University of San Francisco | College of Arts and Sciences

Performing Arts Department, Dance Program
Dance Minor ASSESSMENT REPORT
ACADEMIC YEAR 2019 – 2020

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).**

   Megan Nicely   Amie Dowling
   Dance Program Co-Coordinator   Dance Program Co-Coordinator
   Associate Professor, Dance   Associate Professor, Dance
   Performing Arts Department   Performing Arts Department
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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?

   Yes--the Dance Minor changed last year and the Curricular Map included at the end of this report is the updated version.

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:

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 2019-2020. What rubric did you use?

PLO(s) being assessed (Minor):

#3: Explain how dance contributes to a human and just society.
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 Direct methods to assess PLO #3. The Dance Minor structure changed last year and now includes many more 4-unit course options than in the past version. This change necessitated that the Dance Program collect work samples across many courses and over both semesters--i.e., many more and diverse samples. The assessment team enlisted the help of faculty members in these courses to identify and supply work products that spoke to PLO#3 from their syllabus. These faculty sent over copies of the assignments and work samples for Dance Minor students in their course.

We scored samples from the following classes:
● Dance in the Community (DANC 360)
● Dance in San Francisco (DANC 195)
● Hip Hop Dance and Culture (DANC 260)
● Popular Dance: Cultures & Subcultures (DANC 140)
● Dance and Social History (DANC 181)
● Workshop in Dance Production (DANC 480)

Samples were in written reflection or essay paper form. Names were redacted from all work samples.

Three faculty members--two full-time and one part time--each scored ALL the samples using a rubric created in 2017 by Megan Nicely and Christine Young to assess this same PLO. They recorded their scores using virtual rating sheets in Google Drive. One full time faculty member had taught two of the courses, and one part time faculty member had taught one of the courses. The third full time faculty member had never seen any of the products before. As noted above, names were redacted, allowing for as unbiased reviewing as possible.

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 from this assessment are as follows:

Strengths
1. Our highest scoring criteria was Criteria C: "Applies content to self or the world, considering multiple perspectives and why they matter." Students averaged a score of 3.13 out of 4 and illustrates their ability to apply their education to both personal, cultural, and universal arenas.
2. While there were multiple courses from which work products were drawn and for the first time, and assignments were not created specifically to address this PLO, the scores were quite high. We take this to mean that the PLO's criteria are embedded in many of the courses already, and thus only needs further awareness and refinement of these assignments to unite this criteria across the eligible courses.
3. The rubric remains an accurate tool for assessing this PLO.

Trends
4. Students that completed assignments that were created with the assessment in mind scored higher than other students. Assignment development ideas can be found in the "Closing the Loop" section of this assessment.
5. Areas for Improvement: continuing to consider all new eligible courses in the Dance Minor together, noting the different ways that these courses might address this and other PLOs. For instance, many of the eligible courses are in a cultural dance form and must be considered within that context, not as a universal criteria.; at the same time, how do we best create assignments that can apply equitably across multiple courses.
6. Students lacked some ability to define social justice/injustice in their work samples. This data illustrates a broader lack of consistency among the faculty regarding actual assignments where students would articulate this, and how this definition might be legibly articulated. We are working on developing an assignment for each PLO and distributing it to all courses now eligible in the new Dance Minor structure so that we can better understand the data across this range of courses.

Assessment Data: 10 students were assessed by 3 assessors

DANCE MINOR PLO#3: **Explain how dance contributes to a humane and just society.**	Defines social justice/injustice	Analyzes how artists, artistic works, or artistic processes relate to social justice/injustice	Applies content to self or the world, considering multiple perspectives (eg. ethical, social, political, historical) and why they matter
of students Mastery Level (3.25-4.0)	10%	40%	50%
% of students Acceptable Level (2.5-3.25)	40%	30%	40%
% of students Developing Level (1.75-2.5)	40%	20%	10%
% of students Inadequate Level (1-1.75)	10%	10%	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):

Some faculty members whose courses were newly added to the Dance Minor were unable to cite an assignment from their course that truly spoke to this PLO. Others were unresponsive to multiple and repeated requests from the Assessment team for work products or discussions about assignments in their courses, thus preventing the Assessment team from assembling the products and setting up the assessment process in a timely manner. The faculty/assessment team is committed to developing assignments that can be distributed across multiple courses for each PLO for instructors to then adopt so we do not continue to encounter this obstacle. Our hope is that if we build out assignments for faculty to insert into their courses in advance, we save both faculty and assessment team time identifying and sending in work samples, and ultimately gather more accurate and useful data on the new Dance Minor and whether it is meeting the PLOs indicated.

For next year's assessment, we have already begun developing the assignment based upon Amie Dowling's Composition II course, where many of our Minors will be assessed. The assessment team is working with Dowling to develop an assignment that could be applied to other courses as well, specifically those in the Dance and Culture area.

2. What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2018-2019, submitted in October 2019)? How did you incorporate or address the suggestion(s) in the more recent assessment discussed in this report?

Suggestions (Dance Minor):

Last year's report feedback acknowledged the distinction between "mastery" and "developing" levels between Major and Minor tracks; as noted, this distinction makes sense in our case since we have a Major with a Dance Concentration and some courses in the Dance Minor do not have upper division options. Rather, the Dance Minor is structured so that students receive a breadth of knowledge across culture courses, technique, and creative research. As also noted, the Dance minor changed last year and we have included an updated curricular map in this year's report that speaks clearly to our Minor expectations. Our program's efforts towards improving assessment methods was noted in last year's report and perpetuated this year by our undertaking of universal assessment assignment design that can be applied across multiple courses. Last year our goal was to commission assignments from faculty that spoke more closely to PLOs being assessed, but this year upon reflection and after attempting this approach last year, we now aim to streamline assignments across the newly eligible courses to simplify and clarify the assessment process. Furthermore, we were advised to look into David Chase's book, *Assessment in*

Creative Disciplines as a potential resource for assessing collaborative and ephemeral assignments. Given the pandemic and workload we have not yet done so but will consider sourcing it while developing our streamlined assignments going forward.

ADDITIONAL MATERIALS

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 and 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 (added in post-scoring adjustments 11/27/17)

Dance Minor Curriculum Map (updated 10.30.20)		PLO1 Analyze principles, works and methods in Dance within their socio-historical contexts.	PLO2 Apply technique and conceptual skills to creative and scholarly Dance practices.	PLO3 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	I	I	I/D
	DANC 220 Folklorico, Danza and Culture	I	I	I/D
	DANC 250 Philippine Dance and Culture	I	I	I/D
	DANC 260 Hip Hop Dance and Culture	I	I	I/D
Dance Composition (2 classes; 6 units)				
	DANC 200 Composition I	I	I/D	D
	DANC 300 Composition II	I/D	D/M	D
Dance Electives (10 units)*				
	DANC 200-300-level technique classes (Contemporary, Ballet, Hip Hop, African Dance Forms)		I/D/M	
	DANC 195 Dance in San Francisco	I	I	I
	DANC 140 Popular Dance Culture	I	I	I
	DANC 480-01 & 02 Workshop in Dance Production			I/D

*Note: "M" is not represented for PLOs #1 and #3. "D" should be considered "M" or "mastery at the minor level." 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.