

Performing Arts Department, Dance Program
Dance Minor ASSESSMENT REPORT
ACADEMIC YEAR 2021 – 2022
[YEAR OF 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) 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?

Minor changes (see below)

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

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.

3. **State the particular program learning outcome(s) you assessed for the academic year 2021-2022. What rubric did you use?**

We have assessed all Minor PLOs. We also do not have a full sample size of 10 students for any of the PLOs due to covid-related decreases in the Dance Minor. For FY 2021-22 we are submitting a Year of Reflection.

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.

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. The Dance Minor was revised 3 years ago. These changes addressed anti-racism by decentering white-ceneted Western concert forms like ballet and contemporary (often the foundation of college dance curricula) to instead offer a wider range of technique options, including hip hop and African dance. Dancers then select from this range of technique options. Dance programs in higher education were founded by, and run until more primarily by white women. We are seeking ways to depart from this tradition and bias so as not to perpetuate this history.
 - a. The Dance Program is committed to offering this range of courses, despite our small size and reduced enrollment during covid
 - b. With these changes in technique offerings and how they are taught, the Dance Program is slightly revising the Curriculum Map to indicate that technique courses are the "1" (introductory) level for PLOs #1 and #3
2. 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, and discontinued requiring a single history course (Dance and Social History).
 - a. With these expanded options for the Core F dance and culture requirement, Dance Mior 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)
 - b. With these changes in technique offerings and Core F options, the Dance Program is slightly revising the Curriculum Map to indicate that Core F culture courses are “D” (developing) for PLO #1 and #3.
- 3. Regarding PLO#2 on creative and conceptual work
 - 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 Worksop in Dance Production. This course can thus also address PLO#2 depending on the semester (curriculum map revision).
- 4. The Dance Program’s intergenerational performance company, The Dance Generators (offered through DANC 480 Workshop in Dance Production), have offered workshops and performed throughout the Bay Area community. They have been invited to perform and lead community events at ODC school and elsewhere. The Dance Program may embed a work product in this course to address PLO #3.
- 5. 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.
- 6. We will be looking closely at the language and criteria on our rubrics with attention to equity assessment.

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. In addition, we will be looking at the models for designing and embedding assignments in courses that directly map to the PLOs, as described more fully in the PASJ Major Assessment. Finally, 3 years ago, we were

directed to David Chase's book, *Assessment in Creative Disciplines* as a potential resource for assessing collaborative and ephemeral assignments.

- 2. What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2020-2021, submitted in October 2021)? 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: Results of the assessment indicate that students are generally performing well on the outcome selected and that the program's curriculum is addressing the outcome selected. Dance faculty, making good use of their analytic rubric, note one area for possible improvement (kinetic and compositional knowledge), which they plan to address through a new assignment requirement across courses. Dance has thus used the assessment process both to confirm that students are substantially achieving outcomes and to refine instructional practice.

The Dance minor report offers additional insightful reflections. For example, the report raises the question of how to balance offering "multiple cultural forms and modes of learning" with the need to assess multiple students consistently according to an established set of outcomes. The report also raises the possibility of removing the word "mastery" from its discourse on assessment. Consideration of issues related to equity like these should be undertaken by all programs.

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

ADDITIONAL MATERIALS

DANCE MINOR PLO #1:

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

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

Developed by Megan Nicely & Liv Schaffer - September 2019

DANCE MINOR PLO #2:

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

DANC PLO #2 Rubric				
Criteria	Exceeds Expectations (4)	Meets Expectations (3)	Needs Improvement (2)	Below Expectations (1)
<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

		PLO1	PLO2	PLO3
Dance Minor Curriculum Map (updated 10.31.22)		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/M	D
Dance Electives (10 units)*				
	DANC 200-300-level technique classes (Contemporary, Ballet, Hip Hop, African Dance Forms)	I	I/D/M	D
	DANC 480-01 & 02 Workshop in Dance Production	I	I/D/M	I/D

***Note: “M” is not represented for PLOs #1 and #3. “D” should be considered “M” or mastery at the minor level [note: remove word “master/mastery” in future reports]. 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.**