

PROGRAM INFORMATION

Date submitted: _____ 5/30/12 _____

Degree Program(s):	BA in Dance	Department:	Music and Dance
Department Chair:	Dr. Edward Harris	Phone:	924-4677
Report Prepared by:	Jill Yager	Phone:	924-5044
Next Self-Study due :	2014	E-mail:	fmathews@email.ssu.edu

Note: Schedule is posted at: <http://www.sjsu.edu/ugs/programplanning/>

ARCHIVAL INFORMATION

Location:		Person to Contact:		
	WSQ 104D		Fred Mathews	924-5044

Assessment schedule is posted at <http://www.sjsu.edu/ugs/assessment>
 Please send any changes to the schedule or to student learning outcomes to Jackie Snell
jacqueline.snell@sjsu.edu

<p>1. Dance Studies</p> <p>e. Have a fundamental knowledge of the body and kinesiology</p>

Initial Evidence of Student Learning:

[Spring 2011]

Kinesiology

In Dance 150A, essential information about structure and function of the human body and its role in dance is measured by the student's ability to identify specific bones and muscles of the body, recognize the movement potential of joints and how muscles shape specific movement, and integrate the knowledge of both the skeletal structure and muscular system into analysis of dance movement. After completion of the final exam testing these elements, out of 40 students, 9 BFA students received an "A" (96%) or higher on these elements. This is an excellent result, furthered by the support of these fundamentals in technique classes.

The addition of Dance 150B, making Dance Kinesiology a year-long course, has also contributed strongly to these positive results seen in and out of the classroom. Creating a deeper understanding of injuries, injury prevention, and various somatic disciplines, Dance 150B provides the student with not only the knowledge to implement the proper care in treating their own injuries but to also understand what is involved to maintain a healthy and strong body over time.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

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A. Technical mastery

3. Technical proficiency standards

Initial Evidence of Student Learning:

[Spring2011]

In Dance 142B Jazz IV, the elements of movement- time, space and energy, are measured by the student's ability to perform movement sequences based on their mechanics and technical execution, placement and integration, accuracy and refinement, physical range of movement, and phrasing and musicality at the highest level. After completion of the applied midterm exam testing these elements, out of 19 students, 6 BFA students received an "A" (93%) or higher on these concepts. After completion of the applied final exam testing these same elements, these students received an "A" (96%) or higher on these concepts, demonstrating increased proficiency and overall progression in these set areas over a semester. In the hopes of this continued success and increasing the levels of proficiency in the future, these elements should be reviewed and revisited throughout the course, making the student aware that attention to these concepts is necessary in order to progress and achieve the highest possible level of conceptual understanding of the medium.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

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A. Technical mastery

4. Have a fundamental knowledge of the body and kinesiology

Initial Evidence of Student Learning:

[Fall 2011]

Kinesiology

In Dance 150A, essential information about structure and function of the human body and its role in dance is measured by the student's ability to identify specific bones and muscles of the body, recognize the movement potential of joints and how muscles shape specific movement, and integrate the knowledge of both the skeletal structure and muscular system into analysis of dance movement. After completion of the final exam testing these elements, out of 40 students, 9 BFA students received an "A" (96%) or higher on these elements. This is an excellent result, furthered by the support of these fundamentals in technique classes.

The addition of Dance 150B, making Dance Kinesiology a year-long course, has also contributed strongly to these positive results seen in and out of the classroom. Creating a deeper understanding of injuries, injury prevention, and various somatic disciplines, Dance 150B provides the student with not only the knowledge to implement the proper care in treating their own injuries but to also understand what is involved to maintain a healthy and strong body over time.

Jazz IV

In Dance 142B, Jazz IV, the language of this technique class is composed of terminology, form, alignment and analysis. In Dance 150A, the identification and recognition of muscles/ bones and how they function to create specific movement, supports this language. The elements and information covered

in Dance 150A directly relates to technique class, allowing the student to apply what they have learned in a practical sense. Identifying the muscles and bones that are used to create the movement that is specific to their jazz technique class provides the student with achieving the highest level of proficiency in and out of the classroom.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

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<p>1. Dance Studies</p> <p style="padding-left: 40px;">a. The ability to identify and work conceptually with the elements of dance</p>

Initial Evidence of Student Learning:

[Spring 2011]

In Dance 142B, Jazz IV, the elements of movement- time, space and energy, are measured by the student's ability to perform movement sequences based on their mechanics and technical execution, placement and integration, accuracy and refinement, physical range of movement, and phrasing and musicality at the highest level. After completion of the applied midterm exam, testing these elements, out of 19 students, 5 BA students received an "A" (92%) or higher on these concepts. After completion of the applied final exam, testing these same elements, these students received an "A" (93%) or higher on these concepts, demonstrating increased proficiency and overall progression in these set areas over a semester. In the hopes of this continued success and increasing the levels of proficiency in the future, these elements should be reviewed and revisited throughout the course, making the student aware that attention to these concepts is necessary in order to progress and achieve the highest possible level of conceptual understanding of the medium.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

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<p>1. Dance Studies b. An understanding of the choreographic processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural ideas and contexts.</p>

Initial Evidence of Student Learning:

[Spring 2011]

The results for this SLO were derived from essay questions on Test #1 in Dance and World Cultures, Spring, 2011. The essay questions addressed how “aesthetic properties of style” shaped and were shaped by “cultural ideas and contexts.”

SAMPLE QUESTIONS:

#1 - Our film compared social dancing between the USA and the Cook Islands. Compare the social dances of these two countries. Bring in aspects of gender, society and dance aesthetics.

#2 - Describe and discuss at least two similarities and two differences between Bharata Natyam and Bhangra. Include such topics as origin, purpose of the dance, what the dance looks like (dance aesthetics), etc.

On this test, 74% of the students achieved a “C” (74%) or higher on this concept. This is an average result, neither higher nor lower than past results. In the hopes of increasing the level of success in future, this SLO will be reviewed and explained alongside our general review before the test, instead of relying on the students to read and understand it for themselves.

At least two semesters of choreography serve as a primary source for the area of choreographic process wherein the student is required to solve a variety of problems from varied points of view in approach. The final project in the second semester involves a dimensional approach that reveals student understanding in this area in terms integration of choreographic form (ABA) and movement invention, based on physical and/or spatial limitations and movement development. The student must find a personal metaphor suggested by and supporting the limitations which serves to integrate the work. The average grade for this assignment was 93%. As this assignment involves the entire choreographic process the faculty feels that the overall grade is testament to success in this area.

Understanding of the choreographic process begins with Dance Appreciation (Danc 10) with viewing and discussion of a variety of choreography. Student who participate in Rehearsal and Performance, Danc 112) have the opportunity to work with a variety of professional choreographer and have the opportunity to observe the making of a choreographic work setting the stage for the understanding of this process.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

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<p>1. Dance Studies c. An acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources.</p>

Initial Evidence of Student Learning:

[Spring 2011]

The results for this SLO were derived from video journals from Dance and World Cultures, in which students reflected, processed and then commented upon the wide variety of dance films shown in Spring, 2011. These films span the use of dance for religious, social, performance and courtly/political reasons, and cover dances from North & South America, Asia, Pacific Islands, Europe and Africa. The journaling requires critical thinking on a variety of dance topics, including “the principal eras, genres, and cultural sources” from around the world.

In this set of journals, 83% of the students achieved a “C” (74%) or higher on this concept. This is an excellent result, and has improved over the years as the journaling concept has been refined and better explained.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

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- | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>D. A coherent set of artistic/intellectual goals which are evident in their work.
 1. Student must have the ability to form and defend analyses and critiques of dance...</p> |
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Initial Evidence of Student Learning:

[Fall 2011]

This process begins in technique classes, wherein each student is required to attend at four concerts each semester, at least two of which are professional. This is the beginning of honing observational skills which lead to effectiveness in developing and defending critical evaluations. Many courses allow for periods of discussion of concerts on campus, some events off campus, and for works viewed through the structure of the class itself. In choreography classes, students learn to evaluate each other's work in positive and constructive ways. Also, each choreography student is required to write a paper making observations about a choreographer's work after having had the opportunity to see their work and to attend a moderated forum with the opportunity to pose questions to the artist(s). In Musical Theater Choreography students are required to address choreography in the context of Musical Theatre from a critical point of view. Critical evaluations are also required in Dance Production (Danc51A) pertaining to costumes and lighting. Through all of these opportunities the students learn what to look for in dance performances, and how to verbalize and constructively criticize what they have seen. Ultimately they are able to formulate their own aesthetic and a foundation for enjoying and creating dance. This is further developed through required writing in Senior Seminar (Danc 147A) wherein each student must research an emerging trend related to dance, determining what brings it into the realm of art. They are also assigned a professional choreographer, whose work they must see and then interview the individual. In the paper they are required to infer a personal philosophy, to describe and analyze the work and to

make connections between the "stated philosophy" and if, and how, it is manifested in the artist's work. This also involves critical supporting analysis. Evidence of the success of this outcome has been gleaned from this latter capstone paper. The average grade for this paper was 86% with 45% of the students receiving a "C" and 55%, an "A" or "B".

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

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<p>A. Technical Mastery</p> <p>5. <i>Students must develop basic knowledge and skills in dance pedagogy</i></p>

Initial Evidence of Student Learning:

[Fall 2011]

DA 147A, Senior Seminar, is a required capstone course for all Dance BA and BFA students. One of the goals of this course is to provide students with the ability to integrate their professional studies of technical content knowledge and conceptual knowledge with pedagogical content knowledge. The students gain an understanding of how particular topics, problems or issues within a dance curriculum are organized, represented and adapted to the diverse interests and abilities of learners.

In fall 2011 twelve seniors completed this course. Of these twelve four were BFA's and eight were BA's. Because this class has only twelve students it allows for a true seminar experience. In addition to my lectures and presentations students, many of whom come into this class with anywhere from one to six years of teaching experience, are guided in group discussions to present their past and current teaching successes and challenges with each other. This process gives those students with little to no teaching experience examples

of firsthand application of many of the topics we cover in this class. It also provides many examples of creative approaches to teaching as the less experienced students prepare to execute their own teaching project.

Throughout the semester the students analyze and observe (1) methods of classroom management, (2) the use of evaluation tools in the assessment of student learners, (3) the structure and flow of a technique class, (4) the use of goal setting methods, and (4) differing communication styles. As a culminating project for the semester, each student is responsible for teaching a thirty to forty five minute technique class in a dance form and level of their choosing. They provide appropriate accompaniment and props and are required to submit, in writing, their goals for this particular class. The students in "their" class consist of their remaining classroom peers. At the conclusion of the class, written evaluations are completed by the "dance students" as well as the "instructor." This process of student assessment requires the student to not just "take the class" as a passive student but to engage and actively observe the teaching process. These evaluations have also stimulated reflective thinking on the part of each of these future teachers as noted in the class discussions which follow the teaching sessions.

The teaching project is worth 10% of their final grade. In this semester the grades ranged from 9.5% to 9.9%. All students were highly prepared, focused and present in their final projects. Those students with prior teaching experience did not necessarily score higher than those students with little to no teaching experience nor was there any difference between those pursuing a BA or a BFA. It appears that although some students bring previous teaching experience to this class, they have much to learn. Students who begin teaching at a very young age oftentimes are modeling their teaching practices on a single instructor that they had studied with for years without an exposure to or understanding of the broader requirements and implications of teaching. For this reason those students who did not come to class with prior teaching experience were not at an appreciable disadvantage.

Every year I implement new assignments, requirements and approaches to this particular part of the course content. This semester instead of having the students orally present their goals on the day of their teaching assignment, I required the goals to be submitted in writing prior to their "teaching" day. This I found encouraged them to seriously develop goals that were achievable, more detailed and more specific to the class they were going to teach. The previous method oftentimes appeared to be extemporaneous with little thought given to the goal setting aspect of the assignment. Because the class size can vary, my class calendar changes to accommodate smaller or larger projects. Having a larger number of students available to participate as the "dance students" in the teaching projects would provide more of a challenge to my students but getting "volunteer" students to participate in a 7:30 am class is quite the challenge.

This course also has a career preparation component which has allowed me to see the direction these students are intending to go upon graduation. Seven out of the twelve students plan on going into or continuing their teaching upon graduation. It is not uncommon for a student who has not had teaching employment, at the end of the semester after completing the teaching project process, to now be constructing a teaching resume and cover letter in hopes of finding a teaching position in a private dance studio, after school program or recreation program. I consider the pedagogy aspect of the Senior Seminar course to be very successful.

The faculty agrees that the pedagogy competency is being well met. Discussion addressed the overall approach to the introduction of pedagogy into the curriculum. Preparation for understanding the elements of pedagogy were found in the technique classes as well as the choreography classes. In the next review the subject area of pedagogy as a part of the BFA experience will be addressed more specifically across several courses and experiences.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

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C. The ability to solve professional problems independently.

1: Be able to place dance in historical, cultural and stylistic contexts.

Initial Evidence of Student Learning:

[Fall/Spring 2011]

The results for this SLO were derived in Dance and World Cultures (Danc 102) from their final papers, which investigated and analyzed the history, aesthetics and cultural background of the dances from their family of origin. This assignment requires library research, for the history and cultural analysis, and interviewing two subjects, one who is knowledgeable about the culture and another who know the dances from that culture.

On this assignment, 83.5% of the students achieved a "C" (74%) or higher on this concept. This percentage has improved over time due to the addition of the Rewrite Option. Those who turn their papers in on time have the option to rewrite it if their initial grade is low. This results in better research, better spelling and grammar, and higher scores overall.

The focus of 144 B (Dance History and Repertory) is to inspire and stimulate the BFA Dance Major to interpret, evaluate and analyze dance in a more knowledgeable and in depth manner and to comprehend dance in relationship to the culture of its origin and its

place in history. The assessment was derived from two questions on the Final Exam in fall semester 2011.

The first question asked the class to match a diverse group of choreographers to a specific choreography. This correlation started in the 17th Century with the reign of Louis XIV and the beginning of Dance (Ballet) as a theatrical event and went through the 19th Century, to Marius Petipa and the end of the 'Golden Era' of Classical Ballet. *Out of eleven BFA students this question garnered four A's (with three perfect scores), one B+, four B's, one C+ and one D for a class average of a C+.*

In Dance 142B, Jazz IV, emphasis is placed on the performance of various styles of jazz dance, giving the student a well-rounded experience in this genre. One of the movement combinations given to this class was based on Bob Fosse's "Steam Heat" and the emphasis placed on gestures, musicality, hip/torso placement, and overall attention to detail. The students excelled at embodying the Fosse movement qualities, demonstrating their ability to acquire new styles of jazz dance and attempt new elements of movement that might be considered foreign. In order to continue this success, offering a wide range of dance styles throughout all technique classes and levels while continuing to expose our students to all aspects of the genre will prepare our students for the professional challenges that will be faced outside of the classroom.

As observed, Fall 2011, Danc 140A/ Modern III, The BFA students were successful in placing dance in a stylistic context. As they are required to study Modern dance with numerous instructors, each with a unique point of view, these students are expected to observe and demonstrate the differences between these varying styles. Often in Modern dance, style may refer to a specific approach to movement. In this course, the students were asked to understand and then demonstrate an approach to movement, which involved breadth, suspension, release and fall, with an ability to transition fluidly and dynamically between varying levels in space, all with a contemporary aesthetic. When guided and provided with specific instruction, the students demonstrated this style and approach successfully. They found it more difficult when first given a phrase of material, focusing primarily on sequence. However, with verbal, visual and tactile cues, and given time to practice, the students performed the material with the necessary approach and style. Both exams for the course involved material the students had been given three weeks prior to the test date. Due, in part, to the amount of time these students had to cultivate the material, most were successful in the exams. Of the 7 BFA students registered in the course, 4 students received "A's", 1 student received an "A-", one student received a "B+" and one received a "B".

The faculty discussed the competency and agreed that the students were successful. The faculty decided further assessments of the competency will be completed in the highest level of the technique class (Modern IV) in order to fully ascertain the students' success. In addition, the faculty will revise the learning outcomes to include "ability to take personal responsibility with sustaining information and integrating material from all dance courses".

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

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

1. *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.*
2. *Learn to analyze dance perceptively and to evaluate critically.*

Initial Evidence of Student Learning:

[Fall 2011]

Students in Senior Seminar (Danc 147A) display “the ability to form and defend analyses and critiques of dance and to communicate dance ideas and concepts” and “to analyze dance perceptively” through a research for a paper wherein they are required to interview a professional choreographer and see their work. Then the student is required to deduce a philosophical point of view of the artist and analyze their choreography essaying to reveal how they feel the philosophy is revealed through the choreography. This in depth study of a choreographer requires the student to observe what and how various elements come together to form the basis of the movement style and are relevant to the emphasis or balance of content and/or form in the work. The average grade for this paper for BFA students was 87% or B+, a high achievement rate. Success in this area may be attributed to several factors including the fact that early in the course there is much discussion and analysis of choreography as well as exploring philosophies of high profile published choreographers.

This, of course, has been preceded by at least three semesters of Choreography, (Danc 145A, B, and C or Danc 186). In these courses the students solve problems that reveal understanding and analysis of form in dance. Results from papers assigned in Choreography II (Danc 145B) reflect effectiveness in this competency as well. Students are required to submit a paper analyzing the work of one or two choreographers after having seen a live performance and attending an open forum with the artists. The average grade for this paper among BFA students was a very high, a strong 93% supporting the success of this competency particularly from the perspective of analysis. Verbal analysis is included in a lower division class, Dance Appreciation (Danc 10) and continues in Dance History (Danc 144a and B).

Students in Senior Seminar (Danc 147A) display “the ability to form and defend analyses and critiques of dance and to communicate dance ideas and concepts” and “to analyze dance perceptively” through a research for a paper wherein they are required to interview a professional choreographer and see their work. Then the student is required to deduce a philosophical point of view of the artist and analyze their choreography essaying to reveal how they feel the philosophy is revealed through the choreography. This in depth study of a choreographer requires the student to observe what and how various elements come together to form the basis of the movement style and are relevant to the emphasis or balance of content and/or form in the work. The average grade for this paper for BFA students was 87% or B+, a high achievement rate. Success in this area may be attributed to several factors including the fact that early in the course there is much discussion and analysis of choreography as well as exploring philosophies of high profile published choreographers.

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<p>B. The ability to produce work.</p> <p><i>2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study.</i></p>

Initial Evidence of Student Learning:

[Fall 2011]

BFA students usually have at least three opportunities to have their original choreographic work fully produced, as the final project for Choreography III (Danc 145C), and electively in the annual Images Concert and the Portfolio Concert in their senior year. Transfer students may have fewer opportunities, and these represent a minority of our students. This report will address the Portfolio Concert of spring 2011 and the Images Concert of fall 2011. All BFA students who choreographed for the Portfolio Concert had had at least two if not three opportunities to have their work produced before. The faculty who participate in the verbal portfolio evaluation agreed that the work that emerged from that concert displayed the maturity and depth of the work of those students and represented a substantial body of work. Students participating in the fall Images Concert represent mostly those who are about to graduate this year or the next. The faculty concurred that the work of the senior students was superior to that of the

juniors, confirming our assessment that students accrue a substantial body of work, progressively of increasingly high quality. This sequence is preceded by the sequence of three semesters of choreography wherein each student creates approximately fifteen solo and duet studies, at least ten of which are shown publicly. The faculty agrees that the program successfully and solidly meets this competency.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]

PROGRAM INFORMATION

Date submitted: 5/30/12

Degree Program(s):	BFA in Dance	Department:	Music and Dance
Department Chair:	Dr. Edward Harris	Phone:	924-4677
Report Prepared by:	Fred Mathews	Phone:	924-5044
Next Self-Study due :	2014	E-mail:	fmathews@email.ssu.edu

Note: Schedule is posted at: <http://www.sjsu.edu/ugs/programplanning/>

ARCHIVAL INFORMATION

Location:		Person to Contact:		
	WSQ 104D		Fred Mathews	924-5044

Assessment schedule is posted at <http://www.sjsu.edu/ugs/assessment>Please send any changes to the schedule or to student learning outcomes to Jackie Snell
jacqueline.snell@sjsu.edu

A. Technical Mastery

1. Highest level of technical skill in at least one area of performance.
2. Technical proficiency standards.

Initial Evidence of Student Learning:

[Spring 2011]

The Portfolio Concert is the capstone evaluation requirement for the BFA in Dance. Each graduating candidate is required to perform a solo choreographed for them by a professional choreographer. Six BFA students were evaluated in performance in Spring 2011 by a panel of six faculty members. The faculty agreed that each of them exhibited a consistently high level of technical skill and thorough competence in performance.

The BFA was instituted in Fall 2010 and faculty are beginning to see the improved technical level of graduates due to the increased requirement in technique courses in Ballet, Jazz and Modern dance. Each student must select an area of specialization of Modern or Jazz. This chosen area is supplemented with courses in the other two areas. Three of the candidates specialized in Modern and three in Jazz. In the field of dance we are seeing an increased fusion of these styles of dance and this was evident in the six solos evaluated. With this fusion becoming more and more prevalent, the dance program is considering equalizing the requirement from among the primary three techniques to give each student the more optimum balance of training as requirements in the field become more diverse.

The institution of a new course in Dance Improvisation (Danc 43) has also contributed strongly to effectiveness in performance, adding a greater clarity of sustained focus and spontaneity.

Change(s) to Curriculum or Pedagogy:

[SEMESTER/YEAR]

Evidence of Student Learning after Change.

[SEMESTER/YEAR]