

**Performing Arts Department, Dance Program
Dance Minor ASSESSMENT REPORT
ACADEMIC YEAR 2024 – 2025
[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 at this time. The proposed changes to the PASJ PLOs will lead to these same changes in the Minor PLOs, but these are still pending as of 11.1.25

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 2024-2025. What rubric did you use?**

We have assessed all Minor PLOs. For FY 2024-25 we are submitting an Alternate Assessment based on our newly implemented Mid-Semester Evaluation for students in our Dance Technique courses. A copy of the evaluation form and responses with student names redacted are 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 2024-25, we created a student-faculty technique evaluation and have implemented it this Fall 2025 with results shared here for the Dance Minors. The form will be used each semester and next year we will also have results for spring and the following fall, in order to gauge effectiveness and impact.

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. Dance Program Mid-Semester Evaluation Findings FY24-25**

A copy of the Dance Program Mid-Semester Technique Course Evaluation Form and Dance Minor and Instructor responses appear at the end of this document.

We currently have a total of 18 Dance Minors. Of these, 9 were enrolled in Dance Technique courses and received evaluation this past fall 2025– so half of our current Minors.

Technique Course assessment relates to POL #2 above: *Apply technique and conceptual skills to creative and scholarly dance practices*. However, this is the first time we have officially collected and assessed Technique class responses. In the past, we have assessed this PLO in the DANC 200 and DANC 300 Composition courses, with the understanding that “technique” may refer to compositional techniques and their execution, which also includes movement vocabulary and skills. However, given that Dance Minors spend 8 of their 20 units in studio Technique courses, we are also interested in integrating technical skills and understanding of different dance vocabularies as part of this training and PLO assessment.

The above approach to assessment of technical skills courses aligns with a recent guide on Competency-Based Frameworks: Skills and Standards Alignment recently sent to me by the Art Institutes Substack (briefing attached at the end of this document). They state that:

Competency-based assessments focus on mastery of specific skills aligned to standards such as the National Core Arts Standards (NCAS). Skills may include:

Performing Arts

Ensemble collaboration
Technical stagecraft
Expressive interpretation

Competencies are assessed as students demonstrate proficiency—not at arbitrary deadlines. This approach creates a transparent progression model and supports individualized pacing.

Responses to this fall's Mid-Semester Evaluation show that the form elicits important feedback and support for student strengths, areas for improvement, and personal goals in their dance training. Responses also show that the Dance Program needs to set up a rating system for faculty using the form. There are a range of methods, from numerical to verbal scoring, but not full understanding of what these scores indicate. The Dance Program also needs to clarify what is submitted: the student's individual assessment, the faculty's assessment, or both. We received a range. We will work to clarify the process in future semesters.

I also note that some of the work products did not translate digitally and some are blank that are submitted here, but I think the range gives you an idea of this assessment tool.

Finally, the declining enrollment at the university and the move from 128 units to 120 units has impacted enrollment across our technique classes, and in the Minor. Some have dropped the Minor since they can now graduate early. Others no longer seek out as many 2-unit electives, even as these classes often do lead to students adding the Dance Minor if they are taking multiple technique courses. This mid-semester evaluation is an opportunity to strengthen relationships with our current Dance Minors and PASJ Dance Majors, especially as they consider registration for the following semester and for their technical development. We will consider implementing it for all students taking Technique in the future. More personal attention can lead to increased engagement and understanding, which in turn can help us as Coordinators shape the Dance Program and the Minor.

- 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. However, since the CORE curriculum is about to change as early as Fall 2026, we will hold off until we*

know more so we can design the best method to track and assess.

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, although the above Mid-Semester Evaluation addresses the issue in part*]
 - 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. Toward this continued assessment of the Dance Program overall, and based on in-person conversations with instructors in ballet in particular, for FY 24-25 and going forward we implemented a policy on attire/dress code for dance classes in order to address choice around skin tone, summarized below:

Multiple schools and professional companies are now giving students and company members the choice to either wear pink or skin-tone tights (with shoes that match those tights if possible). Some resources are below. USF is

now one of the most racially diverse universities in the country, and this option recognizes the vast diversity of our students.

- [Dance Magazine](#)
- [Nashville Ballet](#)
- [Columbia Spector](#)
- [New York Times](#)

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: we will continue to integrate Technique and Compositional Technique skills as ways to assess PLO #2 in the future. Other items from prior years still require full implementation once we adjust our PLOs and learn more about the revised CORE. Likely we will still work to embed Signature Assignments in alignment with the new PASJ PLOs indicated on the PASJ Major Assessment. David Chase's book *Assessment in Creative Disciplines* remains a resource.

- 2. What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2023-2024, 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: Equity survey data have provided Dance Minor faculty with reassurance that students feel recognized, valued, and supported. The survey also provides suggestions for using funding to more fully support students in need and to increase space and facility availability, though the program is not well positioned to address this latter request. The Dance Minor report also notes that students expressed concern regarding "backstage conduct at performances," a need that the program has already begun to address through guidelines and planned meetings. Overall, the survey generally finds that students feel supported and provides feedback on how the program may work to improve the student experience.

The Dance Minor assessment report also describes steps taken to address results of previous outcomes assessments, as well as plans to facilitate future

assessments. The program had expanded course options through which Dance minors could fulfill requirements and achieve outcomes. Accordingly, the program is taking steps to track students taking these different course offerings, to collect sample work products from these courses, and to include within these courses signature assignments facilitating assessment of program outcomes. Faculty in Dance have also created assignments and plan to develop individual (as opposed to group) assignments that will facilitate assessment of the program's second major outcome. These steps will all enhance assessment of student learning in the Dance Minor.

Lastly, the Dance Minor assessment report outlines continued efforts to focus on equity and social justice, as well as the clarification and refinement of policies and options related to instructional touch and physical contact. Taken together, the circulation of the equity survey, continuing professional development focused on equity and social justice, and refinement of guidelines for instructional practice all represent a program faculty mindful and active in assuring the well-being and support of its students.

Summary comments: Having completed a full round of outcomes assessment, faculty in the Dance Minor have both conducted indirect assessment related to equity and formulated plans to address the findings of both prior direct outcomes assessments and the results of indirect assessment. The program is well-positioned to continue outcomes assessment. It may consider following up with further indirect assessment of measures it plans to take to foster equity and student well-being.

Note: The Dance Minor assessment report rightly notes that feedback was not submitted for the prior year's report (for AY 2022-2023). This lack of feedback resulted from the departure of the Dean's Office Director of Assessment to whom the Dance Minor assessment was assigned last year (as well as the lack of an Arts FDCD for the past several years). Acknowledgement of and feedback on that prior report will be presented later this academic year, and the patience and understanding of faculty in the Dance Minor are appreciated.

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)
<p>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)</p> <p>(assess through video of solo or group choreography)</p>	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
<p>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</p> <p>(assess through individual journal entry)</p>	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 take 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.
<p>C. Critique: Student can identify and discuss dance vocabularies, structures, and expressive principles and demonstrates an understanding of their relevance within a dance performance</p> <p>(assess through individual written critique)</p>	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.**

Mid-Semester Dance Technique Course Evaluation Guidelines for Faculty

The USF Dance Program takes a broad view of dance technique. We encourage students to use critical thinking and embodied engagement to find numerous ways to understand the dancing body and how it moves. We support students in developing the ability to adapt to the diverse alignment and performance concepts inherent in different movement styles and traditions.

Our goal is for the sit-down evaluative meetings to provide Dance Minors and PASJ Dance Concentration Majors with feedback that supports and extends beyond the studio work. This is an opportunity for dynamic engagement—a one-on-one conversation that stimulates and nurtures self-motivation and informed responses from students.

We suggest the feedback process follow the following steps:

- 1) The instructor or peers videotape a warm-up sequence/phrase in the prior class.
- 2) Student completes the self-evaluation form provided below.
- 3) The instructor completes the same evaluation.
- 4) One-on-one meeting: video watched and evaluations discussed.

Note: You may use a class time for these evaluations and offer them to non-majors/minors as part of your class pedagogy.

Here are two articles about feedback/evaluation you may find of interest:

- [Transactional Space: Feedback, Critical Thinking, and Learning Dance Technique](#)
By Adesola Akinleye, PhD, MA & Rose Payne, MA
- [Self and peer review in dance classes using personal video feedback](#)
By Csaba Buday & Evan Jones

USF Dance Program Mid-Semester Evaluations

Name: _____

Date: _____

Year: _____ Major/Minor _____

Questions to consider:

- What motivated you to register for this class?
- How are you enjoying this class so far?
- What part of class do you most enjoy?
- What aspects of class are challenging?
- What do you believe are your strengths? / What skills or approaches do you bring to this class?
- What are some areas you want to improve?
- What do you want to gain from this class? / How do you plan to achieve these goals?
- How can I help you achieve these goals?

Number of absences/ late:

TECHNIQUE:

Alignment	
Placement	
Strength	
Flexibility	
Execution	
Memorization	
Proficiency	
Somatic awareness	
Performance	
Dynamic quality	
Energy	
Musicality	
Class Participation	

Attitude	
Collaborative and supportive of peers	
Assimilation of corrections	
Questions	

COMBINATION:

Execution/Control	
Memorization	
Proficiency	
Control	
Style	
Attention to Detail	
Attention to Stylistic Needs	
Performance	
Dynamic quality	
Energy	
Musicality	

General notes

Feedback/Suggestions

Mid-Semester Beginning Ballet Course Evaluation for [REDACTED]

You are a very committed student, always present, consistently demonstrating outstanding progress. Your ability to learn new combinations quickly is very good, and your sense of musicality enhances your dancing. These qualities highlight your commitment to growth

An area you could work is your alignment specially at your hips and back. Maintaining a neutral position in your pelvis will help you achieve even greater control and precision in your movements. Sometimes, your pelvis tilts back slightly, so focusing on keeping it neutral will be beneficial. Additionally, ensuring that your upper back is directly aligned over your hips will help create a strong and balanced posture.

To help manage the arch in your back, remember to engage your core muscles, lengthen your spine, and keep your bottom ribs close. Imagine your navel gently pressing back and upward. These adjustments will not only refine your alignment but also support your turnout, allowing you to access a fuller range of motion with greater ease.

Always make use of the floor by grounding yourself and keeping your weight centered over your standing leg. Staying connected to your standing leg will make it much easier to achieve the correct position and improve your turnout. Your dedication and attention to these details will surely contribute to your continued success in ballet. Keep up the wonderful work

Your dedication is clear, and you're making progress, but continued attention to these technical details will help you reach even higher levels in ballet. Keep working on these areas—you have the commitment needed to see real improvement.

[REDACTED]

Mid-Semester Evaluations

Name: [REDACTED] - [REDACTED]

Date:

10/29/2025

Year: _____ 2nd _____ Major/Minor _____ Dance _____

Questions to consider:

- What motivated you to register for this class? Have taken a couple of classes in the past and wanted to learn more about the history; wanted to bridge the connection to jazz history
- How are you enjoying this class so far? I like it; alot of fun and gets energy up; enjoyed social dances and party moves; good vibes in class amongst peers
- What part of class do you most enjoy? Dancing in general; documentaries & music videos
- What aspects of class are challenging? Confidence with freestyle & improv & getting out of head
- What do you believe are your strengths? / What skills or approaches do you bring to this class? Essence of technicality bc of hip hop experience in past; good energy; kindness
- What are some areas you want to improve? Having a personal dance style & improv
- What do you want to gain from this class? / How do you plan to achieve these goals? More confidence in trying new things; less fear; put best foot forward; bring previous experience into new experience and improve overall
- How can I help you achieve these goals? Amber does a good job, being open/accepting to all of the questions/concerns

Number of absences/ late: 1

TECHNIQUE:

Alignment	
Placement	I try to pay attention to where my body is in space so that my movement can be clear and intentional. And I'm trying to become more aware of when I need to adjust my body: hips, shoulders, arms, etc., to match the choreo. <i>-Good</i>
Strength	I feel like my strength and endurance has been gradually improving. I think I've noticed a little more muscle control in certain movements and phrases. <i>-Great</i>
Flexibility	I think I could definitely work more on flexibility. I want to be able to have more range of motion, especially in my legs and back <i>-N/A</i>
Execution	
Memorization	I believe I've done a good job at remembering choreography throughout classes, or working with my peers to piece together the choreography if it wasn't fully retained <i>-Good; I encourage you to confidently display your knowing of the choreo</i>

Proficiency	I feel pretty confident in picking up choreography quickly and executing movements, but I want to work more on making movements look cleaner and more intentional <i>-Great</i>
Somatic awareness	I'm learning over time to be more aware of how my body feels while dancing, where tension is, how weight transfers, etc. <i>-Good</i>
Performance	
Dynamic quality	I'm trying to work on adding more contrast and texture to my movement. I want to be able to have sharper movements for some choreo and softness and more fluidity for others. <i>-Agree</i>
Energy	I think my energy in my dance could be higher, but I would say that when I come to class, I feel energized and ready to dance <i>-Room to improve with displaying energy</i>
Musicality	I always try and listen to the music being played and see how it plays into/affects how we're dancing, and the energy and vibe being put out. Rhythm is what brings a dance together, and it brings life into a piece when you're able to play with dynamics in energy, speed, and quality. <i>-Great</i>
Class Participation	
Attitude	I try to come to class ready to participate and with good energy. <i>-Positive attitude though quiet & low engagement</i>
Collaborative and supportive of peers	I try to be encouraging and helpful in class. Providing guidance if someone else needs it, or asking for help when I need it. <i>-good</i>
Assimilation of corrections	When corrections/advice are given, I try to apply them and stay aware of them while I'm dancing. I try to receive them positively because I know how important they are to growing as a dancer. <i>-good</i>
Questions	I try to ask questions when they come up, but I could definitely be asking more, because for the most part, I just observe what's happening around me and problem-solve.

COMBINATION:

Execution/Control	
Memorization	I feel I do a good job at remembering the choreo given, and if there are certain things I don't remember, I'll work with my peers to remember them. <i>-Great</i>
Proficiency	I think I'm getting better at executing movements more clearly, and I want to get better at understanding and applying stylistic differences between different choreos. <i>-great</i>
Control	I'm working on controlling my movements, especially during transitions or slow moments. Understanding when to be light on my feet and when to stay grounded has been a learning curve.

	- <i>Good</i>
Style	
Attention to Detail	I try to focus a lot on specific footwork and hand placement, and I try my best to make movements look finished and not rushed - <i>Great</i>
Attention to Stylistic Needs	I try to pay attention to style and try to match the vibe, but I definitely need to get more proficient at this and grow more in versatility. - <i>agree</i> ^
Performance	
Dynamic quality	I want to add more variety to my movement quality to make sure it doesn't look flat. Adding sharpness, smoothness, accents, etc. - <i>agree</i>
Energy	I try to bring a focused and positive energy to class/performances and stay engaged throughout the class - <i>good</i>
Musicality	I try to pay attention to timing, accents, and rhythm. Trying to dance with the music, not just to it. I want to get better at this, and I think it's definitely something that improves with time and experience. - <i>agree</i>

General notes
Feedback/Suggestions
<i>I recommend not always standing in the back rows and to place yourself closer to the front for visibility. Very skilled dancer and I wouldn't want you to hide in the back. Find opportunities to go outside of your comfort zone because growth will be substantial.</i>

Mid-Semester Evaluations

Name: _____

Date: 10/27/25

Year: _____4_____ Major/Minor _____

Questions to consider:

- What motivated you to register for this class? Wanted to go outside comfort zone and learn and be confident in hip hop ; minor requirement and try something new
- How are you enjoying this class so far? Rated 12/10 ; fostered a good community, be with friends and have fun and practice dance moves outside of class; likes to tell people about it
- What part of class do you most enjoy? The techniques including footwork and get loose; body flow
- What aspects of class are challenging? Fast footwork; really enjoys challenges; unique/uncommon tempos; incorporate own style and authenticity
- What do you believe are your strengths? / What skills or approaches do you bring to this class? Bring high energy; making everyone feel included and encouraging others; memorization
- What are some areas you want to improve? Fast footwork; really enjoys challenges; unique/uncommon tempos; incorporate own style and authenticity
- What do you want to gain from this class? / How do you plan to achieve these goals? Confidence in style and being ready/available for hip hop dance opportunities; hip hop vocab
- How can I help you achieve these goals? “Keep being you”

Number of absences/ late: 1

TECHNIQUE:

Alignment	
Placement	Good <i>good</i>
Strength	Very good <i>great</i>
Flexibility	Good <i>N/A</i>
Execution	
Memorization	Good- room for improvement <i>good</i>
Proficiency	Good <i>good</i>
Somatic awareness	Good- room for improvement <i>Agree ^</i>
Performance	
Dynamic quality	Good <i>Good</i>
Energy	Very good <i>great</i>
Musicality	Very good <i>Good</i>

Class Participation	
Attitude	Very good <i>Great; always has a positive attitude despite energy levels</i>
Collaborative and supportive of peers	Very good <i>Great</i>
Assimilation of corrections	Very good <i>Great</i>
Questions	Good <i>Good</i>

COMBINATION:

Execution/Control	
Memorization	Good <i>Good</i>
Proficiency	Good <i>Good</i>
Control	Good <i>Good; could improve with cleaner execution</i>
Style	
Attention to Detail	Good- room for improvement <i>Good</i>
Attention to Stylistic Needs	Good- room for improvement <i>Agree ^</i>
Performance	
Dynamic quality	Good <i>Good</i>
Energy	Very good <i>Great performance quality</i>
Musicality	Very good <i>Good</i>

General notes
<ul style="list-style-type: none"> - I feel I always bring a positive and supportive energy to class for myself and my peers, and this can bleed over into my performance qualities in a beneficial way - Because of my dance background, I feel confident in my musicality and memorization skills, along with quickly applying corrections
Feedback/Suggestions
<ul style="list-style-type: none"> - I think I will always have room to improve in every facet of dance, the areas I would like to direct this energy to most would be attention to details (especially movement and angles of head, hands, feet), finding and applying my authenticity, and increasing my somatic awareness to enhance everything I do when dancing.

I appreciate that you always stand in the front row in order to receive information clearly and grow. I suggest that you continue with that. Additionally, you can always look back on the videos that are uploaded to canvas to observe those little details you've mentioned above and implement corrections.

Mid-Semester Evaluations

Name: _____

Date: _____

Year: 2 Major/Minor _____ y _____ Dance _____

Questions to consider:

- What motivated you to register for this class? Always loved dancing; working with Amber last semester was fun and heard great things from students
- How are you enjoying this class so far? I like it; An opportunity to focus on foundation
- What part of class do you most enjoy? Lectures: knowledge is expanding by diving into the elements and pioneers
- What aspects of class are challenging? Fully embodying movement and expansiveness
- What do you believe are your strengths? / What skills or approaches do you bring to this class? Good at maneuvering steps & helping others with memorization; bring own sense of style; finding inspiration from others
- What are some areas you want to improve? Dance with full body more and solidify foundations of Hip hop
- What do you want to gain from this class? / How do you plan to achieve these goals? Gain more knowledge about hip hop & pioneers ; Committing self and being present in dance & lectures
- How can I help you achieve these goals? Things I need to work on is my (Tati's) job; need to implement them

Number of absences/ late: 1

TECHNIQUE:

Alignment	
Placement	I think I could've looked up and out more and been more mindful of what I was doing with my arms. <i>Overall good placement</i>
Strength	i feel like I should've put more power into my movements and my execution during the cypher could have been better
Flexibility	N/A
Execution	
Memorization	i think memorization is my strong suit and that is as able to recall a lot of the choreography with ease <i>Great!!</i>
Proficiency	i think i am very proficient and can catch on relatively easily to new choreography <i>Very observant and present in class which leads to high level of proficiency</i>
Somatic awareness	I could irk on my somatic awareness, sometimes I feel like i move without tuning into my body. I want to work on sinking into my body more
Performance	

Dynamic quality	i think i tend to stick with one tempo and I'm trying to work on that in my time in the cypher <i>Great!</i>
Energy	I think my energy could be a little higher, especially during transition moments <i>Overall great performance quality; sustain energy throughout</i>
Musicality	I want to work on my musicality. I think to decent at the moment but i see moments where i could do better <i>Diversify musicality; play with tempo</i>
Class Participation	
Attitude	Sometimes I come to class pretty tired and am not completely present. I hope that i can focus on coming into the space with a little more energy <i>Positive attitude is consistent; agree with energy levels</i>
Collaborative and supportive of peers	I help out my fellow classmates whenever I can <i>Often helps others who need support</i>
Assimilation of corrections	i appreciate criticism and critiques and feel that i have no problem trying to correct myself <i>Agree ^^</i>
Questions	

COMBINATION:

Execution/Control	
Memorization	<i>Excellent</i>
Proficiency	<i>Excellent</i>
Control	<i>Great</i>
Style	
Attention to Detail	<i>Excellent</i>
Attention to Stylistic Needs	<i>Excellent</i>
Performance	
Dynamic quality	<i>Excellent</i>
Energy	<i>Great</i>
Musicality	<i>Good understanding; more diversifying in freestyle moments</i>

General notes

In general, [REDACTED] is doing amazing and has grown so much since we first worked together for the spring concert last semester. I am excited to witness her continued growth and commitment to movement!

Feedback/Suggestions

Experiment with different genres of music and tempos. Try moving only to one tempo and then add on movement to the different layers of the songs one at a time. Take moments of pause and then speed up. Play around with textures.

Mid-Semester Evaluations

Name: _____

Date: _____

Year: _____ Major/Minor _____

Questions to consider:

- What motivated you to register for this class?
- How are you enjoying this class so far?
- What part of class do you most enjoy?
- What aspects of class are challenging?
- What do you believe are your strengths? / What skills or approaches do you bring to this class?
- What are some areas you want to improve?
- What do you want to gain from this class? / How do you plan to achieve these goals?
- How can I help you achieve these goals?

Number of absences/ late: _____

TECHNIQUE:

Alignment	
Placement	
Strength	
Flexibility	
Execution	
Memorization	
Proficiency	
Somatic awareness	
Performance	
Dynamic quality	
Energy	
Musicality	
Class Participation	

Attitude	
Collaborative and supportive of peers	
Assimilation of corrections	
Questions	

COMBINATION:

Execution/Control	
Memorization	
Proficiency	
Control	
Style	
Attention to Detail	
Attention to Stylistic Needs	
Performance	
Dynamic quality	
Energy	
Musicality	

General notes

Mid-Semester Evaluations

Name: _____

Date: _____

Major/Minor _____

Questions to consider:

- What motivated you to register for this class?
- How are you enjoying this class so far?
- What part of class do you most enjoy?
- What aspects of class are challenging?
- What do you believe are your strengths? / What skills or approaches do you bring to this class?
- What are some areas you want to improve?
- What do you want to gain from this class? / How do you plan to achieve these goals?
- How can I help you achieve these goals?

Number of absences/ late: _____

TECHNIQUE:

Alignment	
Placement	
Strength	
Flexibility	
Execution	
Memorization	
Proficiency	
Somatic awareness	
Performance	
Dynamic quality	
Energy	
Musicality	
Class Participation	

Attitude	
Collaborative and supportive of peers	
Assimilation of corrections	
Questions	

COMBINATION:

Execution/Control	
Memorization	
Proficiency	
Control	
Style	
Attention to Detail	
Attention to Stylistic Needs	
Performance	
Dynamic quality	
Energy	
Musicality	

General notes

Mid-Semester Evaluations

Name: [REDACTED] Date: 10/17/2025 [REDACTED] Major/Minor: Dance Minor

Questions to consider:

- What motivated you to register for this class?
- How are you enjoying this class so far?
- What part of class do you most enjoy?
- What aspects of class are challenging?
- What do you believe are your strengths? / What skills or approaches do you bring to this class? - What are some areas you want to improve?
- What do you want to gain from this class? / How do you plan to achieve these goals?
- How can I help you achieve these goals?

Number of absences/ late:

TECHNIQUE:

Alignment	
Placement	
Strength Flexibility	Could definitely be stronger. It's been a year since I have been in a ballet technique class and I definitely think that is affecting my strength and flexibility when it comes to certain moves and stamina.
Execution	
Memorization	Definitely improved since last fall; It's easier for me to transition between right and left phrases, however it definitely takes some time for me to get the piece down.
Proficiency	I think it improves as I repeatedly do the same phrases and continue to dive deeper into understanding how the phrase moves and feels in my body
Somatic awareness	I could definitely improve in my somatic awareness but I think by starting class with the swiffer I start to appreciate my sensations and textures more than just jumping right into class. Soon, I hope it's just a reflex rather than something I have to repeatedly remind myself to do.

Performance	
<p>Dynamic quality: I think I develop this quality over time, as I begin to memorize and become more familiar with movements belonging to a phrase. Then I am able to practice with different energies, forces, timing, momentum, gravity, strength, and textures.</p> <p>Energy: I believe I have good energy both mentally and physically. I wish I had better stamina but all in all I believe I am pretty good at maintaining high energy to be put into the overall vibe of the class as well as my movements</p> <p>Musicality: I definitely could improve a lot in my musicality. For some reason I have never been outstanding in my ability to read music, count, or match it perfectly. I tend to rush through movements rather than taking up the entire music.</p>	
Class Participation	

Attitude	I think I bring a good attitude of curiosity, support, willingness to fail, humor and compassion!
Collaborative and supportive of peers	I feel that this class has a lot of collaboration and a continuous support of one another in our ability to take risks and make mistakes. I feel comfortable working with my peers on understanding the material and supporting them to take risks in order to improve.
Assimilation of corrections	Sometimes applying my corrections can be hard for me to do, but I think I have really prioritized doing so, as of late, and have been seeing better success in doing so.
Questions	I think I could ask more questions when I am struggling; however, I learn better by doing and trying on material, so sometimes I prefer to dive in and then follow up with questions if anything remains unclear.

COMBINATION:

Execution/Control	
Memorization	I think I have improved in my ability to memorize pieces and switch between left and right sides; however the more I do a piece the easier it is for me to memorize it and manipulate it to my body's capabilities, and take risks.

Proficiency	It takes me time to be proficient in movement pieces, but I think I have improved in the time it takes me to feel proficient in a piece.
Control	My lack of ballet as of lately has definitely been affected by stability and control, however I think I have a stronger idea of my body's needs and center of gravity than I did at the beginning of the semester.
Style	
Attention to Detail	Sometimes I think I have too much attention to detail, which prevents me from memorizing an entire piece and having the ability to improve upon the movement in my body because I focus too much on the little things. But then sometimes I focus on the overall movement and miss exploring these little bits which really complete the piece.

General notes

Feedback/Suggestions

Mid-Semester Evaluations

Name: _____

Date: 10/31/25

Year: _____ Major/Minor _____ Dance_Minor _____

Questions to consider:

- What motivated you to register for this class?
- How are you enjoying this class so far?
- What part of class do you most enjoy?
- What aspects of class are challenging?
- What do you believe are your strengths? / What skills or approaches do you bring to this class?
- What are some areas you want to improve?
- What do you want to gain from this class? / How do you plan to achieve these goals?
- How can I help you achieve these goals?

Number of absences/ late:

TECHNIQUE:

Alignment	
Placement	Inviting a knitting together of ribs to relax the arch in low spine, yielding stronger connection between limbs and core
Strength	Inviting in conditioning of upper and lower body to increase strength, yielding greater capacity for taking up space in movement
Flexibility	Demonstrating good flexibility in class
Execution	
Memorization	Demonstrating good memorization in class, inviting improvement by suggesting to move through memorization mistakes without making a face or stopping to pattern the body to integrate mistakes into flow
Proficiency	Demonstrating good proficiency in class
Somatic awareness	Demonstrating good somatic awareness in class with prompting from Liv.
Performance	
Dynamic quality	Demonstrating good dynamic quality in class. Increased capacity for strength and memorization from above will allow for further exploration of dynamic range.
Energy	Demonstrating high level energy in class.
Musicality	Working on musicality and following counts in technical combinations. Inviting more presence and active listening to music for improvement.
Class Participation	
Attitude	Honoring Katherine's incredible effort, attitude, and approach in class. She acknowledges her areas of growth with accountability yet doesn't

	allow shame to drive her experiences. A hard worker with a bright spirit prime for expression and connection.
Collaborative and supportive of peers	Appreciative of [REDACTED] highly supportive energy towards peers
Assimilation of corrections	Demonstrating high level capacity for applying corrections in class with a few practice rounds to integrate. We are working to break patterns of size limited movement and rushing through phrases to take up space. Both a physical correction and a patterned emotional pattern in dance spaces. Inviting Katherine to continue applying corrections from previous classes, not just corrections in the moment from each class.
Questions	Demonstrating appropriate and authentic use of asking questions of teacher and peers in class

COMBINATION:

Execution/Control	
Memorization	Demonstrating a good level of memorization in class.
Proficiency	Demonstrating a good level proficiency in class
Control	Demonstrating a fair level control in class – very curious to see how working on marley impacts Katherine’s dancing and center of gravity
Style	
Attention to Detail	Demonstrating good attention to detail in class
Attention to Stylistic Needs	Great attention to Liv’s stylistic suggestions, inviting Katherine to explore her own stylistic needs further.
Performance	
Dynamic quality	Demonstrating good dynamic quality in class. Increased capacity for strength and memorization from above will allow for further exploration of dynamic range.
Energy	Demonstrating high level energy in class and also high frequency good vibes in class
Musicality	Working on musicality and following counts in technical combinations. Inviting more presence and active listening to music for improvement.

<p>General notes</p> <p>Grateful to Katherine for her transparent communication, thirst to grow as a dancer, and trust to work with me to move past some limiting patterns in her dancing. I am excited to keep working together and help her build capacity range and size into her work. Great job so far!</p>

Mid-Semester Evaluations

Name: [REDACTED]

Date: Fall 25

Year: [REDACTED]

Major/Minor - [REDACTED]

Questions to consider:

- What motivated you to register for this class?
 - They registered because they are a dance minor. Not sure if they will stay a minor because the requirements to complete the minor are more commitment than another minor they are considering.
- How are you enjoying this class so far?
 - Yes
- What are some areas you want to improve?
 - They would like to improve on their confidence
- What are some challenges?
 - Spins, Spiral, and turns
 - This could be related to the spinal injury and exploring spirals post chiropractor can be new territory/sensations to get use to.
- Other Conversation
 - We spent a lot of time talking about their spinal injury and how seeing a chiropractor consistently has shifted...
 - How much they trust their body
 - How they are in less pain throughout the day
 - And how they approach the class in a grounded way in comparison to the beginning of the semester. There was a lot of apprehension and worry in their movement.

Number of absences/ late: 0

TECHNIQUE:

Alignment	
Placement	N/A
Strength	8
Flexibility	N/A
Execution	
Memorization	8
Proficiency	
Somatic awareness	8

Performance	
Dynamic quality	8
Energy	8
Musicality	8
Class Participation	
Attitude	9
Collaborative and supportive of peers	10
Assimilation of corrections	9
Questions	10

COMBINATION:

Execution/Control	
Memorization	8
Proficiency	8
Control	8
Style	
Attention to Detail	8
Attention to Stylistic Needs	8
Performance	
Dynamic quality	8
Energy	8
Musicality	8

General notes

They have grown a lot over the course of half a semester, and I'm glad that the class is supporting their healing process.

The numbers above are based on their individual progress rather than a comparison to other students in the course. They have been working diligently to improve and received an 8 in all applicable categories, reflecting that they are performing above average relative to where they began.

Feedback/Suggestions

Areas for improvement include turns and spirals, as well as bending the knees and connecting the weight more fully to the floor, making the grooves feel a little heavier.

Mid-Semester Evaluations

Name: _____

Date: _____

Year: _____ Major/Minor _____

Questions to consider:

- What motivated you to register for this class?
- How are you enjoying this class so far?
- What part of class do you most enjoy?
- What aspects of class are challenging?
- What do you believe are your strengths? / What skills or approaches do you bring to this class?
- What are some areas you want to improve?
- What do you want to gain from this class? / How do you plan to achieve these goals?
- How can I help you achieve these goals?

Number of absences/ late: _____

TECHNIQUE:

Alignment	
Placement	
Strength	
Flexibility	
Execution	
Memorization	
Proficiency	
Somatic awareness	
Performance	
Dynamic quality	
Energy	
Musicality	
Class Participation	

Attitude	
Collaborative and supportive of peers	
Assimilation of corrections	
Questions	

COMBINATION:

Execution/Control	
Memorization	
Proficiency	
Control	
Style	
Attention to Detail	
Attention to Stylistic Needs	
Performance	
Dynamic quality	
Energy	
Musicality	

General notes

Measuring Impact: New Frameworks for Assessing Learning in the Visual & Performing Arts

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Measuring Impact: New Frameworks for Assessing Learning in the Visual & Performing Arts

Visual and performing arts education presents a unique assessment challenge. Unlike subjects with standardized answers, arts learning is deeply rooted in creativity, interpretation, and skill.

ART INSTITUTES

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READ IN APP ↗

Measuring Impact: New Frameworks for Assessing Learning in the Visual & Performing Arts

This article provides you with:

- Emerging assessment models designed for arts education
- Strategies for evaluating both process and product in student work
- Guidance on integrating qualitative and quantitative metrics
- Tools for authentic, culturally responsive assessment
- Tips on implementing assessment frameworks in classrooms and studios
- Approaches for communicating learning outcomes to administrators, parents, and stakeholders



Art Institutes Organization

The Challenge of Assessing the Arts

Thanks for reading! Subscribe for free to receive new posts and support my work.



Visual and performing arts education presents a unique assessment challenge. Unlike subjects with standardized answers, arts learning is deeply rooted in creativity, process, interpretation, and skill development over time. Traditional grading systems often fall short, leading educators to seek new frameworks that capture the richness and nuance of artistic growth. As programs increasingly justify funding, demonstrate equity, and track student progress, measuring impact has become both urgent and strategic.

Below are emerging and evolving frameworks that better reflect what students learn in the arts today.

Attention! Museums, Galleries, Artists

arTag Smart Souvenirs are transforming the \$39B Souvenir Industry with Smart AR+NFC Coins and opening new revenue streams for art institutions.



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Join the Partner Program

1. Process-Based Assessment: Focusing on Growth Over Product

While the final artwork or performance has long taken center stage, contemporary frameworks broaden the lens to include **creative process skills**. Process-based assessment values:

- Ideation and brainstorming
- Research and reference gathering
- Iteration and refinement
- Collaboration and critique participation
- Reflection and self-direction

Educators can measure growth through:

- Sketchbook checks
- Reflective journals
- Documentation of rehearsals
- Work-in-progress critiques

Rubrics in this model emphasize progress, resilience, and adaptability—skills essential for professional artistic practice.

2. Competency-Based Frameworks: Skills and Standards Alignment

Competency-based assessments focus on mastery of specific skills aligned to standards such as the **National Core Arts Standards (NCAS)**. Skills may include:

Visual Arts

- Composition and design principles
- Media handling and technique
- Conceptual thinking

Performing Arts

- Ensemble collaboration
- Technical stagecraft
- Expressive interpretation

Competencies are assessed as students demonstrate proficiency—not at arbitrary deadlines. This approach creates a transparent progression model and supports individualized pacing.

3. Authentic Assessment: Real-World Demonstrations

Authentic assessments mirror professional practice and might include:

- Portfolio reviews
- Public exhibitions
- Juried shows
- Performances for community audiences
- Digital media showcases

These assessments build student confidence and provide employers or postsecondary programs with evidence of capability. They also invite community feedback and broaden the arts program's visibility.

4. Reflective Practice: Metacognition as a Skill

High-impact arts assessment includes student reflection. When learners articulate:

- Why they made certain choices
- What feedback changed their work
- How their concept evolved

...they develop critical metacognitive skills.

Tools include:

- Written artist statements
- Self- and peer-evaluation forms
- Critique notes
- Video reflections after performances

Reflection demonstrates learning that isn't visible in the artifact alone.

5. Portfolio-Based Assessment: Comprehensive Evidence of Learning

Portfolios show range, growth, and thematic thinking. They may include:

- Early vs. final drafts
- Artistic research
- Technical studies
- Documentation of performances
- Audience feedback

Digital portfolios, increasingly common, allow students to track development over years. They also support equity by reducing bias tied to single-moment evaluation.

6. Rubric Innovation: Standards Without Limiting Creativity

Traditional rubrics risk rewarding conformity. New rubric frameworks balance structure with open-ended criteria, such as:

- Risk-taking and innovation
- Conceptual clarity
- Effective use of critique feedback
- Craftsmanship within chosen style

Holistic rubrics assess work as a whole, while analytic rubrics break assessment into specific dimensions. Many educators blend both.

7. Culturally Responsive Assessment Practices

Equity-minded assessment ensures diverse artistic traditions and identities are respected. This includes:

- Valuing varied cultural aesthetics
- Recognizing linguistic diversity in reflections
- Avoiding rubrics that enforce Eurocentric standards
- Encouraging personal voice
- Allowing community-based knowledge



Art8 “Webinars for Creatives”

8. Quantitative + Qualitative Metrics: A Hybrid Approach

Administrators often ask for quantitative outcomes. Arts educators can combine metrics such as:

Quantitative Indicators

- Skill proficiency scores
- Participation attendance
- Exhibition frequency

Qualitative Indicators

- Feedback from audiences
- Artist statements
- Improvement narratives

When paired, they tell a more comprehensive impact story.

9. Data Visualization for Advocacy

To justify program budgets, educators are increasingly using:

- Growth charts
- Skill proficiency heat maps
- Student retention data
- College scholarship outcomes

Data visualization translates artistic learning into language decision-makers understand.

10. Technology-Supported Assessment Tools

Digital platforms are reshaping assessment:

- Video annotation tools for performance critique
- AI-assisted feedback on composition balance
- Cloud-based portfolios
- QR-code exhibition feedback forms

These tools streamline evaluation and enable longitudinal growth tracking.

11. Communicating Impact to Stakeholders

The final step is telling a compelling story. Effective communication might include:

- Community art nights
- Parent feedback sessions
- Program outcome reports
- Student takeover presentations

When audiences see growth firsthand, support for the arts expands.

Let's Sum it Up...

Building a Culture of Meaningful Evaluation

Assessing learning in the visual and performing arts is not about ranking talent—it's about:

- Documenting growth,
- Celebrating creativity,
- Demonstrating skill acquisition,
- And elevating the artistic process.

As new frameworks emerge, educators can more confidently articulate the powerful impact arts learning has on critical thinking, communication, collaboration, and cultural awareness. By embracing authentic, process-

Faculty and Staff DonsApps Mail - Measuring Impact: New Frameworks for Assessing Learning in the Visual & Performing Arts driven, inclusive assessment methods, the arts continue to validate their essential place in education and society.

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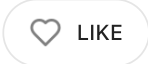
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