faculty consistently reminded and encouraged students to read assignment instructions and deadlines carefully as to ensure that the students comprehended the intent of such assignments successfully. The faculty used dance composition class time for students to write reflective journals and construct peer feedback on choreographic assignments. Faculty created more performance opportunities with casual concerts in the community. These changes improved students' confidence in their ability to develop analytical skills. Students were offered detailed prompts and rubrics on all assignments. The faculty approached these courses knowing that each student was coming in at a different level of comfort and technique. The faculty met students where they were and elevated the learning together. The faculty kept prompts and assignments interesting and allowed students to get out of the studio space, using multiple forms of inspiration to challenge and inspire. Faculty incorporated more opportunities to improv and choreograph throughout the semester. Faculty worked with the English department and created performance improv with English student's creative writing.

As a result of these changes in AC 2023-2024, the target was met with 98.5% of the students achieving a final grade of  $\geq 75\%$  on written assignments, presentations, or



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projects of an analytical nature. Students struggle with analyzing their performances/showcases. These changes had a direct impact on students' ability to develop analytical skills.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. Faculty would like to create more opportunities for the students to showcase/perform their works for people outside of the studio, not just their classmates. Faculty will provide support for students to organize showings and performances through DOOS as another learning opportunity for students to develop their creative voice.

### **Measure 3.2 (Knowledge/Skill/Ability).**

The target is to have 75% of students attain a grade of  $\geq 75\%$  in written assignments, presentations, or projects of a unique point of view.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 86.74% of the students achieving a final grade of  $\geq 75\%$  in written assignments, presentations, or projects of a unique point of view. Students were successful at embracing the opportunity to perform their improv assignments in various locations throughout campus to fulfill creative exploration in their practice and writing. However, students struggled with how to organize their ideas for future choreography.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. The faculty fostered students' ability to express perspectives, provide and accept constructive feedback, and explore how this impacted them as artists and performers. The faculty created specific class assignments that helped students compile a journal of ideas that they could use for future choreography, how to work with others, build trust, and constructively and professionally voice their ideas and opinions. These learned skills were utilized in their final capstone experience in their senior year. The faculty sought to find new projects that helped students to develop a unique point of view through writing and reflection. Students were encouraged from the beginning of the semester to develop their own ideas and perspectives rather than just right and wrong answers. For written assignments, the faculty had the students respond to a few different texts. The texts used for Composition I allowed the entire class to follow along. This provided a safe space for the students to talk about and engage in the text as a group before discussing their own opinions on a Forum. Once they posted, the students engaged with each other on the Forum. The students struggled with critical thinking skills and looking into the meaning behind the works they read about.

As a result of these changes in AC 2023-2024, the target was met with 97.8% of the students achieving a final grade of  $\geq 75\%$  in written assignments, presentations, or projects of a unique point of view. These changes had a direct impact on student's

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ability to develop written assignments, presentations, or projects with a unique point of view.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. Faculty will make responses mandatory so that they respond to their peers in the Forum and encourage critical thinking through those responses. Faculty will assist students as they further develop their viewpoints and explore in improv projects. Faculty will also work to find new spaces on campus for both choreography and improv assignments to enhance students' concept of dance out of a theatre. They will encourage students to engage more in the community to explore what impact they can have.

**SLO 4. Students will demonstrate an integral understanding of the principles in dance training as it applies to the practice of dance pedagogy, somatic practice, rhythmic analysis, and dance anatomy.**

**Course Map:** Tied to the course syllabus objectives.

DAN 1720 – Anatomy for Dancers

DAN 2050 – Rhythmic Analysis and Dance Accompaniment

DAN 3180 – Somatic Practice

DAN 3280 – Yoga

DAN 3800 – Dance Pedagogy

DAN 4180 – Pilates - Mat II

DAN 4280 – GYROKINESIS

**Measure 4.1. (Direct Knowledge/Skill/Ability).**

The target is to have 75% of students attain a grade of  $\geq 75$  in assignments, presentations, quizzes/tests, or projects of an analytical nature in pedagogy, rhythmic analysis, somatic, and anatomy.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 98.2% of the students achieving a final grade of  $\geq 75\%$  on assignments, presentations, quizzes/test, or projects of an analytical nature in pedagogy, rhythmic analysis, and anatomy. The students were successful in making connections of learned material from text into the body. However, the students struggled with the critical thinking assignments in Pilates regarding the student's progress and goals.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024 to drive the cycle of improvement. Faculty worked to utilize tools that appeal to different types of learners. In Pilates, faculty built from fundamentals to incorporate more advanced exercises through demonstration, applications, and observation. This created a full body understanding of strengths and weaknesses. The students were able to express their understanding in a written

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format. The faculty implemented a variety of teaching and practice methods, which allowed students of all learning styles to be successful in classes. The faculty combined lectures with real-world examples and used a combination of written and oral exercises and auditory and kinesthetic exercises for student practice. Students worked independently at times but also worked in pairs or groups for many exercises to have them use discussion and problem-solving to deepen their understanding of concepts. The faculty examined somatic practice fundamental exercises in more depth in groups to see the proper execution of exercises. Study guides for quizzes and tests were given prior to testing to allow students to feel confident in the material. Anatomy videos that corresponded to the text covered in class were incorporated. The students still struggled with the anatomy of the body in correspondence to the textbook.

As a result of these changes in AC 2023-2024, the target was met with 90.7% of the students achieving a final grade of  $\geq 75\%$  on assignments, presentations, quizzes/tests, or projects of an analytical nature in pedagogy, rhythmic analysis, and anatomy. These changes had a direct impact on students' demonstration of knowledge and skills through practical application.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. Faculty will incorporate further anatomy activities to gain a broader understanding of movement as it relates to dance. Faculty will restructure anatomy tests to an online format with clear illustrations. The faculty will use video applications to self-analyze and allow for peer assessments. In Rhythmic Analysis, the faculty plan to adopt a new text with auditory examples that will help students analyze music more in-depth.

### **Measure 4.2 - Knowledge/Skill/Ability/Target.**

The target is to have 75% of students attain a grade of  $\geq 75\%$  in interactive labs, discussions, and final performance.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 97.2% of the students achieving a final grade of  $\geq 75\%$  in interactive labs, discussions, and final performance. Students were successful in making connections of learned material from text into practical applications in the body. However, the students still struggled with the correct execution of muscle groups as learned in movement labs.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. Pilates classes' final performance was a demonstration of all learned skills. This final performance was able to be performed due to the daily practice of movement to increase strength, flexibility, and endurance. Students showed increased success in their daily practices. Students were required to complete an increased number of lab assignments to make connections of learned

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material from text into practical applications in the body. The incorporation of anatomy coloring assignments and vocabulary assignments was successful in corresponding with practical applications in labs. The faculty brought in a guest physical therapist to talk about injury prevention during lab. Faculty worked to relate information by application through movements and observation. A better understanding was created through demonstration and explanation of how Pilates I exercise developed into more complicated Pilates II exercises. For the students' final project in rhythmic analysis, the students were given workdays in class where they could get feedback on portions completed or get clarification on areas where they felt they still needed assistance. The students still struggled with certain portions of this assignment and took advantage of the opportunity to get further assistance. A cross-discipline artist who used African drums and dancing taught master classes in the rhythmic analysis class. Students were later invited to perform in campus performances with guest artists. This experience broadened their knowledge of rhythm and dancing and gave them a performing experience outside a classroom setting.

As a result of these changes in AC 2023-2024, the target was met with 93.7% of the students achieved a final grade of  $\geq 75\%$  in interactive labs, discussions, and final performance. These changes had a direct impact on students' demonstration of knowledge and skills through practical application.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The faculty will bring in more professionals from the community in all classes to enrich the learning experience in application and observation. In Pilates classes, to broaden the understanding of body-mind connectivity, the faculty will add another meditation day and incorporate self-practice techniques. In rhythmic analysis, the faculty plan to adopt a new text with auditory examples that will help students analyze music more in-depth. Faculty will spend a little less time on written music theory and use this extra time for more practical experience.

**SLO 5. Students will demonstrate a knowledge of production and performance through creative application of skills utilized in the field of dance.**

**Course Map:** Tied to course syllabus objectives.

DAN 1000 – Freshman Seminar  
DAN 1800 – Dance Production  
DAN 1900 – Dance Performance  
DAN 2800 – Dance Production  
DAN 2900 – Dance Performance  
DAN 4100 – Senior Dance Concert  
DAN 4400 – Senior Seminar  
DAN 4660 – Dance & Technology

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### **Measure 5.1. (Direct Knowledge).**

The target is to have 75% of students attain a grade of  $\geq 75\%$  in dance production and dance performance responsibilities and assignments.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 98% of the students achieving a grade of  $\geq 75\%$  in dance production and dance performance responsibilities and assignments. Students did well in developing a unique point of view on dance topics. However, students still struggled with being punctual to class and became lax toward their class responsibilities.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in 2023-2024. The faculty emphasized attendance in class, rehearsals, and productions as a major factor in the students' final grades. Additionally, the faculty combined the final project with the lighting students for a real-life experience. Faculty treated each class project as if it were happening in the professional world. These changes improved students' ability to develop a unique point of view on dance in practice. Dance students were reminded how important "professionalism" is. The faculty gave a breadth of work from lectures to hands-on practical work in the class. Senior Seminar had professionals in the field visit their class through Webex; this was a wonderful way for the students to continue to build professional connections. All students involved in dance concerts for dance performance class were given schedules of rehearsals and verbally given clear expectations of their roles at the beginning of setting the pieces. Dance production requirements were changed, and more details regarding the expectations were given in the syllabus. The faculty worked one-on-one with students who were failing, developing plans for them to raise their grades. These students were receptive to this intervention.

As a result of these changes in AC 2022-2023, the target was met with 87% of the students achieving a grade of  $\geq 75\%$  in dance production and dance performance responsibilities and assignments.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The faculty will strive to find a better balance between lecture and practical application. Faculty will work with the production crew more closely to get a schedule for tech and dress rehearsals out to the students earlier in the semester. This is one area where students were not completely clear with respect to their schedules and expectations. Faculty will continue to check in with students to ensure they are receiving emails and understand what is required of them. In the Senior Concert, faculty will change grading requirements about calendars, deadlines, and organization skills.

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### Measure 5.2. (Knowledge/Skill/Ability).

The target is to have 75% of students attain a grade of  $\geq 75\%$  in the presentation of their capstone experience of senior concert.

**Finding:** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 100% of the students achieving a grade of  $\geq 75\%$  in the presentation of their capstone experience of senior concert. The students were successful in exploring artistic challenges in Senior Dance. However, students still struggled in understanding deadlines for the semester.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. Senior dance students explored artistic challenges in greater detail, and deadlines were clearly articulated from the beginning of the semester. Senior dance majors explored creating original choreographed works to be presented in the senior dance concert at the end of the semester. Faculty incorporated more in-person communication to help verbalize what some challenges were and how they were navigating them individually and as a group. This gave them more experience in problem-solving for the professional world. The faculty had students brainstorm creative ideas the summer before their senior dance concert. Ideas included concepts, music, and proposals.

As a result of these changes in AC 2023-2024, the target was met with 91% of the students achieving a grade of  $\geq 75\%$  in the presentation of their capstone experience of senior concert.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. Seniors will be required to meet once a week, so they are better prepared to handle any unforeseen problems. Faculty will implement creative ways to encourage more interpersonal communication. The creative process for the senior concert will also be discussed in the Senior Seminar. These changes will be added to the requirements. Faculty will investigate ways to find a budget for the website URLs. The students will be discouraged when they realize the websites they built might not fully belong to them unless they are able to purchase the URL. This may result in them taking this project less seriously.

**Comprehensive Summary of Key evidence of seeking improvement based on the analysis of the results.** The following reflects all the changes implemented to drive the continuous process of seeking improvement in AC 2023-2024. These changes are based on the knowledge gained through the AC 2022-2023 results analysis.

- In Measure 1.1, the faculty showed inspirational videos of current artists

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working today. Dance majors and minors attended ACDA or summer intensives to boost their desire and drive. These experiences allowed students to experience working in professional or pre-professional environments. The faculty used clear communication to increase the students' ability to execute techniques at appropriate levels. This was successful in having the students demonstrate their abilities to communicate effectively through viewing dance. Faculty filmed assessments to create a visual understanding of how to self-assess their technique as well as to view improvements they have made. Students in technique classes were provided with a detailed rubric outlining expectations in the areas of technique, performance, and professionalism at the start of the semester. The faculty filmed mid-term assessments to create a visual understanding and show students how to self-assess their technique as well as to view improvements they have made. In all technique classes, specific exercises were repeated to allow students to work harder on their technical skills and not overthink the sequence of movements. Repetition helps build confidence in students' training in techniques. The faculty relied on a balance of consistency and surprise in technique classes. This structure allows the students to build habits that work towards proficiency in the respected genre. Dance majors and minors attended the American College Dance Association conference ACDA. This expanded their knowledge of technique and exposed them to a variety of dances.

- In Measure 1.2, because dance students were encouraged to self-examine and become more detail-oriented in their writing, the faculty created clear journal rubrics and explained formatting and content to emphasize the importance of writing assignments. Sample test questions and study guides for terminology were given at the beginning of the semester to enhance student learning for review and clarity. To expand dance terminology, exercises were given both through written, verbal, kinetic, and visual formats to allow for different learning styles. This was successful as each student learns in a different manner. The faculty allowed students to submit one video response or podcast in place of one written assignment. Faculty continued to emphasize and clearly explain the syllabus and journal rubric guidelines. Faculty included in-class and email reminders to students prior to assignment due dates. The faculty displayed due dates for journals on the whiteboard for daily reference. Zeros were entered into the grade book immediately at the deadline for non-submitters of assignments so they could see how failure to complete the assignment would impact their grade. However, all students were encouraged to complete assignments with a late penalty. For the terminology exam, terminology is used routinely in class. Also, students had sessions at the end of a few classes where they were placed in teams to help them practice the terminology. Faculty emphasized the importance of writing assignments and encouraged the students to think critically about dance in ways that being present in the studio does not allow. The faculty had students look at multiple forms of media, faculty asked the students to put various topics in conversation with each other, hoping they came to form their own opinions on multiple topics within dance studies.

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- In Measure 2.1, the faculty incorporated history assignments in other areas of study throughout the curriculum to allow students a broader understanding of the development of dance. The faculty added more time in class to watch important dance works. The faculty planned trips to see live professional performances and brought in guest artists to perform and teach master classes. The physical application of various styles was expanded and seemed to be successful with the students as they responded well. Students attended ACDA, which is a wonderful opportunity for them to become deeply immersed in the art form through experience and observation. These changes had a direct impact on students' ability to exhibit a working knowledge of history in the performing arts. This experience expanded the students' interest in critiquing. The faculty continued to incorporate history assignments in other areas of study throughout the curriculum, which allowed students to gain a broader understanding of the development of dance. The faculty brought in guest Artists from Jacobs Pillow, Cedar Point, and Vegas to perform and teach master classes. The physical application of various styles was expanded.
- In Measure 2.2, assignments were strategically distributed throughout the semester to encourage greater participation. Surveys were conducted on student interests in choreographers and historical periods. Grading rubrics were explained in each area of the research assignment. The grading rubrics were successful in that the faculty provided explanations of the grading rubrics and changed them to reflect the research paper assignment. Faculty implemented creative ways to encourage students to become more invested in their coursework, especially through written assignments. In Modern, 75% of the students were asked to pick an episode of Mondays with Merce to watch; it is about 20 minutes long, and then write a reflection paper. The faculty felt most students enjoyed this assignment, whereas in a lower-level Jazz I class, most students didn't complete the History of Jazz YouTube assignment.
- In Measure 3.1, students were encouraged to practice analytical skills through in-class discussions. Faculty allowed students freedom in their approach to improvisation and composition to find their artistic voice. The faculty consistently reminded and encouraged students to read assignment instructions and deadlines carefully as to ensure that the students comprehended the intent of such assignments successfully. The faculty used dance composition class time for students to write reflective journals and construct peer feedback on choreographic assignments. Faculty created more performance opportunities with casual concerts in the community. These changes improved students' confidence in their ability to develop analytical skills. Students were offered detailed prompts and rubrics on all assignments. The faculty approached these courses knowing that each student was coming in at a different level of (comfort, technique). The faculty met students where they were and elevated the learning together. The faculty kept prompts and assignments interesting and allowed for students to get out of the studio space, using multiple forms of inspiration to challenge and inspire. Faculty



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incorporated more opportunities to improv and choreograph throughout the semester. Faculty worked with the English department and created performance improv with English student's creative writing.

- In Measure 3.2, the faculty fostered students' ability to express perspectives, provide and accept constructive feedback, and explore how this impacted them as artists and performers. The faculty created specific class assignments that helped students compile a journal of ideas that they could use for future choreography, how to work with others, build trust, and constructively and professionally voice their ideas and opinions. These learned skills were utilized in their final capstone experience in their senior year. The faculty sought to find new projects that helped students to develop a unique point of view through writing and reflection. Students were encouraged from the beginning of the semester to develop their own ideas and perspectives rather than just right and wrong answers. For written assignments, the faculty had the students respond to a few different texts. The texts used for Composition I allowed the entire class to follow along. This provided a safe space for the students to talk about and engage in the text as a group before discussing their own opinions on a Forum. Once they posted, the students engaged with each other on the Forum.
- In Measure 4.1, faculty worked to utilize tools that appeal to different types of learners. In Pilates, faculty built from fundamentals to incorporate more advanced exercises through demonstration, applications, and observation. This created a full body understanding of strengths and weaknesses. The students were able to express their understanding in a written format. The faculty implemented a variety of teaching and practice methods, which allowed students of all learning styles to be successful in classes. The faculty combined lectures with real-world examples and used a combination of written and oral exercises and auditory and kinesthetic exercises for student practice. Students worked independently at times but also worked in pairs or groups for many exercises to have them use discussion and problem-solving to deepen their understanding of concepts. The faculty examined somatic practice fundamental exercises in more depth in groups to see the proper execution of exercises. Study guides for quizzes and tests were given prior to testing to allow students to feel confident in the material. Anatomy videos that corresponded to the text covered in class were incorporated. The students still struggled with the anatomy of the body in correspondence to the textbook.
- In Measure 4.2, Pilates classes' final performance was a demonstration of all learned skills. This final performance was able to be performed due to the daily practice of movement to increase strength, flexibility, and endurance. Students were required to complete an increased number of lab assignments to make connections of learned material from text into practical applications in the body. The incorporation of anatomy coloring assignments and vocabulary assignments was successful in corresponding with practical applications in labs. The faculty brought in a guest physical therapist to talk

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about injury prevention during lab. Faculty worked to relate information by application through movements and observation. A better understanding was created through demonstration and explanation of how Pilates I exercise developed into more complicated Pilates II exercises. For the students' final project in rhythmic analysis, the students were given workdays in class where they could get feedback on portions completed or get clarification on areas where they felt they still needed assistance. A cross-discipline artist who used African drums and dancing taught master classes in the rhythmic analysis class. Students were later invited to perform in campus performances with guest artists. This experience broadened their knowledge of rhythm and dancing and gave them a performing experience outside a classroom setting.

- In Measure 5.1, the faculty emphasized attendance in class, rehearsals, and productions as a major factor in the student's final grades. Additionally, the faculty combined the final project with the lighting students for a real-life experience. Faculty treated each class project as if it were happening in the professional world. These changes improved students' ability to develop a unique point of view on dance in practice. Dance students were reminded how important "professionalism" is. The faculty gave a breadth of work from lectures to hands-on practical work in the class. Senior Seminar had professionals in the field visit their class through Webex; this was a wonderful way for the students to continue to build professional connections. All students involved in dance concerts for dance performance class were given schedules of rehearsals and verbally given clear expectations of their roles at the beginning of setting the pieces. Dance production requirements were changed, and more details regarding the expectations were given in the syllabus. The faculty worked one-on-one with students who were failing, coming up with plans for them to raise their grades.
- In Measure 5.2, Senior Dance students explored artistic challenges in greater detail, and deadlines were clearly articulated from the beginning of the semester. Senior dance majors explored creating original choreographed works to be presented in the senior dance concert at the end of the semester. Faculty incorporated more in-person communication to help verbalize what some challenges are and how they are navigating them individually and as a group. This gave them more experience in problem-solving for the professional world. The faculty had students brainstorm creative ideas the summer before their senior dance concert. Ideas will include concepts, music, and proposals.

### Plan of action moving forward:

- All level of technique classes will balance the foundational execution of technique with the challenge of being introduced to new material.
- Technique classes will develop exercises to challenge students more but this could

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have an adverse effect if a student lacks confidence or technical execution. For level one faculty will provide new progressions to help students grasp the foundational skills more quickly and accurately.

- To see stronger results, faculty will strive to move the classes along a bit quicker. This will allow instructors to cover more material.
- The faculty will implement short combos throughout the semester to help with the speed of picking up choreography, as this is an area that could be improved among all students, even those with a high technical proficiency.
- Faculty will encourage dancers to seek attending summer intensives to maintain their technical progress as well as present choreography at ACDA Spring 2025.
- Faculty will continue to remind students that if they do not turn in journals, they are essentially starting the class, with a B average, sending reminders, and allow partial credit for late submitters.
- Faculty will explore the possibility of offering an incentive if the whole class gets their journals submitted as this may help to encourage students to get the assignments submitted on time.
- Faculty will change each assignment to target different areas of dance study.
- New faculty member will redesign the dance history course for its next offering.
- Faculty will plan trips to see live professional performances and bring in guest artists to perform and teach master classes.
- Faculty will engage with the English Department to develop a core class geared to Theatre & Dance students. English 1010 is the same regardless but if we could get all majors that needed the class together, we believe an English professor could use different examples to keep our students more engaged and to learn how to write better.
- Faculty would like to create more opportunities for the students to showcase/perform their works for people outside of the studio, not just their classmates.
- Faculty will make responses mandatory so that they respond to their peers in the Forum. Develop my viewpoints to further explore in improv projects.
- Faculty will find new spaces on campus for both choreography and improv assignments to enhance students' concept of dance out of a theatre.
- Faculty will incorporate further anatomy activities to gain a broader understanding of movement as it relates to dance.
- Faculty will restructure anatomy tests to online format will clear illustrations.
- Faculty will use video application to self-analyze and peer assessments.
- In rhythmic analysis, faculty plan to adopt a new text with auditory examples that will help students analyze music more in depth.

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- Faculty will bring in professionals from the community in all classes to enrich learning experience in application and observation.
- In Pilates classes, to broaden understanding of body-mind connectivity, faculty will add another meditation day and incorporate self-practice techniques.
- Faculty will spend a little less time on written music theory and use this extra time on more practical experience.
- Faculty will strive to find a better balance between lecture and practical application.
- Faculty will work with production crews more closely to get a schedule for tech and dress rehearsals out to the students earlier in the process. This is one area where students were completely clear with their schedules and expectations.
- Faculty will continue to check in with students and make sure they are receiving emails and understand what is required of them.
- In Senior Concert, faculty will change grading requirements about calendar, deadlines, and organization skills.
- Seniors will be required to meet once a week with faculty, so they are better prepared to handle any unforeseen problems.
- The creative process for senior concert will also be reviewed in senior seminar. These changes will be added to the requirements.
- Faculty will investigate ways to find a budget for the website URLs. The students may discouraged when they realize the websites they build might not fully belong to them unless they are able to purchase the URL. This may result in them take this project less seriously.