Part A

1. List of Program Learning Outcomes (PLOs)
   (PLOs should be appropriate to the degree and consider national disciplinary standards, if they exist. Each outcome should describe how students can demonstrate learning.)

   **Bachelor of Fine Arts in Dance:**

   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
   - Students must have the ability to form and defend analysis and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and lay persons related to practice of the major filed.
   - Learn to analyze dance perceptively and to evaluate
   - Be able to form and defend individual critiques.
2. **Map of PLOs to University Learning Goals (ULGs)**

<table>
<thead>
<tr>
<th>PLO</th>
<th>Specialized knowledge</th>
<th>Broad Integrative knowledge</th>
<th>Intellectual Skills</th>
<th>Applied Knowledge</th>
<th>Social and Global Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Technical mastery</td>
<td>X</td>
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<tr>
<td>B. Ability to produce work</td>
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<td>C. Ability to solve problems</td>
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<tr>
<td>D. Coherent artistic/intellectual goals</td>
<td>X</td>
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</table>

3. (Please indicate how your PLOs map to the University Learning Goals below by listing the PLO under each relevant ULG, or including this map in table form (see examples here). Use the link above for a full description of each ULG.)

**ULG 1 – Specialized Knowledge**

**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.

**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.

**Ability to solve problems:**

**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.

**Coherent artistic/intellectual goals:** Students must have the ability to form and defend analysis 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.

ULG 2 – Broad Integrative Knowledge
Coherent artistic/intellectual goals: Students must have the ability to form and defend analysis 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.

ULG 3 – Intellectual Skills:
Ability to solve problems: 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. Coherent artistic/intellectual goals: Students must have the ability to form and defend analysis 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. Be able to form and defend individual critiques.

ULG 4 – Applied Knowledge
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. Coherent artistic/intellectual goals: Students must have the ability to form and defend analysis and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and lay persons related to practice of the major filed. Learn to analyze dance perceptively and to evaluate critically. Be able to form and defend

ULG 5 – Social and Global Responsibilities
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.

4. Alignment – Matrix of PLOs to Courses
(Please show in which courses the PLOs are addressed and assessed. The curriculum map should show increasing levels of proficiency and alignment of curriculum and PLOs. See examples here)

A. Technical Mastery
Highest level of technical skill in at least one area of performance.
Danc 54, Danc 154A, Danc 154B- Topics in Dance Technique II, III, IV
Danc 112- Dance Rehearsal and Performance
Danc 194 – Dance Activity/Performance
Portfolio Evaluation
Achieve highest possible level of conceptual understanding of the medium and its expressive possibilities.

Danc 54, Danc 154A, Danc 154B- Topics in Dance Technique II, III, IV
Danc 43- Dance Improvisation
Danc 51A – Dance Production
Danc 51B – Dance Crewing
Danc 75 – Rhythm and Dynamics in Dance
Danc 112- Dance Rehearsal and Performance
Danc 194 – Dance Activity/Performance
Portfolio Evaluation
Technical proficiency standards.
Danc 54, Danc 154 A, Danc 154B, Topics in Dance Technique II, III, IV
Danc 75 Rhythm and Dynamics in Dance
Danc 112- Dance Rehearsal and Performance
Danc 194 – Dance Activity/Performance
Have a fundamental knowledge of the body and kinesiology
Danc 54, Danc 154A, Danc 154 B- Topics in Dance Technique II, III, IV
Danc 150A and B – Dance Kinesiology
Students must develop basic knowledge and skills in dance pedagogy.
Danc 54, Danc 154A, Danc 154 B- Topics in Dance Technique II, III, IV
Danc 147A – Dance Seminar

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.
Musc 10A – Music Appreciation
Danc 43 – Dance Improvisation
Danc 75 – Rhythm and Dynamics in Dance
Danc 145A, B and C – Choreography I, II and III
Danc 198 - Supervisory
Students must demonstrate their competence by developing a body of work for evaluation in the major area of study.
Danc 51A – Dance Production
Danc 51B – Dance Crewing
Danc 145A, B and C – Choreography I, II and III
Danc 198 - Supervisory
Portfolio Evaluation

C. The ability to solve professional problems independently
Be able to place dance in historical, cultural and stylistic contexts.
Musc 10A – Music Appreciation
Danc 102 – Dance and World Cultures
Danc 144A – Dance History
Danc 145A, B and C – Choreography I, II and III
Danc 147A – Dance Seminar

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.

Musc 10A – Music Appreciation
Danc 75 – Rhythmic and Dynamics in Dance
Danc 102 – Dance and World Cultures
Danc 144A – Dance History
Danc 145A, B and C – Choreography I, II and III
Danc 147A – Dance Seminar
Danc 150A and B – Dance Kinesiology

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 filed.

Musc or TA 100W
Danc 51A – Dance Production
Danc 51B – Dance Crewing
Danc 145A, B and C – Choreography I, II and III
Danc 147A – Dance Seminar

Learn to analyze dance perceptively and to evaluate critically.

Danc 144A – Dance History
Danc 145A, B and C – Choreography I, II and III
Danc 147A – Dance Seminar

Be able to form and defend individual critiques.

Musc or TA 100W
Danc 145A, B and C – Choreography I, II and III
Danc 147A – Dance Seminar
5. Planning – Assessment Schedule

(Please provide a reasonable, multi-year assessment plan that specifies when a PLO will be assessed (A), when you might plan to implement changes as a result of your assessment (I), and, if applicable, when you might reassess a given PLO (R) to gauge the impact of the change. All PLOs should be assessed at least once during each program planning cycle (usually 5 years). Add rows and columns as necessary.)

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C= Data Collected
I= Improvement Implemented

6. Student Experience

a. How are your PLOs and the ULGs communicated to students, e.g. websites, syllabi, promotional material, etc.? Dance Program learning outcomes can be found on the Dance Program Website at the following link:
http://www.sjsu.edu/dance/current_students/program_learning_outcomes/.

b. Do students have an opportunity to provide feedback regarding your PLOs and/or the assessment process? If so, please briefly elaborate. The Dance Program is currently discussing plans to implement a process in which students can provide feedback regarding the Program Learning Outcomes.

Part

6 and 7 Assessment Data and Results and Analysis

A Coherent set of artistic/intellectual goals which are evident in their work

Learn to analyze dance perceptively and to evaluate critically.
BFA students were evaluated in the Dance Seminar course, DANC 147. The above learning outcome was assessed based on a five-page paper and oral presentation on a contemporary choreographer. Students were required to interview the choreographer, view and evaluate at least two full works, write a statement on the artist’s philosophy, and observe and assess how the philosophy manifested in the choreographer’s work. Students were also required to share their analysis with the class during a ten-minute presentation. The average grade for this assignment was 88%. Students demonstrated awareness of different philosophies of dance. They showed keen insight and a deep level of understanding of the various approaches to choreography. Their ability to analyze dance perceptively and evaluate critically was evidenced in their writing and in their presentation, both of which were articulate and effective.

A Coherent set of artistic/intellectual goals which are evident in their work

Students 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 the major field.

BFA students were evaluated in the Dance Seminar course, DANC 147. This analysis was derived from the students’ written and oral dance critiques following several live dance performances. Students were asked to view the dance works, form a critique, write a response, and verbally share their analyses with their peers. They were required to answer questions related to choreography and observe current trends in dance. They were also directed to comment on the social, political, historical, cultural issues related to the dance works. In addition, the students needed to place the works in the context of the field of dance. The average grade was a 90%, demonstrating student success in this learning outcome. Students demonstrated strong verbal skills in communicating their ideas. The average grade for the oral section was 94%.

7. Proposed changes and goals (if any)
Given the success with the above learning outcomes, the Dance Faculty is not proposing any changes at this time.