

**Performing Arts Department, Dance Program
Dance Minor ASSESSMENT REPORT
ACADEMIC YEAR 2018 – 2019**

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) a Minor in Dance

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

The original curricular map, and the one we used for this 2018-19 assessment, is attached. The Dance Minor was revised starting in the 2019/2020 year. We will update and submit the new curricular map next year when we complete the assessment report.

II. MISSION STATEMENT & PROGRAM LEARNING OUTCOMES

1. Were any changes made to the program mission statement since the last assessment cycle in October 2018? Kindly state “Yes” or “No.” Please provide the current mission statement below.

No

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. This is as follows:

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 in October 2018? Kindly state “Yes” or “No.” Please provide the current PLOs below.

No

PLOs (Minor):

DANCE PROGRAM LEARNING OUTCOMES

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.

3. State the particular program learning outcome(s) you assessed for the academic year 2018-2019. What rubric did you use?

PLO(s) being assessed (Minor):

#1: Analyze principles, works, and methods in dance within their socio-historical contexts

We used the rubric attached at the end of this report.

III. METHODOLOGY

Describe the methodology that you used to assess the PLO(s).

Method used (Minor):

The Dance Program used both Direct Methods and Indirect Methods of Assessment. The work samples included an essay assignment from the Dance and Social History course titled: Field Research and Personal Ethnography from Dance and Social History, and written responses to videos and readings assigned from Composition II. These written work samples favor the Direct Method; however, students were also asked to reflect as part of the writing, and thus aspects of the Indirect Method were also evident.

Because our program has roughly 20 minors dispersed over 4 years of their education, at any given year our sample size is quite small. Due to this, the Dance Program used a multi-year data collection strategy for this assessment. We used written work products from Dance and Social History from the 2017-18 and 2018-19 academic years, and from Composition II from the 2018-2019 academic year to capture 10 distinct Dance Minor students.

Two faculty members, one full time and one part time, developed and calibrated the Rubric. They then blind read, evaluated, and scored the work samples. One faculty member had taught one of the courses and was familiar with 3 of the work samples; otherwise, the assessors had not seen the work samples before.

IV. RESULTS & MAJOR FINDINGS

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:

- a. how well students mastered the outcome at the level they were intended to,
- b. any trends noticed over the past few assessment cycles, and
- c. the levels at which students mastered the outcome based on the rubric used.

Results (Dance Minor):

The major takeaways of this assessment of PLO #1 were as follows:

Strengths:

1. The Dance Program is overall very pleased with the results listed in the table below. All students scored above average in the assessing of this PLO and overall were able to recognize differences across different cultural movement forms and were willing to take risks entering into new forms with open minds.

2. Specifically, students scored high in making connections across various styles and genres of dance, and situating works within their specific cultural context. Less strong but still above average were students' abilities to situate works and artists historically, and within their socio-economic environment.
3. The Dance Program strives for students to learn both the history and technical skills of the art form, but also to become aware of their own embodied experiences of dance and culture. Assignments tended to focus on this point as a part of history, and students responded accordingly.

Trends:

As noted, this is the first time we have evaluated this PLO, and now have assessed each of the Program's PLO's one time. Some trends across all the PLOs, which are areas for further refinement, include:

1. Many of our assignments are group assignments, and it can be difficult to pull out and evaluate individual student work. Finding methods for doing so is needed going forward.
2. Many assignments address the rubric question in a particular way, but not in a larger sense of mastery. For instance, many student work samples addressed a personal take on *history* that lead us to deliberate what our program really means by *history* in relationship to this PLO, or to the program at large. Since dance is a physical craft that calls on the use of one's own body, are we assessing a student's relationship to self as a history of their own body and their particular cultural moment, or are we after a student's relationship to historical events as a history of dance?
3. We noticed that overall assignments themselves could be better phrased so that student work responds more directly to what we are seeking to see demonstrated. For instance, creating assignments that compared works across cultures, or comparing styles would yield more demonstrable knowledge.
4. Our Curriculum Map indicates that students will gain Developing and Mastery Level skills in the Composition Courses that follow the Introductory courses. However, for this PLO #1 this knowledge was difficult to find in the assignments. We note a need for clarification of history's purpose within the composition course. Because a composition course is about developing choreographic tools, we're realizing that it is important to better situate when works arose - not only so students understand history, but also as a way to learn how socio-histories inform methods, and thus so students can look to their own histories for new methods and innovations in relation to the current moment.

- Other areas for improvement include: embedding a more critical lens into instruction around biases and prejudices when seeing and analyzing movement; clarification on our expected scope of history and culture across the Dance Minor courses.

Assessment Data

DANCE MINOR PLO#1: Analyze principles, works, and methods in dance within their socio-historical contexts.	Can situate works and artists within their historical time period and geographic location	Can analyze trends and make connections between movement styles, forms, and/or cultures	Can contextualize works within their appropriate socio-economic environment	Uses appropriate methods to analyze and discuss works within their cultural context
% of students Mastery Level	30%	40%	20%	40%
% of students Acceptable Level	60%	60%	60%	50%
% of students Developing Level	10%	0%	20%	10%
% of students Inadequate Level	0%	0%	0%	0%

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 mastery 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.

Closing the Loop (Dance Minor):

For future assessments covering any and all PLOs, our program will implement some changes to our process in preparation for the assessment. We will be contacting the instructors of all courses included in the Dance Minor and vetting assignments for the assessments as they prepare their syllabi and courses. We are developing a system to collect similar work samples across multiple classes that fulfill a particular PLO. Specifically for this PLO, we will be working to articulate assignments by explicitly asking students to advance perspective in ways that relate to history *and* contextualize it with something that seems immediate for them. This is something that happens in classroom discussions but doesn't often show up in written assignments, or in final creative work products.

Our Program remains fairly consistent as to size, with some required courses such as Composition I and II only offered in alternate years. We must therefore plan to continue to use a multi-year data collection strategy.

2. What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2017-2018, submitted in October 2018)? How did you incorporate or address the suggestion(s) in the more recent assessment discussed in this report?

Suggestions (Dance Minor):

Our last assessment report suggested that the assignment we chose for direct assessment didn't accurately represent the criterion being assessed. We've addressed this by thoughtfully selecting a relevant assignment for this assessment, and have put wheels in motion (as mentioned above in "Closing the Loop" section) to contact instructors and vet assignments prior to course start date. Additionally, last year's feedback supported our use of both direct and indirect assessment processes, which has mirrored our program's aim to restructure itself to take a broader view of dance from different cultural perspectives. We are developing more creative standards for how to recognize criteria.

VI. BIG PICTURE

What have you learned about your program from successive rounds of assessment? Is a picture of the whole program starting to emerge? For example, what areas of strength have emerged? What opportunities of improvement have you identified?

Big Picture (Dance Minor):

Over the last successive rounds of assessments we have realized the ways students engage in dance is diverse, and we have changed the Dance Minor based on the needs and interests of the students. One of our strengths is that our students ask for what they want and we remain responsive and flexible in order to be current. An image of our program is emerging as one that offers immersion in different dance forms from different cultural perspectives as well as in community settings, thus offering a wide choice into how to study dance for both national and international students, and for those working from a Jesuit educational model. Western concert dance is no longer the only model for current dance students. Within our means, we have continued to make changes because the field of dance and dance training has really changed.

We have identified a need for improvement in methods for assessing collaborative and ephemeral work. Specifically, how do we assess individual students in collaborative creative work?

VII. Feedback to your Assessment Team

What suggestions do you have for your assessment team (the Faculty Directors of Curriculum Development and the Associate Dean for Academic Effectiveness)? What can we do to improve the process?

Our program would benefit from having some samples on how to assess collaborative or group work, as well as how to assess performative or ephemeral work.

ADDITIONAL MATERIALS

- 1. Dance Minor Mission and PLOs**
- 2. Assessment Rubric, PLO #1**
- 3. Dance Minor Curricular Map**
- 4. Dance Minor Map PLOs - ILOs**

**UNIVERSITY OF SAN FRANCISCO'S PERFORMING ARTS DEPARTMENT
PERFORMING ARTS AND SOCIAL JUSTICE MAJOR (PASJ)**

PASJ MISSION STATEMENT (also for DANC)

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.

DANCE PROGRAM LEARNING OUTCOMES

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.

DANCE MINOR PLO #1: Analyze principles, works, and methods in dance within their socio-historical contexts.
 Updated 9.25.19

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

		PLO1	PLO2	PLO3
Dance Minor Curriculum Map (9.19.17)		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
PASJ SPINE (all concentrations)				
	PASJ 160 Body in Performance: Laban		I	
	PASJ 181 Dance and Social History	I	I	I
DANCE CONCENTRATION-SPECIFIC CLASSES (in addition to spine)				
	DANC 141-01 Music for Dancers		I	
	DANC 230-01 Composition I	I/D	I/D	
	DANC 231-01 Composition II (assumes mastery "at the minor level"; note: this is NOT mastery at the PASJ Major level)		D/M	I
	DANC 200-300-level technique classes (Cont-Modern, Ballet, HipHop)		D	
	DANC 480-01 & 02 Workshop in Dance Production		D	I
Assignments				
	PASJ 160 Body in Performance: Laban		I	
	PASJ 181 Dance and Social History	I	I	I
	Midterm Assignment: Rreconstruction Project (group w/roles) OR Autoethnography Personal Social History Essay			
	Final Assignment: Artist presentation + student generated definition of PASJ, done in pairs. Oral and written component			
	DANC 141-01 Music for Dancers		I	
	DANC 230-01 Composition I	D	D	
	Reading Journals			
	DANC 231-01 Composition II		D/M	I
	Final Group Choreographic Project			
	Journal Reflection			

	DANC 200-300-level technique classes (Cont-Modern, Ballet, HipHop)		D
	DANC 480-01 & 02 Workshop in Dance Production		D I

	ILO1	ILO2	ILO3	ILO4	ILO5	ILO6	ILO7
Dance Minor Curriculum Map (PLO to ILO)	Students reflect on and analyze their attitudes, beliefs, values, and assumptions about diverse communities and cultures and contribute to the common good. (Critical Thinking)	Students explain and apply disciplinary concepts, practices, and ethics of their chosen academic discipline in diverse communities. (Critical Thinking)	Students construct, interpret, analyze, and evaluate information and ideas derived from a multitude of sources. (Critical Thinking; Quantitative Reasoning; Information Literacy)	Students communicate effectively in written and oral forms to interact within their personal and professional communities. (Written and Oral Communication)	Students use technology to access and communicate information in their personal and professional lives. (Component of Information Literacy)	Students use multiple methods of inquiry and research processes to answer questions and solve problems. (Critical Thinking; Quantitative Reasoning; Information Literacy)	Students describe, analyze, and evaluate global interconnectedness in social, economic, environmental and political systems that shape diverse groups within the San Francisco Bay Area and the world. (Critical Thinking)
PLO1							
Analyze principles, works and methods in Dance within their socio-historical contexts.	X		X	X	X	X	X
PLO2							
Apply technique and conceptual skills to creative and scholarly Dance practices.	X	X		X		X	
PLO3							
Explain how Dance contributes to a humane and just society.	X	X					
Key:							
X = PLO links to ILO							