

**SJSU Annual Program Assessment Form
Academic Year 2016-17**

Department: Music and Dance
Program: BFA Dance Program
College: Humanities and the Arts
Website: www.sjsu.edu/dance

Link to Program Learning Outcomes:

http://www.sjsu.edu/dance/current_students/program_learning_outcomes/index.html

Program Accreditation: National Association of Schools of Dance

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Part A

1. List of Program Learning Outcomes (PLOs)

A. Technical Mastery

1. Perform highest level of technical skill in at least one area.
2. Perform highest possible level of dance expression, demonstrating conceptual understanding of the medium.
3. Execute technical proficiency standards.
4. Articulate a fundamental knowledge of the body and kinesiology.
5. Develop and execute a dance class, showing basic knowledge and skills in dance pedagogy.

B. The ability to produce work

1. Develop choreographic studies that include traditional and/or experimental approaches.
2. Create a body of work for evaluation showing high level of skill in choreography.

C. The ability to solve professional problems independently

1. Place dance in historical, cultural, and stylistic contexts.
2. Analyze dance, using and intersecting the common elements and vocabulary.

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

1. Form and defend analysis and critiques of dance and communicate dance ideas, concepts, and requirements to professionals and laypersons related to practice of the major field.
2. Analyze and evaluate dance perceptively.
3. Form and defend individual critiques.

2. Map of PLOs to University Learning Goals (ULGs)

PLO-----ULG>	Specialized knowledge	Broad Integrative knowledge	Intellectual Skills	Applied Knowledge	Social and Global Responsibilities
A. Technical mastery	X			X	
B. Ability to produce work	X			X	
C. Ability to solve problems	X		X		X
D. Coherent artistic/intellectual goals	X	X	X		

3. Alignment – Matrix of PLOs to Courses

A. Technical Mastery

Perform highest level of technical skill in at least one area.

Danc 54, Topics in Dance Technique level II

Danc 154A Topics in Dance Technique level III

Danc 154B Topics in Dance Technique level IV

Danc 12-Dance Rehearsal and Performance

Danc 112- Dance Rehearsal and Performance

Danc 194 – Dance Activity/Performance

Portfolio Evaluation

Perform highest possible level of dance expression, demonstrating conceptual understanding of the medium.

Danc 54, Topics in Dance Technique level II

Danc 154A Topics in Dance Technique level III

Danc 154B Topics in Dance Technique level IV
Danc 43- Dance Improvisation
Danc 75 – Rhythm and Dynamics in Dance
Danc 12-Dance Rehearsal and Performance
Danc 112- Dance Rehearsal and Performance
Danc 194 – Dance Activity/Performance
Portfolio Evaluation

Execute technical proficiency standards

Danc 54, Topics in Dance Technique level II
Danc 154A Topics in Dance Technique level III
Danc 154B Topics in Dance Technique level IV
Danc 75 – Rhythm and Dynamics in Dance
Danc 12-Dance Rehearsal and Performance
Danc 112- Dance Rehearsal and Performance
Danc 194 – Dance Activity/Performance

Articulate a fundamental knowledge of the body and kinesiology

Danc 54, Topics in Dance Technique level II
Danc 154A Topics in Dance Technique level III
Danc 154B Topics in Dance Technique level IV
Danc 150A and B – Dance Kinesiology

Develop and execute a dance class, showing basic knowledge and skills in dance pedagogy

Danc 151 Intro to Dance Pedagogy
Danc 147A – Dance Seminar

B. The ability to produce work

Develop choreographic studies that include traditional and/or experimental approaches.

Danc 43 – Dance Improvisation
Danc 75 – Rhythm and Dynamics in Dance
Danc 145A, B and C – Choreography I, II and III
Danc 198 – Supervisory

Create a body of work for evaluation showing high level of skill in choreography.

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

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

Analyze dance, using and intersecting the common elements and vocabulary.

Musc 10A – Music Appreciation
Danc 43- Dance Improvisation
Danc 75 – Rhythm 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

Form and defend analysis and critiques of dance and communicate dance ideas, concepts, and requirements to professionals and laypersons related to practice of the major field.

Music or TA 100W
Danc 43- Dance Improvisation
Danc 51A – Dance Production
Danc 51B – Dance Crewing
Danc 145A, B and C – Choreography I, II and III
Danc 147A – Dance Seminar

Analyze and evaluate dance perceptively

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

Form and defend individual critiques.

Music or TA 100W

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

4. Planning – Assessment Schedule

Assessment Schedule for Dance BFA, School of Music and Dance 2016-2021

PLO	A.1	A.2	A.3	A.4	A.5	B. 1	B.2	C. 1	C.2	D.1	D.2	D.3
2016-17	C			C			C					
2017-18	I	C	C	I		C	I					
2018-19	R	I	I	R	C	I	R	C	C			
2019-20		R	R		I	R		I	I	C	C	C
2020-21					R			R	R	I	I	I

C = Data Collected and discussed

I = Improvement implemented (if necessary)

R= Reassessed

Additional criteria for assessment on PLOs

BFA Juries and Technique Assessment Juries (in addition to course work and exams) are used each semester to assess students' progress towards meeting the PLOs. Juries include technical demonstrations in three areas of dance, a performance, and individual student interviews with the faculty. Each student is evaluated in the following areas and given a jury grade.

A. Technical Mastery

Alignment, functioning, movement mechanics

Core support, strength, and flexibility

Coordination

Conceptual understanding of technique

Expressive qualities (musicality, qualitative/dynamic range, phrasing)

Intention, focus

B. Ability to Produce Work

Developing a personal movement vocabulary and movement invention

Knowledge of choreographic craft, tools, structure and forms

Ability to invest in a personal choreographic voice

Conscious relationship of music/sound to movement

Developing spontaneity and trust in improvisation

Conceptual understanding of choreography

C. The ability to solve professional problems independently

Integrated information from different classes/sources

Articulate dance using common elements and vocabulary

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

Form and defend individual critiques.

The capstone experience for all BFA students, Senior Portfolio, serves as a final assessment on the PLOs. Students must choreograph a complete group work and perform a solo work. Students must also complete a written proposal. The Dance Faculty attend the performance, complete an assessment, grading each of the PLOs. After the performance students meet one-on-one with the faculty and receive feedback on the PLOs.

When PLOs are introduced and when they should be mastered

A. Technical Mastery

Introduced: Danc 12, Danc 54, Danc 43, Danc 75

Mastered: Danc 112, Danc 154B, Senior Portfolio/Capstone Experience

B. The Ability to Produce Work

Introduced: Danc 43, Danc 75, Danc 145A

Mastered: Danc 145C, Senior Portfolio/Capstone Experience

C. The Ability to Solve Professional Problems Independently

Introduced: Danc 43, Danc 75, Danc 145A

Mastered: Danc 147A Seminar, Danc 145C

D. Coherent Set of Artistic/Intellectual Goals

Introduced: Danc 51A, Danc 43, Danc 145A

Mastered: Danc 147A, Danc 102, Danc 145C

5. Student Experience

PLOs and the ULGs will be communicated to students on the Dance Program Web site and PLO's will also be communicated to students in the "Student Handbook" given to each new dance major. Student feedback has not been a consideration in the creation of the PLOs. PLOs will also be included in course Syllabi beginning Fall 2017

Part B

6. Assessment Data and Results

This academic year the faculty collected data and assessed students on the PLOs A1, A4 and B2. The following data was used:

PLO A1

Danc 194/198- Performance. Please see attached Portfolio Evaluation Form for rubrics
Danc 154B Technique. Please see attached Jury Form for rubrics

PLO A4

Danc 150A Dance Kinesiology Research Project

PLO B2

Danc 194/198- See attached Portfolio Evaluation Form in Choreography for rubrics

7. Analysis

The faculty was satisfied with the results of the assessment for PLO A1, performing highest level of technical skill in one area. The data from the Jury Forms indicate the majority of students mastered the PLO. Students performed especially well with regard to alignment, functioning and movement mechanics, and conceptual understanding of technique. In fact, there is improvement in this area compared to the last couple of years. The faculty believes the new curriculum (danc 54, Danc 154A, Danc 154B) is the reason for the improvement. The number of hours students spend in technique has tripled, thereby offering more opportunity to master the PLOs. The faculty noted the core support, strength, and flexibility is an area still needing improvement.

The faculty found that the majority of the students met the PLO B2, the ability to produce work, create a body of work for evaluation showing high level of skill in choreography. Based on the Evaluation Forms in Choreography, 4 students received an "A" and 2 students received a "B". Students met expectations regarding demonstrating a knowledge of the choreographic craft, and demonstrating a personal movement vocabulary. However, regarding "This student's work demonstrated a relationship of music/sound/text to movement" students performed below expectations, with 5 of the students receiving a "3". The faculty learned that students need more guidance when it comes to choosing and developing an appropriate sound score. All students performed well in regards to communicating a personal movement style to the dancers.

8. Changes

The dance faculty is considering adding some somatic elements to the technique classes to address the need to improve core support, strength and flexibility, integral to PLO A1 technical mastery. Increased core support, strength and flexibility will greatly impact students' ability to perform at the highest level of technical skill.

The dance faculty is also planning to offer more guidance to students regarding sound, for their choreographic projects. The faculty is discussing ways to incorporate mentorship early in the rehearsal process.

Part C

10. Closing the Loop/Recommended Actions

Proposed Changes	
Somatics addition to technique	Fall 2017
Mentorship for sound score development	Fall 2017
PLOs to be included on course syllabi	Fall 2017
Developing process for students to provide feedback on PLOs	