Outcomes Assessment
Spring 2015 BFA Dance

Student Learning Outcomes
A. Technical Mastery

- Highest level of technical skill in at least one area of performance.
- Achieve highest possible level of conceptual understanding of the medium and its expressive possibilities.
- Technical proficiency standards.
- Have a fundamental knowledge of the body and kinesiology
- Students must develop basic knowledge and skills in dance pedagogy.

B. The ability to produce work

- Students must develop basic knowledge and skills in choreography and have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches.
- Students must demonstrate their competence by developing a body of work for evaluation in the major area of study.

C. The ability to solve professional problems independently

- Be able to place dance in historical, cultural and stylistic contexts.
- Develop and understanding of the common elements and vocabulary and the interaction of these elements and to be able to employ this knowledge in analysis of dance.

D. A coherent set of artistic/intellectual goals which are evident in their work

- Student must have the ability to form and defend analyses and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and lay persons related to practice of the major field.
- Learn to analyze dance perceptively and to evaluate critically.
- Be able to form and defend individual critiques.
The following outcomes were assessed in Spring 2015.

B. The ability to produce work

Students must develop basic knowledge and skills in choreography and have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches.

The faculty elected to assess the effectiveness of two different, and highly contrasting projects in Choreography III, DANC 145C to address this outcome. While they are not now considered experimental, the two relevant areas “minimalism” and “performance art” set the stage for much of what was to follow in choreography. Both of the studies represent a huge departure from what the dance student of today is familiar. Their value lies in providing new frames of reference for the student in terms of form and content. Minimalism, at its outset, was a radical departure from content in choreography, reliant primarily on accumulation, repetition and modulation as means of development with no concern for any metaphysical implication. Performance Art, on the other hand, frequently involved text and the concrete interpretation of words. Also included might be pedestrian movement and literal objects utilized in recognizable or abstract ways.

Of the two BFA students in the course, one received and “A” and the other an “A+” on the minimalism assignment and both were earned an “A+”.

A. Technical Mastery

Achieve the highest possible level of conceptual understanding of the medium and its expressive possibilities.

Four graduating seniors in the BFA Program were evaluated by five faculty members for their solo performance in the Portfolio Concert. This is the capstone requirement for evaluation in performance, a solo choreographed by a professional choreographer, approved by the faculty. The students are evaluated in four basic areas on a rating level of 5-1, 5 represents “Strongly Agree” and 1 represents “Disagree”. The area most relevant to this outcome is the following:

“This student appeared to fulfill the choreographer’s intent.”

All four students were rated 5 by the entire group of faculty. This represents a dimensional effectiveness of the students understanding of this outcome and their ability to exhibit it clearly in performance.