LEARNING OUTCOMES DATA FOR THE SENATE COMMITTEE ON INSTRUCTIONAL PROGRAM PRIORITIES

Template

Program BA in DANCE

Department THEATRE and DANCE

Number of students enrolled in the program in Fall, 2011: 30

Faculty member(s) completing template Lorelei Bayne in direct consultation with Linda Goodrich and Melinda Wilson Ramey, Ed Brazo, Michelle Felten, Philip Flickinger and Ron Reisner

Date- February 2, 2012

Period of reference in the template: 2006-07 to present

1. Please describe your program’s learning-outcomes trajectory since 2006-07: Has there been a transformation of organizational culture regarding the establishment of learning outcomes and the capacity to assess progress toward their achievement? If so, during which academic year would you say the transformation became noticeable? What lies ahead; what is the next likely step in developing a learning-outcomes organizational culture within the program?

[Please limit your response to 200 words or less]

The dance program assesses student progress primarily with our required capstone course, “DNCE 143. Culminating Choreographic Project.” All dance faculty assess this course, which concludes with our Senior Dance Concert, an annual public performance showcasing student choreography. Faculty currently track students as they progress through the choreography sequence towards DNCE 143. During AY 2009-2010, we began a transformation of organizational culture through a concerted effort to unify assessment strategies for dance and theatre resulting in the implementation of the new assessment of “THEA 121. Rehearsal and Performance,” in fall 2010. Both theatre and dance faculty teach this course and currently assess five specific learning goals for THEA 121, which is a required course for both programs, whereby students are cast in faculty directed public performances. This enables faculty to focus on the integral rehearsal and performance aspects, while identifying curriculum areas that require more attention. DNCE 143 and THEA 121 are interrelated in that they deal with the rehearsal process leading to live performance. During fall 2011, dance faculty expanded our learning outcomes beyond THEA 121 and DNCE 143 to define four additional programmatic learning outcomes for dance. Our next step is to expand our assessment plan in order to evaluate all learning outcomes simultaneously and track student learning as undergraduate’s progress.

2. Please list in prioritized order (or indicate no prioritization regarding) up to four desired learning outcomes (“takeaways” concerning such elements of curriculum as perspectives, specific content knowledge, skill sets, confidence levels) for students completing the program. For each stated outcome, please provide the reason that it was designated as desired by the faculty associated with the program.

[Please limit your response per outcome to 300 words or less]
The dance program prioritized the following desired learning outcomes to reflect the culmination of student learning, i.e. from foundational knowledge to culminating experience, which matches our desired curricula order. Students master these skills as they progress through the program.

a. Perspectives-Interpret the elements of dance. Understand the movement, music, and conceptual ideas that compose live dance performance, as well as evaluate and criticize live university, community, and professional dance performance through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of the art of contemporary dance.

The dance program faculty desired this learning outcome as it serves as the foundation of Western and non-Western theatrical dance thought and practice. It evaluates both scholarly dance texts and dance productions to prepare students to either apply the elements of movement as a dance artist and/or evaluate the elements of dance production as an audience member. Students must understand how these elements operate both individually and collectively in order to grow in dance artistry whether they self-identify as performers, choreographers, directors, designers, historians/scholars, or audience members.

b. Specific Content Knowledge-Analyze the structure, form, and conceptual frameworks of diverse choreographers, dance techniques, dancers, and designers in relationship to specific global, social, cultural, and historical contexts.

This learning outcome addresses a unique aspect of our program in that our curriculum requires students to take two semesters of dance history and cultural perspectives (other universities typically require one) and two semesters of ethnic-specific dance, as our dance program has a rich program history of both Mexican Folkloric and African/Caribbean dance styles. Our lighting and design classes focus on an historical perspective that traces the evolution of theatrical performance from the Greeks to present day. Our required upper-division dance technique classes focus on the dance styles and mastery associated with specific genres such as Ballet, Jazz, Cultural forms and Contemporary dance. In other words, some courses provide an overview of historical periods within particular social/cultural contexts, while others examine specific genres. This allows students to obtain a greater breadth of knowledge and a more global perspective of dance and its contributions to society. This is a distinct aspect of our program, particularly at the undergraduate level, because many dance programs teach a limited view of western concert dance. Our dance history, dance cultures, and dance theory and criticism courses include a multicultural American and global perspective of dance, including dance of Latin America, Asia and Africa.

Requiring students to study dance pedagogy, different dance histories, different performance forms and various ways of creating dance performance across the curriculum keeps our program current and abreast of changes/developments in the field.

c. Skill Set-Demonstrate professional standards as dance artists throughout the audition, rehearsal, and performance process. Students with a BA in dance will be able to demonstrate professional standards as dancers, choreographers, dance teachers, or stage managers and technical crew members by preparing for auditions and interviews; developing artistic and technical skills; executing those skills in collaboration with others during both the planned and spontaneous demands of a live performance for public viewing; and completing pre- and post-production requirements.
Students possess proficiency and confidence in several current dance styles and techniques beyond the usual academic training of modern dance and ballet.

This learning outcome specifically evaluates student learning in production courses “THEA 120.Practicum in Technical Production” and “THEA 121.Rehearsal and Performance.” (Note; both courses are required of the dance major, but share the THEA course prefix rather than DNCE). These classes and this outcome are integral to both programs, as through production, theatre and dance majors must synthesize and apply coursework from multiple areas. Under the direction of dance faculty members, and in a learning environment that reflects professional dance, students must collaborate and execute their skills throughout the audition, rehearsal, and live performance processes.

The faculty desires this outcome, as professionalism is at its core. Faculty strongly believes that students’ attitudes and work ethic not only contribute a great deal to their artistry, but also prepares them to be more successful in graduate school or the professional dance field. By intentionally integrating professionalism into this learning outcome, faculty observes dance majors maturing personally and artistically by taking initiative and being responsible throughout the production process. This has resulted in a strengthening of the overall quality of our dance productions.

d. **Confidence Levels- Our students create, produce, and direct a theatrical concert dance performance for public viewing.** Through independent study and rigorous laboratory rehearsal processes, students synthesize the conceptual analysis of their coursework, the live onstage dancer(s), and the elements of visual design (i.e. costumes, sets/props, and lights) to create and present live original works of choreography.

To strengthen students’ resumes and portfolios, the dance program requires a choreographic sequence comprised of DNCE 022.Dance Improvisation, DNCE 120.Principles of Choreography, DNCE 122.Choreographic Forms and Styles and DNCE 150.Dance Theory and Criticism. These lead to DNCE 143.Culminating Choreographic Project, in which graduating seniors must create, produce, and direct choreography for public performance as part of the Senior Dance Concert, which is a vital element of the departmental production season. DNCE 143 addresses not only student learning and confidence, but provides them with immediate feedback from the general public, as well as invited professional artists. These popular public performances also increase the dance program’s visibility on campus and in the community at large. Several other dance courses address this outcome in the form of final projects or performances for outside audiences.

The faculty desires this learning outcome, as it requires students to demonstrate their ability to create dance independent of faculty. As such, this outcome engages students’ critical and creative skills and serves as the program’s ultimate goal for dance majors. As students produce their own work, they demonstrate foundational knowledge and mastery of multiple skill sets. The program expects them to be prepared for either professional dance, graduate study, or careers that require them to synthesize ideas, collaborate with others, and perform before any designated audience.

3. **For undergraduate programs only, in what ways are the set of desired learning outcomes described above aligned with the University's Baccalaureate Learning Goals? Please be as specific as possible. [Please limit your response to 400 words or less]**

The dance program’s desired learning outcomes align with the University’s Baccalaureate Learning Goals. Our set of learning outcomes are discipline specific articulations of the university’s goals.
For example, the university states that students should acquire “knowledge of human cultures and the physical and natural world through study in the sciences and mathematics, social sciences, humanities, histories, languages, and the arts. Focused by engagement with big questions, contemporary and enduring.” This goal articulates our program’s desire that students analyze the genre, structure, form, and content of diverse choreographers and performance artists in relationship to specific global, social, cultural, and historical contexts. Sections of our curriculum, particularly our dance history, dance cultures, and ethnic dance courses, focus specifically on the relationship among dance, history, society, and culture.

This learning outcome also overlaps with the university’s desire for students to demonstrate intercultural knowledge and competence.

In accordance with the third university learning goal, students engage their “intellectual and practical skills” in THEA 120 and 121, and DNCE 143. In expecting our students to demonstrate professional standards throughout the audition, rehearsal, and performance process as detailed in learning outcome “c” above, they specifically utilize their inquiry and analysis, critical and creative thinking, oral communication, and teamwork and problem solving skills. These skills are taught in multiple classes; however, THEA 120 and 121, and DNCE 143 produce the program’s full-scale public performances. Due to increased production values associated with THEA 120 and 121, and DNCE 143, these courses inherently present the program’s most challenging situations and increase student standards for performance.

Moreover, this program outcome, and our outcome listed as “d” above, addresses students’ ability to demonstrate personal and social responsibility, which is another baccalaureate learning goal. Dance is a collaborative and communal art; through active involvement in the art, i.e. coursework coupled with production/public performance, our program lays the foundational skills for lifelong learning in the field and prepares students for real-world challenges.

Finally, the creation of dance, as described in our program’s learning outcome “d” above, requires students to integrate inter- and intra-disciplinary knowledge thereby overlapping with the fifth university goal that desires students to focus on an advanced accomplishment and synthesize their general and specialized studies in dance. In creating original dance, students apply and combine their general knowledge of English, history, social sciences, music and other disciplines with their specialized knowledge of dance performance, choreography, design, and technical theatre.

4. For each desired outcome indicated in item 2 above, please:
   a) Describe the method(s) by which its ongoing pursuit is monitored and measured.
   b) Include a description of the sample of students (e.g., random sample of transfer students declaring the major; graduating seniors) from whom data were/will be collected and the frequency and schedule with which the data in question were/will be collected.
   c) Describe and append a sample (or samples) of the “instrument” (e.g., survey or test), “artifact” (e.g., writing sample and evaluative protocol, performance review sheet), or other device used to assess the status of the learning outcomes desired by the program.
   d) Explain how the program faculty analyzed and evaluated (will analyze and evaluate) the data to reach conclusions about each desired student learning outcome.

[Please limit your response to 200 words or less per learning outcome]
For the Skill Set learning outcome listed as “c” above:

a. Faculty members who direct productions, i.e. teach THEA 121, collect, monitor, and measure assessment data for their respective dance productions.

b. This sampling of approximately 120-150 Sacramento State students (approximately 60 theatre majors, 30 dance majors, 10 theatre minors, 25 dance minors, and 25 non-majors/minors) annually includes freshmen, sophomores, juniors, transfer students, and graduating seniors. Faculty evaluate every student who auditions as well as those who are then cast and undergo a more rigorous evaluation through the run of the production.

c. Appended documents include 1) the learning goals and outcomes for all sections of THEA 121, 2) syllabus from section of THEA 121, 3) the rubric dance faculty use to assess students at auditions, and 4) the self-assessment tool distributed to students upon completion of auditions.

d. Faculty members evaluate each student in his/her production, then he/she submits that data to the Assessment Coordinator. All full time faculty members then meet at the end of the semester to review the data in an open forum. Faculty reach conclusions by discussing the data, analyzing potential reasons for problem areas, and sharing ideas for improvements to be implemented.

For the Confidence Level learning outcome listed as “d” above:

a. The dance faculty member who directs i.e. teaches DNCE 143, collects assessment data from all dance faculty members including dance lecturers i.e. choreographic concept, use of choreographic tools/viewpoints, innovation/risk-taking, overall success with all aspects of production and performance, etc.

b. This sampling annually includes approximately 8-13 graduating dance majors. Faculty assess throughout the semester with weekly meetings, rehearsal lab visits, mentor conferences, 3 showings of works in progress that lead to the final public performances. The Final Reflection paper and exit conferences/postmortem on the Senior Dance Concert with faculty and choreographers complete this process.

c. The appended documents include 1) syllabus from DNCE 143 that list the learning outcomes for the course, 2) the rubric faculty use to assess student choreographers for DNCE 143, 3) guidelines for Final Reflection Paper required of students upon completion of DNCE 143.

d. Once faculty members evaluate each student in his/her production, they submit data to all full and part-time dance faculty members then meet once at the end of spring semester to review the data in an open forum setting. Faculty members reach conclusions by discussing the data, analyzing potential reasons for problem areas, and sharing ideas for changes/improvements to be implemented the following spring semester.

*If the requested data and/or analysis are not yet available for any of the learning outcomes, please explain why and describe the plan by which these will occur. Please limit your response to 500 words or less.*

The dance program will develop a more formal plan to monitor and measure the other two learning outcomes “Perspectives” and “Specific Content Knowledge.” Our current departmental assessment plan focuses on gathering and assessing data for THEA 121. However, DNCE 143 is concurrently addressed as part of the dance program’s assessment process every spring semester and addresses the learning outcomes detailed above. Data and analysis is not yet available for the additional learning outcomes, for assessment of those outcomes continues across the curriculum and is evaluated by individual faculty members for their respective classes. We have already identified the respective classes that focus on each of the outcomes. For example, students learn to interpret the elements of dance in a number of required and elective courses such as DNCE 022, 120, 122, 130, 131, 132, 150, 142, 13, 111, and 112. Since these outcomes are addressed in several courses, students learn to evaluate the elements of dance from different
The plan for collecting and analyzing data for the remaining outcomes is done informally in certain courses. For example, students take ballet, modern and jazz technique courses in sequential order building toward advanced proficiency. During the first week of classes, placement auditions are held to evaluate skill level. Dance faculty members will need to first determine how to expand our formal assessment plan to include annual evaluation of additional outcomes. There are different ways to approach this task. For instance, we can track a small sample of students through the entire program, identify and focus on a set of core courses that each address a particular outcome as THEA 121 and DNCE 143 currently do, or evaluate one learning outcome across multiple classes/areas at a time. Next, we must further develop our assessment plan and schedule, so we can evaluate multiple learning outcomes in a more timely fashion. While this aspect of the plan requires more multitasking and may make assessment more time consuming, faculty found themselves ahead of schedule last year. The more we streamline our evaluation of learning outcomes from lower-division through senior-level coursework, the better we will be able to assess the success of the program and curriculum as a whole. Our goal is to best equip undergraduates for post-graduation careers.

5. Regarding each outcome and method discussed in items 2 and 4 above, please provide examples of how findings from the learning outcomes process have been utilized to address decisions to revise or maintain elements of the curriculum (including decisions to alter the program’s desired outcomes). If such decision-making has not yet occurred, please describe the plan by which it will occur.

[Please limit your response to 200 words or less per item]

a. Decision-making at the program level has not yet occurred for this outcome. It is addressed across the curriculum through the preparation and presentation of 1) movement studies, and original choreography in DNCE, 022, 120, 122, 132, and 150 2) final class performances and projects in DNCE 130, 131, 132, 142, 160, and 4. 3) Skills tests in DNCE 01, 02, 3A, 3B, 4, 5, 132, 011, 012, 13, 111, and 112. Faculty plans to focus on one required lower-division course, potentially DNCE 022, where students study the elements of dance in broad detail. In examining the elements of creating movement, thought, concept, and composition both individually and collectively, students gain foundational knowledge for understanding the translation process that forms the basis for their remaining coursework. DNCE 022 culminates in a final group project that is guided completely by students’ understanding and application of the elements of dance to a campus site-specific production (public location requiring students to employ creative problem solving skills). The plan would be to invite multiple faculty members to formally evaluate the final presentations and couple their findings with the professor’s in order to better assess this learning outcome and make informed curriculum decisions.

b. Decision-making at the program level has not yet occurred for this outcome. However, it is addressed across the curriculum and evaluated by individual instructors upon completion of written work such as term papers and dance concert critique/report papers in DNCE 130, 131, 132, 011, 012, 013, 111, 112, and critical essays in DNCE 160, 132, 143, and 150. As explained in response to question 4, how faculty members plan to utilize findings from evaluating this outcome is contingent upon how faculty decides to expand our current assessment plan. Focusing on this outcome is particularly challenging because it is addressed across all areas (dance technique/choreography, design/technical theatre, and history/criticism) of the program.

c. As described in our AY 2010-2011 Assessment Report, our evaluation of learning goals for THEA 121 has resulted in making decisions. While our decisions stem directly from assessing THEA 121 as
a course, our evaluations also lead to developing plans for implementing curriculum changes linked directly and indirectly to our assessment of THEA 121. For example, we utilized our findings to make changes within the course by streamlining the learning goals across sections of THEA 121 (see Appendices A and B); revising the learning outcomes to include “demonstrate individual respect for and proactive initiative in the preparation, training and development of their mental and physical instrument”; 3) changing dates of semester auditions to give students ample time to prepare; and 4) creating assessment tools for auditions (see Appendices C and D). Our assessment of THEA 121 reveals that students who crew productions and student stage managers are minimally-prepared for their responsibilities. To address this, we implement more hands-on lessons on how to run a production into “THEA 16. Stagecraft” and “THEA 20. Lighting” this year. In order to improve the training of our stage managers, faculty sees a need for a stage management course and a faculty member with expertise in that area.

d. This outcome is addressed programmatically in the capstone course, DNCE 143, as well as individually in several courses across the curriculum. For this outcome, findings have been utilized to streamline the dance major curriculum, which is a set curriculum for all dance majors. We have used learning outcomes to make informed decisions about these core classes. We have implemented the mandatory taking of the choreography sequence in precise order. We have condensed two courses, Dance Theory and Dance Criticism, into one comprehensive course, DNCE 150.Dance Theory and Criticism. This is the fourth course in the choreography sequence and precedes DNCE 143.Culminating Choreographic Project (Senior Dance Concert.)

6. Has the program systematically sought data from alumni to measure the longer-term effects of accomplishment of the program’s learning outcomes? If so, please describe the approach to this information-gathering and the ways in which the information will be applied to the program’s curriculum. If such activity has not yet occurred, please describe the plan by which it will occur.

[Please limit your response to 300 words or less]

Currently, the program has not sought data from alumni outside of surveys distributed and collected by the Office of Institutional Research to measure the longer-term effects of accomplishment of the program’s learning outcomes. All faculty members remain in personal contact with recent alumni who are in graduate school, pursuing professional careers, or working in the Sacramento dance community as professionals and educators. Hence, our knowledge of students’ success is informal and not officially documented by the program.

However, in spring 2009, the department hosted a “Senior Luncheon” and administered exit surveys for graduating seniors in theatre and dance in an effort to self-assess the programs. Our tentative plan for measuring the long-term effects of the program’s learning outcomes is:

a. Spring 2012: Compile an alumni database by collecting contact information from the class of 2012, as well as recent alumni.

b. Fall 2012: Revise our senior exit survey so it addresses both program learning outcomes and departmental culture and administer the survey to each graduating class thereafter.

c. Spring 2013: Fall 2014: Develop and distribute electronic surveys to track alumni’s success 5, 10, and 15 years post-graduation. This means that the program will administer the surveys annually, but only to specific graduating classes.

d. Spring 2014: Evaluate the surveys as part of our annual assessment.

Taking these steps will enable us to better track the long-term effects of our desired student learning outcomes.
7. Does the program pursue learning outcomes identified by an accrediting or other professional discipline-related organization as important? Does the set of outcomes pursued by your program exceed those identified as important by your accrediting or other professional discipline-related organization?

[Please limit your response to 300 words or less]

The dance program pursues learning outcomes identified by the National Association of Schools of Dance (NASD), the accrediting body for university dance programs. The NASD Handbook 2010-2011 (section VIII, part B. pp. 87-88) states:

1) Students should achieve the highest possible level of technical skill and the highest possible level of conceptual understanding of the medium and its expressive possibilities.

2) 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. A minimum of 2 years of coursework in choreography is required.

3) Through comprehensive courses in dance studies, students must:
   a. Develop an understanding of the common elements and vocabulary of dance and of the interaction of these elements, and be able to employ this knowledge in analysis
   b. Learn to analyze dance perceptively and to evaluate critically
   c. Be able to place dance in historical, cultural, and stylistic contexts
   d. Be able to form and defend individual critiques
   e. Have fundamental knowledge of the body and of kinesiology as applicable to work in dance

4) Students must develop basic knowledge and skills in dance pedagogy. The program should include the equivalent of at least one course in pedagogy and teaching experience

These align directly with our learning outcomes. For example, NASD #2 aligns with DNCE 143, and the two-year choreographic sequence. NASD #1 and #3 overlap with outcomes a. and b. Our major program requires students to take Community Engagement course DNCE 160, Creative Dance for Children, aligning with NASD #4.

Standards set forth by the National Association of Schools of Theatre (NAST) support the dance program’s learning outcomes. NAST supports the technical aspects of dance production by requiring coursework in costuming, stage management, lighting design, scenic design, technical production, etc. We are institutional members of the National Dance Educators Organization (NDEO) and the American College Dance Festival Association (ACDFA), fortifying our program and informing our curriculum.

8. Finally, what additional information would you like to share with the Senate Committee on Instructional Program Priorities regarding the program’s desired learning outcomes and assessment of their accomplishment?

[Please limit your response to 200 words or less]

The dance program offers a nationally competitive BA degree and a growing reputation for excellence in the community. Our awards and honors bring recognition and visibility to the university, tying campus to community.
We continue to augment our plan for evaluating and assessing progress in achieving our learning outcomes with assessment-guided changes from NASD as benchmarks. DNCE 143 enriches the cultural landscape on campus and in the community. DNCE 160 directly impacts students and educators in local public schools. We empower students and the region as a creative community with public performances including Dance Sites and Sacramento/Black Art of Dance, performing its 20th Anniversary February 2012. Furthermore, the implementation of the annual Sacramento Dance Sampler makes CSUS a hub for the professional contemporary dance scene exposing students to diverse choreographic viewpoints. The dance major is enriched by our commitment to offering master classes with renowned professionals and by our close relationship with the Mondavi Center for the Performing Arts.

The dance and theatre programs are inextricably linked in performance and technical production. We have expanded both programs’ desired learning outcomes and will continue to track student learning throughout the curriculum. We anticipate reinstatement of the NAST accreditation by AY 2013-2014 and are confident that NASD will successfully accredit the dance program in the near future.
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<th>THEA 121 LEARNING OUTCOMES</th>
<th>LEARNING OBJECTIVES/GOALS</th>
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| **1. Demonstrate professionalism as a performance artist** | 1.1 Arrive on time if not early for all auditions, rehearsals, and performances.  
1.2 Dress appropriately in necessary attire (clothes and shoes) for all auditions, rehearsals, and performances.  
1.3 Present a consistent positive attitude toward directors and production team members as an individual artist throughout the production process.  
1.4 Demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process.  
1.5 Demonstrate individual respect for and proactive initiative in the preparation, training and development of their mental and physical instrument. |
| **2. Prepare for auditions/interviews** | *For Actors and Dancers*  
2.1 Select and prepare audition piece(s) suitable for the individual performer and available roles in the production.  
2.2 Memorize a monologue, song, and/or movement combination phrase with precision.  
2.3 Execute the vocalization (i.e. projection and articulation) and/or technique (i.e. movement/style embodiment) of the audition piece.  
2.4 Demonstrate an overall strong stage presence (i.e. command of the performance space) and dedication to character/choreography.  
*For Stage Managers*  
2.1 Prepare portfolio of prompt books and related materials.  
2.2 Explain management concepts and philosophies. |
| **3. Develop artistic and technical skills as part of rehearsal process** | *For Actors and Dancers*  
3.1 Conduct character/movement research.  
3.2 Execute blocking/choreography as directed.  
3.3 Complete thorough-line/lyric memorization individually and timely.  
3.4 Master knowledge of role(s) within onstage conceptual relationships.  
*For Stage Managers*  
3.1 Demonstrate strong organizational and leadership skills.  
3.2 Solve technical problems associated with production.  
3.3 Manage and work well with multiple personnel and personalities.  
3.4 Call and run final performances as developed by production team. |
| **4. Execute skills in live performance** | 4.1 Demonstrate awareness of public’s role in live performance and recognize how audience engagement effects performance.  
4.2 Demonstrate recognizable progression or growth in individual and ensemble work from auditions through final performance. |
| **5. Support post-performance production needs** | 5.1 Articulate artistic choices garnered from script analysis, the rehearsal process, and/or choreographic study whether verbally, as in the case of post-show discussions, or in writing for production analysis papers.  
5.2 Apply knowledge of set/wardrobe construction and theatre management to active participation in production strike. |
APPENDIX B: “Course Requirements” for Section of THEA 121 as Listed on Course Syllabi

SYLLABUS- THEA 121- REHEARSAL AND PERFORMANCE

FALL 2011- DANCE SITES 2011  COMPANY MEMBER- UNIVERSITY DANCE ENSEMBLE

Directors/Instructors- Dr. Linda Goodrich, Lorelei Bayne Dept. office- 916-278-3569

CATALOG COURSE DESCRIPTION - Participation in the preparation, rehearsal, performance of a departmental production approximately 50 hours of participation including rehearsal and performance time, For one unit of credit. Admission by audition, a total of 6 undergraduate units may be taken.

COURSE OBJECTIVES

Upon the completion of this course, you must be able to:

1. Demonstrate professionalism as a performance artist.
2. Develop your artistic/technical skills as part of rehearsal process.
3. Execute those skills in live performance.
4. Support the post-performance needs of this production.

COURSE EXPECTATIONS & REQUIREMENTS

❖ MUST BE ENROLLED IN A MINIMUM OF ONE (1) DANCE TECHNIQUE CLASS DURING FALL 2011 AT CSU SACRAMENTO.
❖ STUDENT MUST MAINTAIN A 2.5 GRADE POINT AVERAGE IN ALL COURSEWORK

In order to create and maintain a positive learning and productive rehearsal and performance environment, it is imperative that you treat faculty, staff, your cast members, and your production staff with respect. Therefore, disruptive behavior will not be tolerated. Please remember to turn off all cell phones prior to rehearsal.

Rehearsal Process and Performance Process at Sacramento State in Faculty, Guest Artist, or Student works is a privilege and will be treated as such. Etiquette/ procedures are as follows:

❖ Must be on time to rehearsal, which means 10 min. before start time to warm-up.
❖ Must be professional in work ethic and attitude, and all that entails, toward choreographer and other dancers, -No talking, eating, chewing gum, cell phones, etc.
❖ Must call choreographer AND director of production beforehand, if late or emergency conflict arises. Bayne Cell- 646-246-0977
❖ After two absences (including showings/LIGHT TECH's) during rehearsal process performer will be dropped from cast unless worked out with Director and Choreographer beforehand.
❖ Lateness will not be tolerated, 2 late=1 absence.
❖ No animals or children at rehearsals.
❖ Performer must be responsible as to how many shows in the Dept. he/she is in.
❖ Performer will be evaluated at mid-process by choreographer and director of show
❖ Do not make a commitment if you have doubts, and unless you are serious

NO FOOD OR DRINK IS ALLOWED IN THE THEATRE AT ANY TIME!

❖ Professionalism (20%). You are expected to arrive on time if not early for all rehearsals and performances; dress appropriately yet comfortably for all rehearsals (you are also encouraged to rehearse in character shoes); present a consistent positive attitude toward me and all production team members; and demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process. This may include rehearsing in addition to scheduled rehearsals and/or completing behind-the-scenes assignments to enhance the production.
• **Artistic Development (20%).** You are expected to conduct and apply related rehearsal and research; execute movement as directed; and master your role(s) within onstage conceptual relationships. I expect your growth to continue from auditions through the final performance, for there is always room for improvement!

• **Final Performance (20%).** You are expected to demonstrate your awareness of public’s role in live performance by adjusting your final performances in agreement with the audience. In other words, TAKE THE STAGE! The audience feeds off of your energy and commitment!

• **Pre-Production and Post-Production (20%).** You are expected to articulate your artistic choices during classroom visits, post-show discussions, and statements for public affairs. You are also expected to actively participate in minimum of 4 hours of pre-production work (assistance with sets, costumes, cleaning of dressing room/stage area, etc.-TBA) and strike immediately following the final performance. This is a vital component of your role in the company and vital to the success of the production.

**ATTENDANCE & LATE POLICY**

You may not arrive late to a rehearsal or performance. Your final grade will drop an entire letter grade if you are absent from a rehearsal or performance (three tardies equal one absence). You must contact the stage manager a minimum of 2 hours in advance if you believe you might have a rehearsal or performance conflict.

**PERFORMER GRADE EVALUATION**

**Evaluation of Dancers by Choreographers**

At the end of the term, Director and each choreographer will complete an evaluation of each dancer in the cast. The evaluation will include the following for the performer’s grade in any production:

- Rehearsal Attendance: a complete list of rehearsals, absences, tardies, early departures, etc. Choreographers should note illnesses or other explanations (reasonable or not) for missed rehearsals. Performer MUST notify DIRECTORS, Dr. Linda Goodrich and Lorelei Bayne, as well as their choreographer, if missing a scheduled rehearsal. Bayne Cell-646-246-0977
- Professionalism
- Participation/Attitude
- Overall Growth
- Overall Performance: What is your final assessment of their performance in your work? How did they meet your vision? Why or why not did they achieve the level of success you expected?
- Attendance at ALL cast warm-up classes before performances, technical and dress rehearsals, photo calls, etc. (and showings). Directors of Production will issue final grade

At the end of the term, accomplishment of the COURSE REQUIREMENTS (above) and the following will also figure into the dancer’s final grade:

- Observations by all Dance Professors and Prof. Ron Reisner and faculty and guest choreographers throughout the term as well as concert/show technical crew
- Cooperation/assistance/professional etiquette with stage management, technical crew and designers

**GRADE BREAKDOWN**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Audition (graded upon casting)</td>
<td>20%</td>
</tr>
<tr>
<td>Professionalism</td>
<td>20%</td>
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<td>Artistic Development</td>
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<td>Final Performance</td>
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<tr>
<td>Pre- and Post-Production/Strike</td>
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**TOTAL** 100%

**COMPANY MEMBER MUST SIGN THEA 121 AGREEMENT CONTRACT SHEET PROVIDED, STATING THAT YOU UNDERSTAND AND AGREE TO THE EXPECTATIONS PUT FORWARD IN THIS SYLLABUS/LETTER OF AGREEMENT.**
APPENDIX C: Dance Auditions Assessment Form Completed by Faculty

THEA 121. Rehearsal and Performance

2011-2012 DANCE AUDITIONS ASSESSMENT

Performer Name: ________________________________ Audition #: ______

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<th>LEARNING GOAL</th>
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<tr>
<td>1.1 <strong>Arrive on time if not early</strong> for all auditions, rehearsals, and performances.</td>
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<td>1.2 <strong>Dress appropriately</strong> in necessary attire (clothes and shoes) for all auditions, rehearsals, and performances.</td>
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<td>2.1 <strong>Select and prepare</strong> audition pieces suitable for the individual performer and available roles in the production.</td>
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<td>2.2 <strong>Memorize</strong> a monologue, song, and/or movement combination phrase with precision.</td>
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<td>2.3 <strong>Execute</strong> the vocalization (i.e. projection and articulation) and/or technique (i.e. movement/style embodiment) of the audition piece.</td>
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<td>2.4 <strong>Demonstrate an overall strong stage presence</strong> (i.e. command of the performance space) and <strong>dedication to</strong> character/choreography.</td>
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Cast in **Dance Sites**? □ Yes □ No

_________ Faculty Initials
APPENDIX D: Auditions Self-Assessment Form Completed by Students

THEA 121. Rehearsal and Performance
2011-2012

Thank you for auditioning! Please print legibly and take a few minutes to complete this form and turn it in prior to leaving this evening. Your anonymous answers to this survey will assist the Department of Theatre and Dance tremendously with our evaluation of the THEA 121 audition process. Feel free to continue your answers on the back of this form if needed.

1) Check one: □ Current Sacramento State Student □ Non-Sacramento State Student

2) Approximately how many times have you auditioned for a Sacramento State Department of Theatre and Dance mainstage production?
   Check one: □ First audition □ 1-2 times □ 3-4 times □ 5-6 times □ More than 6 times

3) On a scale of 1.0 (poor) to 10.0 (perfect), how would you rate your performance in tonight’s audition? Circle one:

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<th>1.0</th>
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<tbody>
<tr>
<td>Poor</td>
<td>Average</td>
<td>Perfect</td>
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4) Please give/explain THREE reasons why you rated your audition the score above.
   a. _____________________________________________________________
   b. _____________________________________________________________
   c. _____________________________________________________________

5) What specific steps did YOU take to prepare for tonight’s audition and how might you improve your audition process in the future?
   ____________________________________________________________________________
   ____________________________________________________________________________
   ____________________________________________________________________________
   ________________________________________________________________

6) How might the department better prepare you for department auditions?
   ____________________________________________________________________________
   ____________________________________________________________________________
   ____________________________________________________________________________

If you would like specific feedback from the casting directors on your audition, then please ask them once casting is complete. Faculty is happy to share their perspective with you during their office hours.
DNCE 143: CULMINATING CHOREOGRAPHIC PROJECT/SENIOR DANCE PROJECT
Spring 2012, 3 Units  Weekly Production Meetings

30081-CATALOG DESCRIPTION: DNCE 143. Culminating Choreographic Project: Participation (Choreography) in the rehearsal and performance of dance productions. Students will collaboratively create and produce choreographic works as their capstone project, to be performed during the department's production season. Note: Admission by audition.

Prerequisite: Senior standing    Graded: Graded Student. Units: 3.0

REQUIRED TEXT: Handouts will be provided by course instructor.

COURSE REQUIREMENTS/LEARNING OUTCOMES:

With the successful completion of this course, the student will:

Through a rigorous laboratory rehearsal process, create and present live original works of choreography for public viewing by synthesizing 1) conceptual analysis and 2) the onstage dancer(s) with the 3) elements of visual design (i.e. costumes, sets/props, and lights). This course will focuses primarily on the following two elements:

Specific guidelines will be handed out as each project is assigned.

1. **Choreography Showings (150 pts.)** – There will be **three** showings for each choreographer. All choreographers are required to demonstrate professionalism in the showing of their works-in-progress and the participation in feedback sessions with faculty and peers.

   **Choreography:** Students will create and produce one extended piece of choreography. The piece will be artistic and intuitive; displaying a wide vocabulary of relevant, expressive movement with a demonstrated mastery of the elements studied in the choreographic series and required core courses of the Bachelor of Arts in Dance.

   Students must consider the following questions during the laboratory rehearsal process:

   *Does the dance reflect the vision statements? Does the dance show original movement and/or ideas? Does the dance utilize the tools of choreography effectively? Does the dance demonstrate creativity and innovation? Does the choreographer work on an efficient timeline, utilizing comments from mentors/peers for effective revision? Does the choreographer contribute to a creative, productive, and healthy design collaboration that served the needs of the dance?*

2. **Production responsibilities (50 pts.)** – Each student will be responsible for fulfilling specific production tasks assigned/selected in order to run a production. Assignments vary from organizing tech crew, scheduling/organizing tech rehearsals, publicity, program information, house management and décor, budget, costumes, photo shoots, etc.

   **Production:** Students will experience production aspects of the dance field including auditioning dancers, creating a production staff, scheduling rehearsals, publicity, budgeting, programming, costume conception and technical needs.
3. **Final Exam/Performances (100 pts.)**  
   Wednesday-Saturday, May 2-6, 2012, Solano 1010

**Course and Choreographic Achievement:** Choreographers will be assessed on their overall choreographic success. “Success” will be measured by the culminating clarity of vision in the dance. Students will demonstrate professional standards as dancers, choreographers, or stage managers and technical crew members by preparing for auditions and interviews; developing artistic and technical skills; executing those skills in collaboration with others during both the planned and spontaneous demands of rehearsals and live performance for public viewing; and supporting the requirements of pre- and post-production.

4. **ATTENDANCE/Participation and Discussion (100 pts.):**  
   Attendance will be taken on the days in which class meeting is required, rehearsals, and run of show. Attendance is an imperative element of professionalism and demonstrates commitment to the course’s learning outcomes and success of the production of the public performance. There will be timely production meetings and reading assignment discussions throughout the course. **There will be no make-up assignments offered for this course.**

   Senior Choreographers are looked at as leaders in the department and need to be as active as possible with regard to attending extra events such as master classes, etc. Attendance, production participation and the final production of your choreography are the primary portions of your final grade, however there will also be additional class assignments. Students must purchase a three ring binder for keep all reading handouts, schedules and other printed material. In Discussion, students are expected to compare and contrast the structure, form, and conceptual frameworks of diverse choreographers, dancers, and designers in relationship to specific global, social, cultural, and historical contexts. Students will be expected to evaluate and critique live university, community, and regional dance concerts through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of the art of contemporary dance performance.

5. **Written Assignments (100 pts.)** – There will be four written assignments that will be required for this course:  
   Vision Statement/Choreography Proposal and Presentation (25 pts.)
   Resume and Biography (25 pts.)
   Press release (25 pts.)
   Final Reflection Paper (25 pts.)

   The student will submit a typed proposal. The vision statement outlines the main idea/theme of the dance and what tools/innovations will help the choreographer achieve his/her vision. Guidelines provided.

   - Resume and Biography (25 pts.)
   - Press release (25 pts.)
   - Final Reflection Paper (25 pts.)

   Please address the following points:
   - How did your artistic vision develop throughout the choreographic process? Analyze your use of structure and form in your piece.
   - How did collaboration with your selected dancers develop professional standards in the rehearsal and performance experience?
   - What choreographic tools and devices did you employ to articulate your concept? How and Why?
   - Evaluate the challenges in your choreographic process. How would you handle the challenges in the future?
   - Analyze your leadership role amongst the student choreographers, the technical production staff, and the entire company of dancers?
   - Evaluate and critique your piece in performance articulating the artistic and social relevance within the concert experience?
   - Please address any other questions, concerns, and comments you would like to voice.
The final presentation (along with your Final Reflection) of your choreography will be considered your final exam. Note: The grading of your choreography will not be based on the instructor’s personal taste however the grading within the above listed requirements is unavoidably partially subjective. CSUS dance faculty members will have input on the grading of your final choreography presentation.

IMPORTANT- Your work will NOT be performed in the 2012 Senior Dance Concert if the faculty does not feel it is up to standard. In this case, you may show your work in the Spring 2012 Choreography Showcase. Choreographers will be notified after third showing if their work will NOT be shown in the 2012 Senior Dance Concert.

Dance Majors must receive a C- or above in all major course work or they must re-take the course for graduation.

Assessment/ Evaluation:

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<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Grade</th>
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<tr>
<td>Three Showings</td>
<td>150</td>
<td>465-500 = A</td>
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<tr>
<td>Participation/Discussion</td>
<td>100</td>
<td>450-464 = A-</td>
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<td>Production Responsibilities</td>
<td>50</td>
<td>435-449 = B+</td>
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<tr>
<td>Four Writing Assignments</td>
<td>100 (25 pts. each)</td>
<td>415-434 = B</td>
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<td>Final Presentation</td>
<td>100</td>
<td>400-414 = B-</td>
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<td><strong>TOTAL</strong></td>
<td>500 pts</td>
<td>385-399 = C+</td>
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<td>365-384 = C</td>
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<td>335-349 = D+</td>
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<td>315-334 = D</td>
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Extra Credit opportunities are not available for this class.

*Please note: Due to the nature of this seminar course KEYS are checked out to students for access to rehearsal space. The keys must be returned to facilities and a receipt from facilities must be turned in to the department Secretary at the end of the term. Students who do not follow this protocol will have an administrative hold placed on their student account at CSUS and will be unable to graduate.
APPENDIX F: Faculty Rubric for Assessment of Senior Choreography with DNCE 143

DNCE.143: CULMINATING CHOREOGRAPHIC PROJECT/SENIOR DANCE PROJECT
FACULTY RUBRIC FOR ASSESSMENT OF SENIOR CHOREOGRAPHY DNCE 143

Choreographers will be graded based on the following criteria. The entire grading (for the performance) is based on a 100 point scale: 90 points for faculty rating (this sheet), 10 points for participating dancers’ evaluation of choreographer.

1. Overall concept – Did the choreographer’s concept articulate a clear and concise artistic and social vision to the audience? **20 points total**

2. Use of Ann Bogart’s Viewpoints – Students must articulate understanding and application of at least 5 of following areas **40 points total** (8 points per viewpoint, please indicate their selected viewpoints by checking the first box. Viewpoints over the required 5 please indicate with * only: do not score):
   a. Use of SHAPE
   b. Use of GESTURE
   c. Use of FLOOR PATTERNS
   d. Use of REPETITION
   e. Use of TEMPO and timing changes
   f. Use of SPATIAL RELATIONSHIP (Did the choreographer use interesting spacing choices?)
   g. Use of KINESTHETIC RESPONSE (Physical response to stimulus outside of one’s own body – i.e. responding to other dancers, responding to sound, etc.)
   h. Use of DURATION (paying special attention to the length of time certain movements and/or sections take)
   i. Use of ARCHITECTURE (Incorporating the use of sets, props, and/or the cyc, wings, or breaking of the 4th wall)
3. Was the choreographer able to step away from habitual movement choices to synthesize new movement, music, and conceptual ideas into the creation of their piece? **10 points total**

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4. Does the choreographer use other choreographic tools, including motif & development, thematic phrase material, retrograde, movement qualities, level changes, beginning/middle/end, etc? **10 points total**

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5. Overall success of the work presented. Choreographers will be assessed on their overall choreographic success. “Success” will be measured by the articulated clarity of the artistic and social vision of the dance. The following questions will be considered:

Did the dance reflect the vision statements?
Did the dance show original movement and/or ideas?
Did the dance utilize the tools of choreography effectively?
Did the dance demonstrate creativity and innovation?
Did the choreographer work on an efficient timeline, utilizing comments from mentors/peers for effective revision?
Did the choreographer contribute to a creative, productive, and healthy design collaboration that served the needs of the dance? **10 points total**

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**REQUIREMENTS FOR FINAL GRADE RELEASE DNCE 143**
When completed please write date in box and attach documents as needed

1. KEYS RETURNED TO FACILITIES, RECEIPT SUBMITTED TO THEATRE AND DANCE OFFICE.

2. MENTOR SHEET WITH SIGNATURE SUBMITTED.

3. COSTUMES/PROPS RETURNED AS NECESSARY.

4. FINAL REFLECTION PAPER (5 page, 12pt Font, Double Spaced) SUBMITTED.

5. EVALUATION PARAGRAPH SHEET OF DANCERS IN YOUR CAST.

6. Postmortem discussion and evaluations on class- completed at final class meeting.
APPENDIX G: DNCE 143 Final Reflection Paper Guidelines (Self Assessment Tool)

DNCE.143: CULMINATING CHOREOGRAPHIC PROJECT/
SENIOR DANCE PROJECT

Final Reflection Paper Guidelines

30081-CATALOG DESCRIPTION: DNCE.143. Culminating Choreographic Project. Participation (Choreography) in the rehearsal and performance of dance productions. Students will collaboratively create and produce choreographic works as their capstone project, to be performed during the department’s production season. Note: Admission by audition.

Prerequisite: Senior standing

Graded: Graded Student.

Units: 3.0

This course will through a rigorous laboratory rehearsal process, create and present live original works of choreography for public viewing by synthesizing 1) conceptual analysis and 2) the onstage dancer(s) with the 3) elements of visual design (i.e. costumes, sets/props, and lights). This course will focuses primarily on the following two elements:

Choreography: Students will create and produce one extended piece of choreography. The piece will be artistic and intuitive; displaying a wide vocabulary of relevant, expressive movement with a demonstrated mastery of the elements studied in the choreographic series and required core courses of the Bachelor of Arts in Dance.

Students must consider the following questions during the laboratory rehearsal process:

Does the dance reflect the vision statements? Does the dance show original movement and/or ideas? Does the dance utilize the tools of choreography effectively? Does the dance demonstrate creativity and innovation? Does the choreographer work on an efficient timeline, utilizing comments from mentors/peers for effective revision? Does the choreographer contribute to a creative, productive, and healthy design collaboration that served the needs of the dance?

Production: Students will experience production aspects of the dance field including auditioning dancers, creating a production staff, scheduling rehearsals, publicity, budgeting, programming, costume conception, and technical needs.

In Final REFLECTION, please address the following points-

❖ How did your artistic vision develop throughout the choreographic process?
  Analyze your use of structure and form in your piece.
❖ How did collaboration with your selected dancers develop professional standards in the rehearsal and performance experience?
❖ What choreographic tools and devices did you employ to articulate your concept? How and Why?
❖ Evaluate the challenges in your choreographic process. How would you handle the challenges in the future?
❖ Analyze your leadership role amongst the student choreographers, the technical production staff, and the entire company of dancers?
❖ Evaluate and critique your piece in performance articulating the artistic and social relevance within the concert experience?
❖ Please address any other questions, concerns, and comments you would like to voice.