

ASSESSMENT CYLCE 2024-2025

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

School of Creative and Performing Arts

College of Arts and Sciences

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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 2023-2024, the target was met with 94% 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 strived to demonstrate an ability to increase technical proficiency, increase professional endeavors, and develop artistically in all genres of study.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. 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 had made. All levels of technique classes balanced the foundational execution of technique and challenged students to new material. This helped the students reflect on their self-assessments. Self-assessing is a challenge for students as they continue to refine proficiency and build confidence in their training in techniques. Technique class levels were altered to challenge students more, but careful consideration was taken so it did not negatively affect students' confidence or technical execution. Introducing new progressions aided students to embody foundational skills more quickly and accurately. To see stronger results, faculty strived to move the classes along quickly. This allowed instructors to cover more material. The faculty implemented short combinations throughout the semester to help with the speed of picking up choreography, this improved amongst all students, even those with high technical proficiency. Dance majors and minors attended the American College Dance Association (ACDA) conference and summer intensives. These experiences allowed students to be exposed to working in professional or pre-professional environments that challenged them technically, professionally, and artistically.

As a result of these changes in AC 2024-2025, the target was met with 92% 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 matter.

Decision. In AC 2024-2025, the target was met. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. The faculty will balance between consistency and challenge in technique classes. This structure will encourage students to build habits that work towards

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proficiency in the respected genre. Faculty will emphasize the importance and relevance of crossover training days and expand individualized feedback sessions. Faculty will offer Friday afternoon "free studio" practice. Faculty will balance between demonstration and verbal instruction so that movements and skills are engrained in their mind and bodies, as opposed to them just following along. Also, experimentation with smaller groups for skills performance will occur allowing faculty and the students to identify any improvements that need to be made. Performance is an area where students need improvement, so faculty will focus more on eyeline focus, head placement, arms, and energy across all portions of class. Dance faculty will provide guest artist exposure for varied perspectives and technical development, encourage attendance at ACDA, and presentation of choreographic works. These experiences will expand their knowledge of technique and introduce them to a variety of dances.

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 2023-2024, the target was met with 78% 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 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. 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 important as each student learns in a different manner.

Faculty included in-class and email reminders to students prior to assignment due dates. 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. The faculty changed some assignments to target different areas of dance study. Also, they added open dialogue at the end of classes regarding what to write about when doing assessments for journal submissions and how that information could be used in multiple classes. Some students still struggled with turning in assignments because 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

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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 2024-2025, the target was met with 89% of the students achieving a final grade of $\geq 75\%$ on all written assignments.

Decision. In AC 2024-2025, the target was met. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. The average was significantly higher. To enhance learning and get the percentage even higher, the faculty may include writing samples and peer workshops to help students strengthen clarity and depth in reflective writing. For journal assignments, faculty will provide an example of an exemplary journal, provide online resources for writing and grammar help, and rewrite the prompts so it is clearer for each question/topic that the students need to answer. For terminology, students will practice more and be encouraged to verbally speak it more so that they feel more confident using the terms prior to the tests. In upper-level classes, faculty will teach exercises by simply saying the terminology to increase comprehension and will incorporate this practice more into the lower levels. To help students with analysis assignments, faculty would like to increase students' ability to write about their opinions and reflect on those. Faculty will provide students with resources for academic opinion writing. Faculty will also maintain a certain standard with upper-level classes increasing their ability to take responsibility such as they required to know when papers are due and do not get reminded of dates like underclassmen. Improv worked well but to have better reflections, faculty will write out questions that should be answered for each prompt.

SLO 2. Students will exhibit a working knowledge of the historical and cultural dimensions of dance in the classroom, in chorographical 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. (Direct Knowledge).

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.

Finding: Target was met

Analysis. 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. 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 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. Our new faculty member restructured the dance history course offering the students a new and fresh look at historical aspects of dance. The aim was to

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refresh the students' interest in the history of dance so it could be incorporated into their various styles and critiques. Faculty encouraged trips to see live professional performances and brought in guest artists to perform and teach master classes. The faculty incorporated 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 added more time in class to watch important dance works. 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. This experience expanded the students' interest in critiquing. The faculty brought in guest Artists from Cunningham, Cedar Point, and Virginia College Eric Riveria to perform, set work, audition, 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 2024-2025, the target was met with 87% of the students achieving a final grade of $\geq 75\%$ in all courses related to the history of dance.

Decision. In AC 2024-2025, the target was met. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025- 2026 to drive the cycle of improvement. Part of the dance program is ongoing commitment to continuous improvement of student success. The faculty has identified the following actions to be implemented during the next academic year. For the integration of historical and cultural context, faculty will filter and contextualize historical materials within coursework enabling students to explore deeper relationships between dance, culture, and communication. Emphasis will be placed on drawing connections between historical context and contemporary practice which will cultivate students' critical thinking and cultural awareness. Faculty will also use innovative pedagogical approaches and dance history and critique to enrich engagement with dance history. For interactive teaching tools such as movement-based analysis to embody historical context, interactive digital timelines and visual media, story mapping and reflective journaling, and additional critiques will be elevated in the classroom through guided peer and self-assessments and structured video-based analysis sessions. Also, faculty will include viewing cross-cultural and historical comparisons of dance forms. Instructors will also implement brief structured weekly check-ins across selected courses. These check-ins will be used to assess students' comprehension and well-being with the goals and identifying those needing additional academic support. Lastly, faculty will work to maintain their commitment to exposing students to broader historical, cultural, and choreographic perspectives through regular participation in ACDA and live performance and video. These events support and expand students' classroom learning by immersing them in a national community of dance scholars.

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 met.

Analysis: In AC 2023-2024, the target was not met with 53% of the students achieving a

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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 established a tutorial with a librarian to find resources to encourage students to act and find support through resolves.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. The faculty implemented several targeted changes to improve student engagement and performance and written assignments related to dance history and criticism. Faculty encouraged the use of creative writing exercises not only as a tool for critique but also to help students articulate their ideas and conceptual understanding more effectively. Written assignments were intentionally distributed throughout the semester to promote consistent participation and prevent overwhelming students. Clear grading rubrics were provided and clearly explained ensuring transparency, and expectations were aligned with research-based assignments. Rubrics were also revised to better reflect the objectives of each paper, which continued to improve clarity for students and consistency in grading. To further engage students, faculty explored innovative strategies to make coursework more personally meaningful. Despite these efforts, students continue to demonstrate a lack of sustained interest in writing assignments across multiple classes, indicating a need for ongoing refinement of writing instruction and assignment design.

As a result of these changes in AC 2024-2025, the target was met with 86% of the students achieving a final grade of $\geq 75\%$ in course assignments.

Decision. In AC 2024-2025, the target was met. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. To address the continued challenges student face with engagement and writing assignments, especially in dance history and criticism, the faculty will focus on strategies that help students find personal and cultural relevance in their course work. The goal is to shift writing from a task to a tool for discovery, reflection, and connection. Faculty will add some assignments that will be designed to encourage students to draw from their own dance experiences, culture, backgrounds, and artistic influences. Also, faculty will include assignments with formats that mirror real-world dance professions, such as program notes for performance review, critique of live or recorded dance events, and social media style posts that summarize critical perspectives. Faculty will incorporate more frequent, low stakes writing prompts that allow students to process ideas and build writing confidence over time so that students can participate in shared writing exercises, such as group, author, critique, or historical timelines, in class debates or round tables that are later turned into written reflections, peer reviews where students analyze, each other dance influences. Lastly, faculty will add an integrated discussion or activity that focuses on why dance history and criticism are essential and how they inform contemporary choreography, activism, and identity. These changes aim to help students see writing, not just as an academic requirement, but also as means of expression, exploration, and connection to their own practice in the broader world of dance.

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

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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 2023-2024, the target was met with 98.5% 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 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. The faculty implemented several key instructional strategies to support student success and enhance learning outcomes for composition and improvisation classes. Students were provided with detailed prompts and comprehensive rubrics for all assignments. Faculty consistently reminded and encourage students to carefully review assignments instructions and deadlines to ensure clear understanding of expectations and objectives. Faculty also focused on individualized support recognizing the diverse range of student experience, comfort, and technique, and they adopted an inclusive approach that met students at their individual level and supported their growth through collaborative learning. Assignments and props were designed to remain stimulating and relevant, often encouraging students to engage beyond the studio environment. Multiple sources of inspiration were introduced that brought in creative exploration and critical thinking. In class discussions were employed to foster an analytical thinking and critical dialogue among students, deepening their engagement with course material. Faculty also emphasized artistic autonomy where students were given the freedom to explore personal approaches to improvisation and composition and allowed them to discover and refine their artistic voices. Reflective practices and peer feedback in dance composition classes incorporated reflective journaling and structured peer feedback sessions, enabling students to critically engage with both their own work and that of their peers. Public engagement opportunities were expanded for students to develop and present their work beyond the classroom. This included organizing showings and performances through platforms, such as DOOS providing valuable experience in producing and presenting creative work in public context.

As a result of these changes in AC 2024-2025, the target was met with 96% of the students achieving a final grade of $\geq 75\%$ on written assignments, presentations, or projects of an analytical nature. Students struggled with analyzing their performances/showcases. These changes had a direct impact on students' ability to develop analytical skills.

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Decision. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to continue the drive and cycle of improvement. The faculty will identify and implement the following strategies to enhance student learning and engagement. Additional improvisational exercises will be integrated into curriculum to help students practice spontaneous decision making, adaptability, and creative exploration skills that are essential to both performance and composition. Faculty will continue self-assessment and reflective practices so the students will be encouraged to score their own work using established rubrics prior to submission. This process will include musical mapping and self-reflection to support deeper understanding of compositional choices and promote ownership of learning outcomes. Faculty will expand project-based learning given the positive students response. Emphasis will be placed on both creative and exploration and structured improvisation to reinforce skills development through artistic process. Because faculty recognized that when students are both enjoying the process and making meaningful progress, optimal learning occurs, the curriculum will strive to integrate enjoyable, challenging, and creatively fulfilling experiences to support holistic development.

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 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. 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 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. Faculty implemented a series of purposeful strategies to enhance student learning, foster artistic growth, and create deep critical engagement. These actions supported both individual development and collaborative skill building. Faculty made peer responses to choreographic work a required component of the course. These structured forums encouraged students to engage thoughtfully with each other's work, developing analytical skills and prompting a culture of constructive critique. Students were supported in giving and receiving feedback in ways that were both professional and artistically meaningful, skills vital to their growth as performers and collaborators. Faculty encouraged personal and artistic development. From the beginning of the semester, students were encouraged to generate original ideas and viewpoints rather than seeking singular right answers. This approach nurtured independent thinking and artistic voice. Faculty guided students through the exploration of improvisational projects helping them to develop and articulate their personal perspectives and creative goals. To broaden students' concept of space and performance, faculty utilized alternative campus locations for choreography and improvisational assignments. This shift challenged the students to think beyond the traditional theatre setting and engage with new environments creatively. Students were also encouraged to interact with the broader community exploring how their artistic work could have meaningful

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external impact. Specific assignments were designed to help students maintain journals for compiling choreographic ideas, reflecting on collaboration, and practicing professional communication. These reflective exercises, promoted long-term creative planning, and provided students with resources to draw upon in future projects, including their senior capstone.

As a result of these changes in AC 2024-2025, the target was met with 93% 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 students' ability to develop written assignments, presentations, or projects with a unique point of view.

Decision. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. The faculty will continue to implement additional strategies designed to deepen engagement, encourage innovation, and further support the development of each student's artistic voice. Faculty will integrate cross-disciplinary work by encouraging collaboration with other departments (such as music, visual, art, and theater) to broaden students' creative perspectives and challenge them to work in unfamiliar modalities. Faculty will expand feedback modalities to engage digital feedback tools, such as video and annotation platforms. Faculty will develop more structured opportunities for students to create and present work in community settings (such as schools, public state spaces, or local events) to strengthen the connection between choreography and social impact. Faculty also would like to increase the use of group projects to allow each student to contribute distinct ideas while developing communication, adaptability, and ensemble skills. Faculty would also like to strengthen assessment tools by revising rubrics for greater clarity, precision, and alignment with learning outcomes. This will help students better understand expectations and produce more focused meaningful, written, and creative work.

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.

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Analysis. 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/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 students' progress and goals.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025 to drive the cycle of improvement. The faculty implemented a targeted strategies to reinforce anatomical knowledge, enhance kinesthetic awareness, and accommodate a range of learning styles. The intent was to deepen students' applied understanding of the body in motion and supported their ability to analyze movement through multiple modalities. Anatomy integration across courses enhanced the students' knowledge as faculty expanded the inclusion of anatomy focused activities in both lecture and studio-based classes. These activities emphasized the functional application of anatomical principles to dance movements strengthening students' ability to identify muscular and skeletal roles in technique and performance. Study guides were distributed in advance to promote students' confidence and preparedness. Faculty worked to recognize varying learning styles within the student body. The faculty employed a diverse mix of instructional tools, including video resources aligned with textbook content, kinesthetic and somatic practice for embodied learning, written reflections and oral discussions for processing and articulating understanding. In Pilates, instruction progressed from foundational to more advanced exercises, with an emphasis on demonstration, application, and observation. Courses incorporated a balance of individual work and small group or partnered activities. Group discussions and problem-solving exercises were designed to help students explore complex concepts more deeply through shared insights. Faculty instruction around somatic practices and movement fundamentals used group work to assess proper execution and promote embodied understanding of movement mechanics.

As a result of these changes in AC 2024-2025, the target was met with 92% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. To address ongoing challenges and deepen students' understanding of anatomical and kinesthetic principles, faculty will implement the following strategies in upcoming academic terms: (1) incorporate dynamic resources (such as 3-D modeling apps, interactive diagrams, and movement mapping exercises) to help students visualize anatomical structures and their application to dance, (2) implement scaffolding assessments, (3) introduce short formative quizzes throughout the semester to reinforce key terminology and assess comprehension in real time and reduce gaps and understanding before major exams, (4) enhance reflective practice integration by developing more structured reflection prompts that guide students to connect anatomical concepts directly to movement experiences and to technique and Pilates classes, and (5) introduce weekly anatomical themes establishing anatomy focused warm-ups that links specific body systems or movement mechanics to practical studio work. Additionally, lab-based learning opportunities that

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provide students with hands-on experiential learning to reinforce the relationship between anatomical knowledge and dance movements will be added. These labs will allow students to observe, discuss, and explore physical concepts and apply context. Faculty will develop structured sessions where students observe peers, analyze execution of movement, and identify anatomical function. Faculty will align context across dance anatomy and Pilates courses to create cohesive learning experiences that reinforce anatomy. Faculty will incorporate nutritional education recognizing that anatomical and dancer health is closely tied to overall wellness. Faculty will invite a certified nutritionist to speak with students about the importance of fueling the body for performance, recovery, and injury prevention. This initiative will support more holistic understanding of physical care within the dance context.

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 2023-2024, the target was met with 93.7% 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 with 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 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. Faculty implemented a series of targeted enhancements across anatomy, Pilates, and rhythmic analysis courses to deepen students understanding of body/mind integration, anatomical function, and the practical application of movement concepts in support of technical development and wellness. Faculty brought in professionals from local health and dance communities, including a licensed physical therapist to provide students with real world perspectives on injury prevention, movement mechanics, and rehabilitation in dance. The number of lab-based assignments increased, which strengthened the connection between their engagement with anatomical context and practical movement applications. The use of coloring and vocabulary assignments enhanced student engagement with anatomical context, reinforcing terminology and supporting a more tactile and visual learning experiences. In Pilates, mindfulness and full body connectivity broadened instruction to emphasize body/mind awareness by incorporating self-practice techniques and adding an additional learning technique fostering mindfulness, focus, and stress regulation. The Pilates course encompassed a final performance, which served as a comprehensive demonstration of the physical competencies developed over the semester, including strength, flexibility, and endurance, all achieved through consistent daily practice. Student showed marked improvement and self-regulation of physical confidence, correlating with holistic approach to movement training and wellness. Rhythmic analysis adopted a new textbook that included auditory examples offering students a more immersive and integrative approach to music analysis.

As a result of these changes in AC 2024-2025, the target was met with 91% 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.

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Decision. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2024-2026 to drive the cycle of improvement. To strengthen student outcomes in body integration, anatomical understanding, and applied movement analysis, the faculty will implement new strategies. Faculty will expand invitations to professionals such as physical therapists, athletic trainers, nutritional list, and somatic practitioners to provide insights relevant to dance wellness and injury prevention. Faculty will enhance lab base learning by introducing more involvement-based anatomy labs with opportunities for peer teaching, movement journaling, and real time anatomical analysis during classes. Faculty will deepen mindfulness practices to build on meditation and self-awareness. In Pilates, faculty will incorporate brief mindful check-ins and, across additional dance courses, will promote mental focus and body awareness. Dance faculty will refine practical rhythmic training to further integrate auditory and kinesthetic rhythmic activities and rhythmic analysis, including collaborative exercises with live accompaniment or digital tools. Written, visual, and practical assignments will be scaffolded to ensure that all theoretical concepts across anatomy, Pilates, and rhythmic analysis are consistently and clearly applied in movement contexts.

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

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 2023-2024, the target was met with 87% 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 2023-2024 results, the faculty implemented the following changes in 2024-2025 to further student readiness for professional practices and dance production, performance, and career development. The faculty made key refinements across freshman seminar, dance production, dance performance, dance and technology, senior dance concert, and senior seminar. These improvements addressed both the content and delivery of instruction with a focus on professional behavior, logistical clarity,

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and real-world application. Balancing lecture and practical application, faculty acknowledged the need for a more effective balance between theoretical instruction and hands on practice. Steps were taken to ensure students experience both in foundational learning and applied experiences across the courses mirrored professional standards in the dance industry, and improved communication and scheduling. Faculty worked more closely with production crews to confirm technical and dress rehearsal schedules and communicate commitments and expectations earlier in the semester. Regular faculty check-ins were instituted to confirm that students were receiving and understanding communication, reinforcing accountability and responsibility. Senior concert and dance theater technology implemented concert grading criteria that were updated to place stronger emphasis on calendar, management deadlines, and organizational skills, reflecting the importance of professional planning. A successful collaboration between senior choreographers and lighting design students in the dance theater technology course simulated a real-world production environment and improved students' understanding of artistic collaboration and technical production. Professionalism and real-world standards across the performance and production courses were emphasized as faculty treated class projects as professional-level endeavors helping students adopt the mindset and discipline required for the field. Clear rehearsal schedules and role expectations were communicated at the onset of each production process and dance performance, ensuring that students knew their responsibilities from the beginning. Senior seminar industry engagement and senior seminar students benefited from virtual visits via WebEx with working professionals providing networking opportunities and first-hand industrial insights. These interactions helped students develop realistic understandings of the field and built valuable professional connections. To support at risk students, faculty identified and worked individually with students who were struggling academically. Personalized intervention plans were created to support grade recovery and re-integration into final projects, including the senior concert. The responsive approach emphasized care, accountability, and student success. Dance production course requirements were revised and clarified in the syllabus enhancing transparency and helping students better understand assessment criteria and professional expectations.

As a result of these changes in AC 2023-2024, the target was met with 90% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. To continue improving this learning outcome, the faculty will maintain early and transparent communication strategies regarding rehearsals, production, and performance schedules across all courses involved. Faculty will expand integrated projects between artistic and technical students to simulate professional productions and encourage interdisciplinary collaboration. Faculty will increase guest professional engagements including both virtual and in person visits to provide mentorship, feedback, and career guidance. Faculty will consistently refine grading policies to emphasize not only achievement but also professionalism, punctuality, preparedness, and communication.

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.

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Finding: Target was met.

Analysis. 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. The students were successful in exploring artistic challenges in senior dance concert. However, students found meeting deadlines throughout the semester difficult.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. Faculty demonstrated the ability to plan, execute, and reflect on capstone projects in alignment with professional standards in dance production and capstone projects. The faculty implemented targeted changes in both senior seminar and senior dance concert. These changes were designed to enhance communication, reinforce planning skills, and deepen creative exploration. Faculty implemented engagements by meeting weekly with the senior cohort to ensure consistent progress and better preparation to handle unforeseen challenges in real time. These meetings served as a space for troubleshooting, group dialogue, and progress updates. To Expand pre-planning and creative exploration, students began brainstorming choreographic ideas during the summer for the academic year including music selection, the concept, and project proposals. This early preparation fostered a more intentional and focused creative process. In-person communication encouraged students to verbalize their creative and logistical challenges, both individually and as a group. This helped foster professional dialogue, collaborative problem-solving, and peer accountability in critical competencies for real world project execution. All deadlines and project expectations were clearly articulated at the beginning of the semester enabling students to manage time effectively and avoid confusion during production. As part of their capstone work, students worked to create a professional website or digital portfolios. During this process, faculty recognized that students often became discouraged upon realizing they don't own their website URLs without purchasing them. To address this, faculty began exploring budget-friendly options or funding support to allow students to secure their own domains, thereby encouraging greater investment in their digital presence.

As a result of these changes in AC 2024-2025, the target was met with 92% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. To continue enhancing the capstone experience and ensuring alignment with professional standards, faculty will maintain weekly cohort meetings as a structured support system for senior students. Faculty will also seek institutional or department funding to support student ownership of professional portfolio sites. Faculty will engage in early summer preparation by formalizing the creative proposal process before the academic year begins. Faculty will expand interdisciplinary dialogue between choreography, production, and technology to stimulate collaborative industrial practice. Faculty will further develop reflection practices that encourage students to critically assess their growth as artists, leaders, and producers.

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

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continuous process of seeking improvement in AC 2024-2025. These changes are based on the knowledge gained through the AC 2023-2024 results analysis.

In Measure 1.1, 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. All levels of technique classes balanced the foundational execution of technique and challenged students to new material. This helped the students reflect on their self-assessments. Self-assessing is a challenge for students as they continue to refine proficiency, build confidence in their training in techniques. Technique class levels were altered to challenge students more, but careful consideration was taken so it did not negatively affect students' confidence or technical execution. Introducing new progressions aided students to embody foundational skills more quickly and accurately. To see stronger results, faculty strived to move the classes along quickly. This allowed instructors to cover more material. The faculty implemented short combinations throughout the semester to help with the speed of picking up choreography, this improved amongst all students, even those with high technical proficiency. Dance majors and minors attended the American College Dance Association (ACDA) conference and summer intensives. These experiences allowed students to be exposed to working in professional or pre-professional environments that challenged them technically, professionally, and artistically.

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.

Faculty included in-class and email reminders to students prior to assignment due dates. 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. The faculty changed some assignments to target different areas of dance study. Also added 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. Some students still struggled with turning in assignments because 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.

In Measure 2.1, Our new faculty member restructured the dance history course offering the students a new and fresh look at historical aspects of dance. The aim was to refresh the students' interest in the history of dance so it could be incorporated into their various

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styles and critiques. Faculty encouraged trips to see live professional performances and brought in guest artists to perform and teach master classes. The faculty incorporated 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 added more time in class to watch important dance works. 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 brought in guest artist Brandon Collwes to set a Merce Cunningham work, Cedar Point, and guest artists Eric Rivera from Virginia Commonwealth University to perform, set work, audition 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.

In Measure 2.2, The faculty implemented several targeted changes to improve student engagement and performance and written assignments related to dance history and criticism. Faculty encouraged the use of creative writing exercises not only as a tool for critique but also to help students articulate their ideas and conceptual understanding more effectively. Written assignments were intentionally distributed throughout the semester to promote consistent participation and reduced student feeling overwhelmed. Clear grading rubrics were provided and clearly explained, ensuring transparency, and expectations in alignment with research-based assignments. Rubrics were also revised to better reflect the objectives of each paper, which continued to improve clarity for students and consistency and grading. To further engage students, faculty explored innovative strategies to make coursework more personally meaningful. Despite these efforts, students continue to demonstrate a lack of sustained interest in writing assignments across multiple classes, indicating a need for ongoing refinement of writing instruction and assignment design.

In Measure 3.1 The faculty implemented several key instructional strategies to support student success and enhancement learning outcomes for composition and improvisation classes. Students were provided with detailed prompts and comprehensive rubrics for all assignments. Faculty consistently reminded and encourage students to carefully review assignments instructions and deadlines to ensure clear understanding of expectations and objectives. Faculty also focused on individualized support recognizing the diverse range of student experience, comfort, and technique, faculty adopted an inclusive approach that met students at their individual level and supported their growth through collaborative learning. Assignments and props were designed to remain stimulating and relevant, often encouraging students to engage beyond the studio environment. Multiple sources of inspiration were introduced that brought in creative exploration and critical thinking. In class discussions were employed to foster an analytical thinking and critical dialogue among students, deepening their engagement with course material. Faculty also emphasized, artistic autonomy where students were given the freedom to explore personal approaches to improvisation and composition and allowing them to discover and refine their artistic voices. Reflective practices and peer feedback in dance composition classes incorporated, reflective journaling, and structured peer feedback sessions, enabling students to critically engage with both their own work, and that of their peers.

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Public engagement, opportunities we've expanded for students to develop and present their work beyond the classroom. This included organizing showings and performances through platforms, such as DOOS, providing valuable experience in producing and presenting creative work in public context.

In Measure 3.2, Faculty implemented a series of purposeful strategies to enhance student learning, foster artistic growth and deep critical engagement. These actions supported both individual development and collaborative skill building. Faculty made peer responses to choreographic work as a required component of the course. These structured forums encourage students to engage thoughtfully with each other's work, developing analytical skills and prompting a culture of constructive critique. Students were supported in giving and receiving feedback in ways that were both professional and artistically meaningful skills vital to their growth as performers and collaborators. Faculty encouraged personal and artistic development. From the beginning of the semester students were encouraged to generate original ideas and viewpoints, rather than seeking singular right answers. This approach nurtured, independent thinking and artistic voice. Faculty guided students through the exploration of improvisational projects, helping them to develop and articulate their personal perspectives and creative goals. To broaden students' concept of space and performance, faculty utilized alternative campus locations for choreography and improvisational assignments. This shift challenged the students to think beyond the traditional theatre setting and engage with new environments creatively. Students were also encouraged to interact with the broader community, exploring how their artistic work could have meaningful external impact. Specific assignments were designed to help students maintain journals for compiling choreographic ideas, reflecting on collaboration, and practicing professional communication. These reflective exercises, promoted long-term creative planning, and provided students with resources to draw upon in future projects, including their senior capstone.

In Measure 4.1, The faculty implemented targeted strategies to reinforce anatomical knowledge, enhance kinesthetic awareness, and accommodate a range of learning styles. The intent was to deepen students applied understanding of the body in motion and supported their ability to analyze movement through multiple modalities. Anatomy integration across courses enhanced the students' knowledge as faculty expanded the inclusion of anatomy focus activities in both lecture and in studio base classes. These activities emphasize the functional application of anatomical principles to dance movements, strengthening students' ability to identify muscular and skeletal roles in technique and performance. Study guides were distributed in advance to promote confidence and preparedness. Recognizing varying learning styles within the student body, the faculty employed a diverse mix of instructional tools, including video resources aligned with textbook content, kinesthetic and somatic practice for embodied learning, written reflections and oral discussions for processing and articulating understanding. In Pilates, instruction progressed from foundational to more advanced exercises, with an emphasis on demonstration, application, and observation. Courses incorporate a balance of individual work and small group or partnered activities. Group discussions and problem-solving exercises were designed to help students explore complex concepts more deeply through shared insights. Faculty instruction around somatic practices and movement fundamentals used group work to assess proper execution and promote embodied understanding of movement mechanics. Students continued to experience challenges and understanding anatomical terminologies and connecting it clearly to movement textbook concepts.

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Measure 4.2, Faculty implemented a series of targeted enhancements across anatomy, Pilates, and rhythmic analysis courses to deepen students understanding of body mind integration, anatomical function, and the practical application of movement concepts in support of technical development and wellness. Faculty brought in professionals from local health and dance communities, including a licensed physical therapist to provide students with real world perspectives on injury prevention, movement mechanics and rehabilitation in dance. Faculty increased the number of lab-based assignments, which strengthened the connection between their engagement with anatomical context and practical movement applications. The use of coloring and vocabulary assignments enhanced student engagement with anatomical context, reinforcing terminology and supporting a more tactile and visual learning experiences. In Pilates, mindfulness and full body connectivity broadened instruction to emphasize body mind awareness by incorporating self-practice techniques and adding an additional learning technique fostering mindfulness, focus, and stress regulation. The Pilates course encompassed a final performance, which served as a comprehensive demonstration of the physical competencies developed over the semester, including strength, flexibility, and endurance, all achieved through consistent daily practice. Students showed marked improvement and self-regulation of physical confidence, correlating with holistic approach to movement training and wellness. The rhythmic analysis course adopted a new textbook that included auditory examples offering students a more immersive and integrative approach to music analysis.

Measure 5.1, To further student readiness for professional practices and dance production, performance, and career development, the faculty made key refinements across freshman seminar, dance production, dance performance, dance and technology, senior dance concert, and senior seminar. These improvements address both the content and delivery of instruction, with a focus on professional behavior, logistical clarity and real-world application. Balancing lecture and practical application, faculty acknowledged the need for a more affective balance between theoretical instruction and hands on practice. Steps were taken to ensure students experience both in foundational learning and applied experiences across the courses mirroring professional standards in the dance industry, improving communication and scheduling. Faculty worked more closely with production crew to ensure technical and dress rehearsal schedules and communicate commitments and expectations earlier in the semester. Regular faculty check-ins were instituted to confirm that students were receiving and understanding communication, reinforcing accountability, and responsibility. Senior concert and dance theater technology implemented concert grading criteria were updated to place stronger emphasis on calendar, management deadlines, and organizational skills, reflecting the importance of professional planning. A successful collaboration between senior choreographers and lighting design students in the dance theater technology course stimulated a real-world production environment and improved students understanding of artistic collaboration and technical production. Professionalism and real-world standards across the performance and production courses were reinforced as faculty treated class projects as professional level and endeavors helping students adopt the mindset and discipline required for the field. Clear rehearsal schedules and role expectations were communicated at the onset of each production process and dance performance, ensuring that students knew their responsibilities from the beginning. Senior seminar industry engagement and senior seminar students benefited from virtual visits via WebEx with

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working professionals providing networking opportunities and first-hand industrial insights. These interactions help students develop realistic understanding of field and build valuable professional connections. To support at risk students, faculty identified and worked individually with students who were struggling academically. Personalized intervention plans were created to support grade recovery and re-integration into final projects, including the senior concert. The responsive approach emphasizes care, accountability, and student success. Dance production course requirements revised and clarified in the syllabus enhancing transparency and helping students better understand assessment criteria and professional expectations.

In Measure 5.2, Faculty demonstrated the ability to plan, execute, and reflect on capstone projects in alignment with professional standards in dance production and capstone projects. The faculty implemented targeted changes in both senior seminar and senior dance concert these changes were designed to enhance communication, reinforce planning skills, and deepen creative exploration. Faculty enhanced engagement with weekly meetings with the senior cohort so that they could assist seniors to ensure consistent progress and be better prepared to handle unforeseen challenges in real time. These meetings served as a space for troubleshooting, group dialogue, and progress updates. To expand preplanning and creative exploration, students began brainstorming choreographic ideas during the summer for the academic year including music selection, the concept, and project proposals. This early preparation fostered more intentional and focus creative process. In person communication encouraged students to verbalize their creative and logistical challenges, both individual and as a group. This helped foster professional dialogue, collaborative problem-solving, and peer accountability in critical competencies for real world project execution. All deadlines and project expectations were clearly articulated at the beginning of the semester enabling students to manage time effectively and avoid confusion during production. As part of their capstone work, students created professional websites or digital portfolios. In this process, faculty identified a potential issue that students often become discouraged upon realizing they don't own their website URLs without purchasing them. To address this, faculty are exploring budget friendly options or funding support to allow students to secure their own domains, thereby encouraging greater investment in their digital presence.

Plan of action moving forward:

- The faculty will balance between consistency and challenge in technique classes.
- Faculty will emphasize the importance and relevance of crossover training days and expand individualized feedback sessions.
- Offer Friday afternoon "free studio" practice. Faculty will balance between demonstration and verbal instruction so that movements and skills are engrained in their mind and bodies, as opposed to them just following along.
- Experiment with smaller groups for skills performance allowing faculty and the students to identify any improvements that need to be made.
- Performance is an area where students need improvement, so faculty will focus more on eyeline focus, head placement, arms, and energy across all portions of class.

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- Dance faculty will provide guest artist exposure for varied perspectives and technical development, encourage attendance at ACDA as well as presenting choreographic works.
- To enhance learning, the faculty may include writing samples and peer workshops to help students strengthen clarity and depth in reflective writing.
- For journal assignments, faculty will provide an example of an exemplary journal, providing online resources for writing and grammar help, and the prompts will be revised so it is clearer for each question/topic that the students need to answer.
- For terminology, students will be encouraged to verbally speak it more so that they feel more confident using the terms prior to the tests. In upper-level classes, faculty will teach exercises by simply saying the terminology to increase comprehension. This practice will be incorporated more into the lower level courses as well.
- To help students with analysis assignments, faculty will increase students' ability to write about their opinions and reflect on those. Faculty will provide students with resources for academic opinion writing.
- Faculty will also maintain a certain standard with upper-level classes increasing their ability to take responsibility such as they are required to know when papers are due and do not get reminded of dates like underclassmen.
- To integrate historical and cultural context, faculty will continue to filter and contextualize historical materials within coursework, enabling students to explore deeper relationships between dance, culture, and communication.
- Emphasis will be placed on drawing connections between historical context and contemporary practice, cultivating students critical thinking and cultural awareness.
- Faculty will use interactive teaching tools such as movement-based analysis to embody historical context, interactive digital timelines and visual media, story mapping and reflective journaling, and additional critiques. This will be utilized in the classroom through guided peer and self-assessments and structured video-based analysis sessions.
- Instructors will also implement a brief structured weekly check-in across selected courses. These check-ins will be used to assess students' comprehension and well-being with the goals and identifying those needing additional academic support.
- Faculty will maintain their commitment to exposing students to broader historical, cultural, and choreographic perspectives through regular participation in ACDA and live performance and video.
- Faculty will focus on strategies that help students find personal and cultural relevance in their course work. The goal is to shift writing from a task to a tool for discovery, reflection, and connection.
- Faculty will add some assignments designed to encourage students to draw from their own dance experiences, culture, backgrounds, and artistic influences. Also, they will include assignments with formats that mirror real world dance professions, such as program notes for performance review, or critique of live or

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recorded dance events, social media style posts, that summarize critical perspectives.

- Faculty will incorporate more frequent, low stakes writing prompts that allow students to process ideas, build writing confidence over time students can participate in shared writing exercises, such as group, author, critique, or historical timelines, in class debates or round tables that are later turned into written reflections, peer reviews where students analyze, each other dance influences.
- Faculty will add an integrated discussion or activity that focuses on why dance history and criticism are essential, how they inform contemporary choreography, activism, and identity. These changes aim to help students see writing, not just as an academic requirement, but as a means of expression, exploration, and connection to their own practice in the broader world of dance.
- Additional improvisational exercises will be integrated into a curriculum to help students practice, spontaneous decision making, adaptability, and creative exploration skills that are essential to both performance and composition.
- Faculty will add self-assessment and reflective practices so the students will be encouraged to score their own work, using established rubrics prior to submission. This process will include musical mapping and self-reflection to support deeper understanding of compositional choices and promote ownership of learning outcomes.
- Faculty will expand project-based learning given the positive students response. Emphasis will be placed on both creative and exploration and structured improvisation to reinforce skills development through artistic process. The engagement of success allowed faculty to recognize that when students are both enjoying the process and making meaningful progress, optimal learning occurs, therefore, the curriculum will continue to integrate enjoyable, challenging, and creative fulfilling experiences to support holistic development.
- Faculty will implement additional strategies designed to deepen engagement, encourage innovation, and further support the development of each student's artistic voice.
- Faculty will integrate cross-disciplinary work by encouraging collaboration, with other departments, such as music, visual, art, and theater to broaden students, creative perspectives, and challenge them to work in unfamiliar modalities.
- Faculty will expand feedback modalities to engage digital feedback tools, such as video and annotation platforms.
- Faculty will develop more structured opportunities for students to create and present work in community settings, such as schools, public state spaces, or local events to strengthen the connection between choreography and social impact.
- Faculty will increase the use of group projects to allow each student to contribute distinct ideas, while developing communication, adaptability, and ensemble skills. Faculty would also like to strengthen assessment tools by revising rubrics for greater clarity, precision, and alignment with learning outcomes. This will help students better understand expectations and produce more focused meaningful,

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written, and creative work.

- Faculty will incorporate dynamic resources, such as 3-D modeling apps, interactive diagrams, and movement mapping exercises to help students visualize anatomical structures and their application to dance.
- Faculty will implement scaffolding assessments, introduce short formative quizzes throughout the semester to reinforce key terminology and assess comprehension in real time.
- Faculty will introduce weekly anatomical themes, establishing anatomy focused warm-ups that link specific body systems or movement mechanics to practical studio work.
- Faculty will introduce lab-based learning opportunities that provide students with hands-on experiential learning to reinforce the relationship between anatomical knowledge and dance movements.
- Faculty will develop structured sessions where students observe peers, analyze execution of movement, and identify anatomical functions.
- Faculty will align context across dance anatomy and Pilates courses to create cohesive learning experiences that reinforce anatomy.
- Faculty will incorporate nutritional education, recognizing that anatomical and dancer health is closely tied to overall wellness.
- Faculty will invite a certified nutritionist to speak with students about the importance of fueling the body for performance, recovery, and injury prevention. This initiative will support a more holistic understanding of physical care within the dance context.
- Expand invitations to professionals such as physical therapists, athletic trainers, nutritional list, and somatic practitioners to provide insights relevant to dance wellness and injury prevention.
- Faculty will enhance lab base learning by introducing more involvement-based anatomy labs with opportunities for peer teaching, movement journaling, and real time anatomical analysis during classes.
- Faculty will deepen mindfulness practices to build on meditation and self-awareness. In Pilates incorporate brief mindful check-ins and across additional dance courses, promoting mental focus and body awareness.
- Dance faculty will refine practical rhythmic training to further integrate auditory and kinesthetic rhythmic activities and rhythmic analysis, including collaborative exercises with live accompaniment or digital tools.
- Written, visual, and practical assignments will be scaffolded to ensure that all theoretical concepts across anatomy, Pilates and rhythmic analysis are consistently and clearly applied in movement contexts.
- Faculty will improve learning outcomes by maintaining early and transparent communication strategies regarding rehearsals, production, and performance schedules across all involved courses.
- Faculty will expand integrated projects between artistic and technical students to stimulate professional productions and encourage interdisciplinary collaboration.

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- Faculty will increase guest professional engagements including both virtual and in person visits to provide mentorship, feedback, and career guidance. Faculty will continue refining grading policies to emphasize not only achievement but also professionalism punctuality, preparedness, and communication.
- To enhance the capstone experience and ensure alignment with professional standards, faculty will maintain weekly cohort meetings as a structured support system for senior students.
- Faculty will also seek institutional or department funding to support student ownership of professional portfolio sites.
- Faculty will enhance early summer preparation by formalizing the creative proposal process before the academic year begins.
- Faculty will expand interdisciplinary dialogue between choreography, production, and technology to stimulate collaborative industrial practice and further develop reflection practices encouraging students to critically assess their growth as artists, leaders, and producers.