

Office of Academic Program Assessment, Office of Academic Affairs
The 2012-2013 ANNUAL ASSESSMENT REPORT
Department of Theatre and Dance
DANCE BA PROGRAM

*1. As a result of last year's assessment effort, have you implemented **any changes for your assessment including learning outcomes, assessment plan, assessment tools (methods, rubrics, curriculum map, or key assignment etc.), and/or the university baccalaureate learning goals?***

a. If so, what are those changes? How did you implement those changes?

In addition to evaluating THEA 121, the department also collected data to officially assess DNCE 143, which is the Dance program's culminating/capstone experience.

b. How do you know if these changes have achieved the desired results?

Eight student choreographers were strategically assessed in the course and succeeded.

c. If no, why not?

*2. As a result of last year's assessment effort, have you implemented **any other changes at the department, the college or the university, including advising, co-curriculum, budgeting and planning?***

a. If so, what are those changes? How did you implement those changes?

We have implemented more rigorous one on one student advising and mentoring by faculty. We have done this by sending concentrated announcements for advising through emails, class announcements, sign postings and facebook postings.

b. How do you know if these changes have achieved the desired results?

The dance majors are more proactive with regard to advising and knowledgeable overall about major requirements and specific capstone course requirements.

c. If no, why not?

*3. What **PROGRAM** (not course) learning outcome(s) have you assessed this academic year?*

This year, the program assessed students' ability to:

1. Demonstrate professional standards as dancers by preparing for auditions (THEA 121).
2. Create and present live original work of choreography for public viewing (DNCE 143)

4. What method(s)/measure(s) have you used to collect the data?

Student self-evaluations as well as casting results were used to collect the data for the first learning outcome.

Both full and part-time faculty members serve as mentors to the senior choreographers.¹ The data is collected from faculty assessments of the projects from inception to completion through rehearsal visitations, one-on-one meetings, and three formal "showings" prior to the public performances; dancer evaluations of choreographers' rehearsal process and student choreographers' self-evaluations/reflective paper were used to collect data for the second learning outcome. More specifically, the following questions are considered:

1. Did the dance reflect the vision statements?
2. Did the dance show original movement and/or ideas?
3. Did the dance utilize the tools of choreography effectively?
4. Did the dance demonstrate creativity and innovation?
5. Did the choreographer work on an efficient timeline, utilizing comments from mentors/peers for effective revision?
6. Did the choreographer contribute to a creative, productive, and healthy design collaboration that served the needs of the dance?²

5. What are the criteria and/or standards of performance for the program learning outcome?

Faculty consider the following criteria:

THEA 121

1. Student experience. How many times has the student auditioned for the department?
2. Audition Preparation. How well prepared/rehearsed is the student for the audition?
3. Casting. Was the student cast in the Faculty Dance Concert?

DNCE 143

1. Attendance, Participation and Discussion
2. Written Assignments (i.e. choreography proposal and presentation; resume and biography; press release; final reflection paper)
3. Choreography showings of works-in-progress evaluated by faculty mentors
4. Production responsibilities (i.e. organizing tech crew, scheduling/organizing tech rehearsals, publicity, program information, house management and décor, budget, costumes, photo shoots, etc.)
5. Final Exam/Performances (i.e. preparedness, presentation, professionalism, risk-taking, innovation, fulfillment of specified choreographic requirements, fulfillment of specified time and music requirements, and costuming choices)

6. What data have you collected? What are the results and findings, including the percentage of students who meet each standard?

THEA 121

During the 2012-2013 AY, 53 individuals auditioned for the Faculty Dance Concert (45 current Sac State students and 8 non-students). 38 individuals (71.7%) were cast in the concert.

The breakdown of student auditioning experience is as follows:

¹ Faculty members participating as mentors were Lorelei Bayne, Linda Goodrich, Philip Flickinger, Lisa Ross, Nolan T'Sani, Nicole Manker, Osvaldo Ramirez, Kerry Mehling.

² The choreographers are assessed on their overall choreographic success. "Success" is measured by the questions listed.

	Number Auditioning	Self-Assessment Average Score out of 10
Auditioning for 1 st time	21 (39.6%)	5.88
Auditioning for 2 nd time	7 (13.2%)	7.5
Auditioning for 3 rd /4 th time	10 (18.9%)	7.15
Auditioning for 5 th /6 th time	7 (13.2%)	8.26
Auditioning for 7 th or more times	8 (15.1%)	8.13
TOTALS	53	7.38

This data shows that the majority of individuals auditioning were doing so for the first time. It also shows that students scored themselves higher the more auditioning experience they had.

DNCE 143

During the spring 2013, eight choreographers completed DNCE 143. Seven of whom were Dance Majors and one an Art Major and Dance Minor. The Dance Minor was accepted to participate because of her excellent academic record and completion of the required choreography sequence. All eight choreographers met the minimum requirements listed above, as assessed by faculty, to have their works produced as part of the public Senior Dance Concert.

Five of the eight choreographers were extremely successful earning a grade of A in the course, two were very successful earning an A- or B, and one was successful, earning a C.

a. In what areas are students doing well and achieving the expectations?

THEA 121: Students are doing well in getting cast in the concert. This is due in part, however, to the fact that this concert included large-cast pieces. There was a high probability that students who auditioned would get cast due to the sheer number of available roles. Hence, casting was equally based on numbers and students meeting learning objectives.

DNCE 143: Areas that were mostly well done by graduating dance majors included professionalism, attendance, vision statement, implementation of faculty feedback and critique and leading of auditions. The senior choreographers came together as a team to produce thought-provoking works for public viewing. Overall, the choreographers exhibited professionalism in their attendance and commitment to the process during rehearsals, classes and formal showings. They submitted clear vision statements that morphed as expected during their artistic processes. They successfully implemented changes/improvements suggested by peers and faculty. They were able to lead auditions in an organized, professional manner and move through the casting process easily and with cooperation and collaboration.

b. In what areas do students need improvement?

THEA 121. Students need to improve their overall preparation for auditions. Students expressed a lack of physical conditioning (i.e. stretching and cardiovascular training) that would have improved their audition. As part of their education, students need to be more proactive and attend ALL auditions offered (even if they are unable to participate in production) to practice auditioning.

DNCE 143. Areas that have room for improvement were student choreographer communication with his/her cast, production responsibilities, initiative and publicity. Overall, students learned these areas experientially throughout the process of the capstone course, but they need to link their previous course work to this experience with more evidence. They need to make the connections across all learning experiences in prior coursework more clearly.

Faculty will continue to communicate this throughout all sequential coursework with more repetition. Student choreographers/directors need to take more initiative with regard to production responsibilities and publicity of the final public concerts. Faculty will continue to encourage and demand even more proactive work on the part of seniors and possibly weight these items more in final grading/assessment of DNCE 143.

7. As a result of this year's assessment effort, do you anticipate or propose any changes for your program (e.g. structures, content, or learning outcomes)?

Yes.

a. If so, what changes do you anticipate? How do you plan to implement those changes?

THEA 121. Dance faculty will implement a Dance Audition workshop at the beginning of the fall 2013 semester to address questions and formally prepare students for the process. Also, the Dance Major Handbook will be distributed to all majors and active dance minors and others that intend to audition and perform at Sacramento State.

Several students also expressed that auditions were too crowded in the DanceSpace/ SLN 1010. This is a real-world professional experience and dance auditions in the professional world are usually extremely crowded until cuts are made. So in this way, we are serving the students. With this in mind though, this coming year we plan to either hold auditions in a larger space (which has no mirrors and that is a concern for those auditioning) or consider offering two separate audition times to help students learn combinations and address the limited space issue.

DNCE 143. The process and content for the spring capstone course will start even more fully at the end of the prior fall semester, so faculty assist students with linking learning outcomes in DNCE 150 and other pre-requisites, to learning outcomes in DNCE 143. Faculty will use more verbal and written repetition to encourage proactive and self-initiative amongst majors. Course content / grade weighted items will be reviewed and enhanced in syllabus for DNCE 143. Another change will be that the auditions for spring Senior Concert will be held before fall semester ends so that senior choreographers can use the winter break to begin conceptual work and possibly begin to hold some preliminary rehearsals.

b. How do you know if these changes will achieve the desired results?

THEA 121. Students will perform better at auditions; they will be able to learn the combinations more quickly if they can focus on their technique rather than the amount of available space.

DNCE 143. More senior choreographers will complete the course with an A or A-/B grade, for they will have paid more attention to the areas in need of improvement outlined above.

8. Which program learning outcome(s) do you plan to assess next year? How?

The Dance program will continue to evaluate THEA 121 and DNCE 143 using the same format as this past year. We will implement the above changes to both courses and assess success. We will also explore additional ideas for improving delivery of course content and major course connections by faculty to students. We will more fully formalize the written final rubric used for student self-assessment in DNCE 143. We will begin planning stages for a formal assessment of the entire choreography sequence.