

**Performing Arts Department, Dance Program
Dance Minor ASSESSMENT REPORT
ACADEMIC YEAR 2023 – 2024
[ALTERNATE/REFLECTION]**

I. LOGISTICS

- 1. Please indicate the name and email of the program contact person to whom feedback should be sent (usually Chair, Program Director, or Faculty Assessment Coordinator).**

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- 2. Please indicate if you are submitting report for (a) a Major, (b) a Minor, (c) a Major and Minor aggregated report (in which case, each should be explained in a separate paragraph as in this template), (d) a Graduate or (e) a Certificate Program**

(b) Minor in Dance

- 3. Please note that a Curricular Map should accompany every assessment report. Have there been any revisions to the Curricular Map?**

No changes

II. MISSION STATEMENT & PROGRAM LEARNING OUTCOMES

1. Were any changes made to the program mission statement since the last assessment cycle? Kindly state “Yes” or “No.” Please provide the current mission statement below.

No changes

MISSION STATEMENT (Dance Minor):

Please note: we use the same Mission Statement for the Dance Minor that we do for the Performing Arts and Social Justice Major with a Dance Concentration:

Our department offers the unique Performing Arts and Social Justice (PASJ) major, with concentrations in Dance, Music, and Theater. PASJ faculty and staff are committed to providing coursework, activities, and productions that acknowledge and study the performing arts’ role as an agent of creative and social change. We strive to achieve academic and artistic excellence while simultaneously working towards a more humane and just society in the classroom, on stage, and in the community.

2. Were any changes made to the program learning outcomes (PLOs) since the last assessment cycle? Kindly state “Yes” or “No.” Please provide the current PLOs below.

No changes, although the proposed changes to the PASJ PLOs will lead to these same changes in the Minor PLOs. The are still pending as of 11.4.24

DANCE PROGRAM LEARNING OUTCOMES (Dance Minor)

1. Analyze principles, works, and methods in dance within their socio-historical contexts.
2. Apply technique and conceptual skills to creative and scholarly dance practices.
3. Explain how dance contributes to a humane and just society.

REVISED DANCE PROGRAM LEARNING OUTCOMES (Dance Minor)

PENDING PASJ REVISED PLOS

1. Analyze works and methods in the Performing Arts within cultural and socio-historical contexts. [change]
2. Apply research methods and technical skills to creative and scholarly work. [change]
3. Explain how the Performing Arts contribute to a humane and just society. [no change]

3. State the particular program learning outcome(s) you assessed for the academic year 2023-2024. What rubric did you use?

We have assessed all Minor PLOs. For FY 2023-24 we are submitting an Alternate Assessment based on our Equity Survey of the Dance Program. A copy of the survey is attached.

III. METHODOLOGY

The Dance Program used direct methods to assess all PLOs in prior years. Samples were collected across courses and scored by 2-3 FT and PT faculty in the Dance Program, using a rubric developed for this purpose.

This year 2023-24, we used an Indirect method and conducted an Equity Survey (attached). The survey polled Majors, Minors, and Faculty/Staff, and divided the results. Here, we use the findings from the Dance Minors.

IV. RESULTS & MAJOR FINDINGS

- 1. What are the major takeaways from your assessment exercise? This section asks you to highlight the results of the exercise. Pertinent information here would include: how well students mastered the outcome at the level they were intended to, any trends noticed over the past few assessment cycles, and the levels at which students mastered the outcome based on the rubric used.**

Reflection (Dance Minor):

- 1. Equity Survey Findings FY23-24**

A copy of the Dance Program Equity Survey Dance Minor responses appears at the end of this document. We received responses from 10 out of 20 of our current Dance Minors. While many of these points are not specific to the Dance Minor and more general to the Dance Program, the Minor is our main gateway to our technique and Core F offerings, so these findings are relevant as we develop the Minor and Program.

- Responses show that the Dance Program is creating an environment in which students feel supported and recognized for the range of dance experiences they bring and for their personal identities. This is reflected in the variety of dance and cultural offerings in our program.
- There is a comment about classes being more “rigorous” that we would like to discuss further with students and develop with our faculty.
- Taking more advantage of the funds we have access to in support of the Dance Program students, such as ballet shoes, performance tickets, etc. for those in need.

- There is a comment about providing more diversity amongst the faculty. However, the faculty as a whole is quite diverse and represents different gender and ethnic/racial groups, and the dance styles we offer are also taught by members of these groups. We recognize that certain dance forms are born out of certain racial/ethnic groups, and if a student only takes a certain dance style, the faculty may appear more uniform. One additional solution is suggesting that students take multiple different dance styles, thus exposing them to more diverse faculty in our program.
 - There is a comment on our limited facilities and lack of spaces, which we and the entire PASJ department are aware of, but presently there is no solution.
 - There has been discussion about backstage conduct at performances, and we have already implemented guidelines for our upcoming concert. We will have a pre-concert meeting, use "Poll Everywhere," and then look at the results together. This will help us implement group agreements and concert guidelines going forward.
2. *This item below was noted in FY 21-22 and FY 22-23 and still requires full implementation, so I am including it again here]*
 Wishing to provide more access routes into the Dance Minor due in part to diversification and in part due to enrollment challenges, and given that many Dance Minors join through either technique courses or by taking a Core F dance and culture course, the Dance Program also expanded the Core F offerings that could count toward the Minor during the Dance Minor revision 3 years ago. It discontinued requiring a single history course (Dance and Social History).
- a. With these expanded options for the Core F dance and culture requirement, Dance Minor students are now dispersed across multiple courses. Some next steps are:
 - i. Setting up a process to track Dance Minors across multiple courses and semesters
 - ii. Creating a method for collecting video samples from multiple Core F courses and creating a shared portal and rubric that can be used across multiple dance styles
 - iii. Creating a specific assignment that will be embedded in every Core F class addressing the history and theory of that particular movement genre (PLO#1), and how the arts contribute to a more humane and just society (PLO#3)
3. Regarding PLO#2 on creative and conceptual work [*This item was noted in FY 21-22 and FY 22-23 but still requires full implementation, so I include it again here]*
- a. Many assignments in Composition I and Composition II (where this PLO is assessed) are currently group assignments, making it hard to assess

- individual students. We will create an assignment in the Composition I or Composition II class specifically designed for individual assessment.
- b. The Dance Program is beginning to include student choreography in DANC 480 Workshop in Dance Production. This course can thus also address PLO#2 depending on the semester (curriculum map revision).
4. Social Justice and creativity are foundational values and driving aspects of the Dance Program's mission and learning outcomes. We continue to engage our adjuncts in conversation around pedagogy, language, and technique, and to convene faculty in discussions about ways to communicate to students through classroom work and assignments that highlight these values and manifest in work products that are meaningful for the course and also serve assessment purposes. We will be looking closely at the language and criteria on our rubrics with attention to equity assessment.

In addition for FY 24-25 we will be attending closely to Instructional Touch and Physical Contact in classes and rehearsal settings. We are developing an addition to all course syllabi (there is already a short policy there), and in addition requiring all instructors in the Dance Program to verbally state the policy and options for participation in exercises that involve physical contact. Attached here is a policy from the University of Iowa as one example.

V. CLOSING THE LOOP: ACTION PLAN BASED ON ASSESSMENT RESULTS

1. **Based on your analysis in Section 4, what are the next steps that you are planning in order to achieve the desired level of achievement in the assessed learning outcome? This section could also address more long-term planning that your department/program is considering and does not require any changes to be implemented in the next academic year itself.**

This question is largely addressed above but still requires full implementation on the items included from the prior year. In addition, we will be adjusting our PLOs and embedding Signature Assignments in alignment with the new PASJ PLOs indicated on the PASJ Major Assessment. David Chase's book *Assessment in Creative Disciplines* is also a resource.

2. **What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2022-2023, submitted in October 2024)? How did you incorporate or address the suggestion(s) in the more recent assessment discussed in this report?**

Suggestions (Dance Minor):

Last year's feedback noted that:

Assessment Results and Closing the Loop: I have searched but do not see that we received any response to last year's Dance Minor report.

Assessment Schedule: Faculty in the Dance minor have assessed all three program learning outcomes during the past three years, completing a full "cycle" of assessment. Faculty next year may therefore opt for an "alternative assessment" (see "Options for Alternative Assessment" in the "Annual Assessment Report Template") of the program.

ADDITIONAL MATERIALS

DANCE MINOR PLO #1:

Analyze principles, works, and methods in dance within their socio-historical contexts.

DANC PLO #1 Rubric				
Criteria	Exceptional (4)	Acceptable (3)	Developing (2)	Inadequate (1)
Can situate works and artists within their historical time period and geographic location	<i>Can confidently, clearly, and correctly place dance works and artists within historical and geographic contexts</i>	<i>Has a good idea of where artists and works fall within historical and geographic contexts and can express it clearly</i>	<i>Has an approximate idea of where artists and works fall within historical and geographic context</i>	<i>Cannot place artists or works within the chronological continuum</i>
Can analyze trends and make connections between movement styles, forms, and/or cultures	<i>Can discuss coherently and completely the connections between works, ideas, trends, and styles within a culture and/or across cultures</i>	<i>Has a demonstrated competent but not comprehensive understanding of the connections between works, ideas, trends, and styles within a culture and/or across cultures</i>	<i>Can sometimes discuss connections between works, ideas, trends, and styles within a culture but not always, and not always with a broad understanding</i>	<i>Cannot see connections between works and styles within a culture</i>
Can contextualize works within their appropriate socio-economic environment	<i>Can situate most or all dance works within their socio-economic context and can explain the relationship between the works and society/social issues</i>	<i>Has a demonstrated awareness of socio-economic context for dance works and can make a link between them</i>	<i>Can sometimes and/or only superficially discuss connections between dance works and social issues.</i>	<i>Is not able to recognize that works of art are dependent on and related to their socio-economic environment</i>
Uses appropriate methods to analyze and discuss works within their cultural context	<i>Has a broad and deep understanding of what methods and terminology are appropriate for analyzing dance works within a culture or across cultures, and can demonstrate their use</i>	<i>Has a good, if at times limited/incomplete grasp of the methods and terminology used to analyze dance works within a culture or across cultures, and can demonstrate their use</i>	<i>Has an approximate but acceptable understanding of the methods and terminology used to analyze dance works</i>	<i>Does not understand the methods and terminology used to analyze dance works</i>

Developed by Megan Nicely & Liv Schaffer - September 2019

DANCE MINOR PLO #2:

Apply technique and conceptual skills to creative and scholarly Dance practices.

DANC PLO #2 Rubric				
Criteria	Exceeds Expectations (4)	Meets Expectations (3)	Needs Improvement (2)	Below Expectations (1)
A. Kinetic/Somatic and Compositional Knowledge: Student <u>applies</u> a variety of movement patterns, rhythmic elements, spatial awareness, and dynamic range to choreographed and performed work (including focus, phrasing, energy usage) (assess through video of solo or group choreography)	Exhibits highly sophisticated movement skills and awareness and applies them to choreography and performance practices	Exhibits somewhat sophisticated movement skills and awareness and applies them to choreography and performance practices	Exhibits adequate movement skills and some awareness and applies them to choreography or performance practices	Exhibits limited movement skills; does not apply to choreography or performance practices
B. Collaboration/Group Process Knowledge: Student <u>applies</u> collaborative principles for working in groups to the creative process and creates a productive, supportive working environment for creative work (assess through individual journal entry)	Demonstrates a highly sophisticated understanding of group processes and can articulate in great detail the steps necessary in creating a supportive working environment that takes into account diversity of group participants.	Demonstrates a somewhat sophisticated understanding of group processes and can articulate in adequate detail the steps necessary in creating a supportive working environment that takes into account diversity of group participants.	Demonstrates an adequate understanding of group processes and can articulate some steps necessary in creating a supportive working environment; does not or only minimally takes into account diversity of group participants.	Demonstrates limited understanding of group processes and either does not or only minimally outlines steps necessary in creating a supportive working environment; does not take into account diversity of group participants.
C. Critique: Student can identify and discuss dance vocabularies, structures, and expressive principles and demonstrates an understanding of their relevance within a dance performance (assess through individual written critique)	Analyzes dance elements with exceptional accuracy and attention to detail and links these to the dance's overall theme, purpose, or context in a highly sophisticated manner	Analyzes dance elements with accuracy and attention to detail and links these to the dance's overall theme, purpose, or context in a sophisticated manner	Analyzes dance elements with accuracy and some attention to detail and links these to the dance's overall theme, purpose, or context, but in a limited manner	Does not analyze dance elements with accuracy and/or attention to detail and/or does not link these to the dance's overall theme, purpose, or context.

Developed by Megan Nicely and Amie Dowling- September 2017

PASJ PLO #3:**Explain how the Performing Arts contribute to a humane and just society.**

PASJ PLO #3 Rubric				
Criteria	Exceeds Expectations (4)	Meets Expectations (3)	Needs Improvement (2)	Below Expectations (1)
A. Defines social justice/injustice	Defines social justice/injustice with exceptional specificity and accuracy.	Defines social justice/injustice with specificity and accuracy.	Defines social justice/injustice with limited specificity and accuracy.	Did not define social justice/ injustice or defined with excessive errors.
B. Analyzes how artists, artistic works, or artistic processes related to social justice/injustice	Analyzes how artists, works or processes relate to social justice/injustice with exceptional understanding and insight.	Analyzes how artists, works or processes relate to social justice/ injustice with understanding and insight.	Analyzes how artists, works or processes relate to social justice/ injustice with limited understanding and insight (e.g., lack of depth, few or no examples or supporting evidence)	Did not analyze how artists, artistic works or artistic processes relate to social justice/injustice.
C. Applies content to self or the world, considering multiple perspectives (eg. ethical, social, political, historical) and why they matter	Applies content to self and the world and considers multiple perspectives and why they matter. exceptional insight (e.g. depth of analysis, originality).	Applies content to self and the world and considers multiple perspectives and why they matter with insight.	Applies content to self and the world and considers multiple perspectives and why they matter with limited insight.	Did not apply content to self and the world and to consider multiple perspectives and why they matter.

Developed by Megan Nicely and Christine Young - November 2017

Dance Minor Curriculum Map (minor update 10.30.23)		Analyze principles, works and methods in Dance within their socio-historical contexts.	Apply technique and conceptual skills to creative and scholarly Dance practices.	Explain how Dance contributes to a humane and just society.
Courses or Program Requirement		assessed in 2018-19	assessed in 2017-18	assessed in 2016-17; again 2019-20
Dance and Culture Series (select 1 4-unit course)*				
	DANC 181 Dance and Social History / DANC 195 FYS: Dance in San Francisco	I/D	I/D	I/D
	DANC 220 Folklorico, Danza and Culture	I/D	I/D	I/D
	DANC 250 Philippine Dance and Culture	I/D	I/D	I/D
	DANC 260 Hip Hop Dance and Culture	I/D	I/D	I/D
	DANC 140 Popular Dance Culture	I/D	I/D	I/D
Dance Composition (2 classes; 6 units)				
	DANC 200 Composition I	I	I/D	D
	DANC 300 Composition II	I	D/E	D
Dance Electives (10 units)*				
	DANC 200-300-level technique classes (Contemporary, Ballet, Hip Hop, African Dance Forms)	I	I/D/E	D
	DANC 480-01 & 02 Workshop in Dance Production	I	I/D/E	I/D

*Note: "M" is not represented for PLOs #1 and #3. "D" should be considered "M" or mastery at the minor level [note: removed word "master/mastery" and replaced with "E" exemplary]. Because the 4-unit dance and Culture course are just a single course without an upper division second course, and because the Dance Minor is built on breadth, we find this the most accurate way to express these outcomes.

Dance Equity Survey

Dance Program: Equity Inquiry

The Dance Program is excited to have joined the National Equity Project:
<https://www.nationalequityproject.org/>. We are holding conversations with students, colleagues, and hopefully you! We want your insights, feedback, and ideas.

An equity lens helps affirm identities, strengths, and cultures; elevates voices and agency; creates a sense of belonging; cultivates curiosity and collaborative problem-solving.

For this survey, the "Dance Program" includes classes, your interactions with students, staff and faculty, the performing opportunities (USF Dance Ensemble and Dance Generators) and the environment/vibe of the Dance Program.

This survey is anonymous, however please indicate below if you are a student, a minor/major, staff or faculty.

Thank you!

Are you a...

Dance Minor (10)

Performing Arts and Social Justice Major with a Dance Concentration

Accompanist

Staff member

Part-time faculty member

Full-time faculty member

Other:

From your perspective, what is the Dance Program's core identity?

Your answer

open-minded

Dance education that is flexible to all perspectives and allows students to define their own path

Personal, able to find something for everyone

Being open to everybody and establishing a space for growth.

Their core identity is in being authentic and inclusive. Dance is very broad and it appears differently in people. It is important to be able to have an open mind and appreciate different styles.

Social justice

Express oneself through movement

I believe that the Dance Program highlights the importance of one's personal identity and how it can be incorporated in community. Although I am a first year, I can see how the USF dance program creates a welcoming environment for a variety of people. We all come from different backgrounds, lived through different circumstances and have different interests outside dance, yet we all come together, to appreciate one another through dance. This idea is supported by the entire USF community; the teacher's and staff embody this idea that we all have something to bring, to learn, and to appreciate about our personal and social relationship with dance and its community.

Inclusion and Exploration

Take a moment to define what equity means to you.

Equity is...

Your answer

value, just, fair

Allowing all students to be valued and supported in the way that best serves them with the awareness of the community

Additional support and resources for people who less immediate privilege

Being fair and open to all.

It means that everyone as the same opportunity to express themselves.

Equity means being able to accommodate to people's situation regardless of their background and identity.

It takes into consideration the fact that the social identifiers: race, gender, socioeconomic status to name a few, affect equality

Equity means inclusion and giving people the tools they need to succeed. Some people might need more resources in order to succeed, and that's okay.

The inclusion, appreciation, and respect every single individual despite their identity, culture, background, age, gender, ethnicity and opportunities.

giving everyone the available means to succeed, whatever that may mean to them.

What are some successes of equity and inclusion in the Dance Program?

Your answer

creation the process, and the show

A large variety of dance technique classes

Everyone gets an opportunity to perform, teachers are flexible and allow make up days, I'm not sure

The dance program creates a space for people from different dance, racial, and economic backgrounds.

I think in a lot of the classes you are able to explore what dance means to you and how it feels in your own body.

Some successes of equity and inclusion are having an open mind and emphasizing diversity.

I think there is a lot of community outreach-- and many of the professors aim to uplift students and meet them where they are in order for all individuals and the collective to succeed.

The dance program has inclusion for people of different dance experiences. They are open to people who have less dance experience and create a welcoming space for all.

The dance program invites everyone, no matter their age, identity, experiences, gender, and expression of self, to be apart of a supportive welcoming community. The classes highlight the importance of support, appreciation, and inclusion. The USF dance program has taught me, so far, that although we are all different, and have different abilities, strengths, and appearances we all have two things in common, our love for dance and love for community.

The Dance Program is a very welcoming environment that accepts dancers from all backgrounds with open arms.

Does the Dance Program create learning spaces where you are recognized and supported to build relationships across differences? Can you provide an example?

Your answer

yes, in different classes we have different modes of creativity and creation

I am not sure I have the best perspective on this as my time is limited as a minor, but I do find it hard to build relationships cross dance communities within sf. I feel like the different dancers stay within their own technique classes.

Yes, I feel like I get to meet so many people that I wouldn't have before and I feel seen and supported by my teachers. I am in an ensemble piece with people from all different grades and dance backgrounds

I think the small class sizes and personal connection you create with your professors create to build a relationship.

Yes, we are able to foster a community where we can all work together in a supportive manner.

Yes, the dance program is the most supportive group I have been involved in. The dance program is a safe space for others to express themselves.

Yes. We often get to talk about our individual experiences and backgrounds in order to bring them into the learning.

Yes I feel supported, especially being transgender and pronouns being something that is respected here.

Yes!!! On the surface, the dance classes connect dancers across grade levels, allowing students to interact with different ages and majors. In intermediate contemporary, Ms. Liv has introduced me to people I would have otherwise never met. As a freshman living on campus, I feel that the opportunity to interact with upperclassmen is rare; however by taking this class I have met other freshman, in different majors and interests than myself, as well as upperclassmen. Now when I cross paths with students from my class, outside of my major, I feel even more connected to USF and the dance community. Just knowing that there are others supporting and challenging me to be better in both dance and in life is very comforting.

Do you see the Dance Program and its curriculum as culturally inclusive?

Your answer

yes

As a white women yes, but I know I am privileged to be in a culture that is a majority in SF

Yes, I feel that it is welcoming to everyone and I appreciate that seniors are encouraged to mix their diversity and dance together in their senior projects

Yes though many of the cultural dances are not offered in the spring semester. There could also be more cultural dance forms offered.

Yes I do.

Yes, I appreciate the cultural diversity they have in dances like Philippine dance and African dance.

Yes

While I think there can always be improvement with inclusivity surrounding culture, I believe the dance program is inclusive.

Yes! Although I have only taken two tech classes, looking at the curriculum and the opportunities the program provides with master classes, and guest choreographers, highlights the USF Dance Programs focus and implementation of diversity and inclusion.

Yes, the Dance Program offers a lot of cultural dance workshops.

Does the Dance Program recognize your experiences and value your opinions?

Your answer

yes, for the most part

I do feel that it does. I have been allowed to express my work with support from admin

I haven't really tried to say anything specific or make an impact hehe but I think I would be encouraged and supported if I did

Yes, though I admit my privilege as a white woman who often shares the same identify as the professor and program leaders.

I think the dance programs does do this.

Yes, they recognize my value in no judgement and supportiveness.

Yes

Yes, although I think there could be inclusion of more experiences through different dance backgrounds.

Yes! Even just being apart of the program for a semester, I have never felt so seen as a dancer, mover, artist, and most importantly a human being. The dancers, teachers, administers, and choreographers are extremely welcoming and creates spaces of warmth, respect, and appreciation.

Sometimes I feel that the Dance Program could be more rigorous, but I also appreciate the creative, welcoming community that is being fostered without intense rigor. It is a delicate balance.

Does the Dance Program make space for your voice and incorporate your input?

Your answer

sure

I think so.

Yes, many classes have elements of self creation and group reflection

I think there could be more opportunities to voice our opinions for change through the dance program.

I think we create a community where everyone gets a turn to speak.

Yes, I feel the love and support from my peers and they help me raise my voice.

Yes

Yes, there are times for our voices to be heard.

Yes! In my contemporary class, Ms. Liv always asks how we feel about particular teaching techniques and through the classes' midterm assignment I felt very open in discussing my opinions and feelings about my own dance journey and how she has helped me with its continuation. In rehearsals, Saharla constantly reassures us as dancers, and puts our needs before anything else. She has made me feel so welcome in expressing myself and my needs as a dancer, which I am extremely thankful for. Amie Dowling, has also been extremely welcoming, as she is always there for the dance community and willing to lend an ear and a shoulder to help us through our dance journey and listen to our own struggles or potential issues within the community.

Yes, just through this survey I feel like my voice is being heard.

What are some equity and inclusion challenges in the Dance Program?

Your answer

having everyones voice be heard

Sometimes the admin need to give students more feedback, especially when it comes to senior projects when things might be crossing lines.

I think we could have more levels of dance classes, more opportunities to get supplies or have the school help with supply costs

Like I said before maybe more cultural dance forms are offered and/or more diversity in the faculty. The possibility of even more events where we can speak our truth with action that is anonymous.

I think sometimes things can be seen as a competition instead of everything just being a chance to explore the dance world.

Some challenges in the dance program is having a strong mindset and avoid comparison.

I think sometimes responsibilities and obligations are not always considered as necessities for some students, and are not considered when classes require outside commitments that have a limited schedule flexibility.

The dance program is small, meaning that there aren't a lot of different spaces.

Since I have only been here for a semester I haven't faced any challenges the Dance Program has faced when approaching equity and inclusion practices.

If you experience inequity in the Dance Program, how do historical and systemic issues contribute to the problems? Can you provide an example?

Your answer

yes but not in my experience personally

Na

I don't have any experiences.

I don't think I have experienced this with USF.

I have not experienced inequity in the dance program myself.

Personally, I have experienced a power dynamic within the dance world which makes it difficult to voice inequalities and report such issues. As a young woman, I have less experience than others which can contribute to such issues.

What ideas and suggestions do you have about how the Dance Program can align more fully with an equity lens?

Your answer