

2018 - 2019 Annual Program Assessment Report

The Office of Academic Program Assessment
California State University, Sacramento

For more information visit our [website](#)
or [contact us](#) for more help.

This year OAPA has refined the annual assessment reporting process to make it simple, clear, and of high quality at the same time.

IMPORTANT REMINDER:

Please use the "[Guidelines](#)" and "[Examples for Answering Open-Ended Questions](#)" to answer each question in the template as you complete the report. Please provide and attach the following information:

1. PLO Assessed (Q1.1, Q2.1)
2. Definition of the PLO(s) (Q2.1.1)
3. Rubrics and Explicit Program (not class) Standards of Performance/Expectations (Q2.3)
4. Direct Measures (Q3.3.2)
5. Data Table(s) (Q4.1)
6. Curriculum Map (Q21.1)
7. Most Updated Assessment Plan (Q20.2)

Please provide only relevant information and limit all of your attachments to 30 pages.

Please save your progress. There is NO "submit" button. After July 1, 2019, the saved report will be considered the final submission.

DEADLINE TO SUBMIT: JULY 1, 2019.

Please begin by selecting your program name in the drop down.

If the program name is not listed, please enter it below:

OR enter program name:

Section 1: Report All of the Program Learning Outcomes Assessed

Question 1: All the Program Learning Outcomes Assessed

Q1.1.

Which of the following Program Learning Outcomes (PLOs) including Sac State Baccalaureate Learning Goals (BLGs) or emboldened Graduate Learning Goals (GLGs) **did you assess?** [Check all that apply]

- 1. **Critical Thinking**
- 2. **Information Literacy**
- 3. **Written Communication**
- 4. **Oral Communication**
- 5. Quantitative Literacy
- 6. **Inquiry and Analysis**
- 7. Creative Thinking
- 8. Reading
- 9. Team Work

- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. **Intercultural Knowledge, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20. **Research**
- 21A. Other, specify any assessed PLOs not included above:

a.

b.

c.

21B. **Check here if your program has not collected any data for any PLOs.** Please go directly to Q6 (skip Q1.3.a. to Q5.3.1.)

Q1.3.a.

Are your PLOs closely aligned with the mission and/or the [strategic plan](#) of the university?

- 1. Yes
- 2. No
- 3. Don't know

(Remember: Save your progress. There is NO "submit" button. After July 1, 2019, the saved report will be considered the final submission.)

Section 2: Report One Learning Outcome in Detail

Question 2: Detailed Information for the Selected PLO

Q2.1.

Select **OR** type in **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you checked the **correct box** for this PLO in Q1.1):

If your PLO is **not listed**, please enter it here:

Q2.1.1.

Please provide the definition for this PLO ([See Appendix 15 Sample Answer to Q2.1.1](#)).

Dance faculty expect dance majors to be able to create performance by the time they graduate. This means they are able to collaborate with others and engage in the creative process to generate a performance, whether for class or public viewing.

LEARNING OUTCOMES

6.1. Analyze dance structure, form, concept(s) from multiple perspectives.

6.2. Explain risk-taking artistic vision and choices.

6.3. Collaborate with other artists (i.e. performers, choreographers, technical crew, stage managers, designers, etc.)

6.4. Combine elements of visual imagery and movement into concept and performance.

6.5. Perform projects, and short productions for peer and/or public viewing.

Q2.2.

Has the program developed or adopted **explicit program standards of performance/expectations** for this PLO? (e.g. "We expect 80% of our students to achieve at least a score of 3 or higher in all dimensions of the Written Communication VALUE rubric.")

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Undo

Q2.2.a.

Please provide the standards of performance/expectations for this PLO:

We expect a minimum of 100% of our senior Dance BA students to achieve a score of 3.0 or higher in all dimen...

Q2.3.

Please **provide and/or attach the rubric(s)** that you used to evaluate your assignment(
[See Appendix 15 Sample Answer to Q2.3](#)):



Create Performance Rubric 6 DANCE 2017.docx
37.31 KB

Click here to attach a file

Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the PLO , the standard (stdrd) of performance, and the rubric that was used to measure the PLO:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1. In SOME course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2. In ALL course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3. In the student handbook/advising handbook
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4. In the university catalogue
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5. On the academic unit website or in newsletters
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	6. In the assessment or program review reports, plans, resources, or activities
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	7. In new course proposal forms in the department/college/university
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	8. In the department/college/university's strategic plans and other planning documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9. In the department/college/university's budget plans and other resource allocation documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	10. Other, specify: <input type="text"/>

Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

Q3.1.

Was assessment data/evidence **collected** for the selected PLO?

1. Yes
 2. No (skip to **Q6**)
 3. Don't know (skip to **Q6**)
 4. N/A (skip to **Q6**)

Undo

Q3.1.1.

How many assessment tools/methods/measures **in total** did you use to assess this PLO?

Q3.2.

Was the data **scored/evaluated** for this PLO?

1. Yes
 2. No (skip to **Q6**)
 3. Don't know (skip to **Q6**)
 4. N/A (skip to **Q6**)

Undo

Q3.2.1.

Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected:

1. The faculty collected "Final Reflective Essays" from all but one student (9 total) enrolled in our capstone course, DNCE 190 Senior Dance Production. The students created and performed "An Imperfect Shadow" as an ensemble company. This year the performance was held in the Dancespace theatre SLN 1010. on campus.
2. The faculty collected our "Senior Exit Interview" paper document from all 9 seniors.
3. The faculty conducted a valuable, in-person, verbal, individual, Senior Exit Interview with each student. (No Formal Data collected on these.)
4. ADDED this year- The faculty each evaluated the entire Live Performance (Ensemble) and evaluated each individual students' performance in the Live Performance.

(Remember: Save your progress. There is NO "submit" button. After July 1, 2019, the saved report will be considered the final submission.)

Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

Q3.3.

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

1. Yes
 2. No (skip to **Q3.7**)
 3. Don't know (skip to **Q3.7**)

Undo

Q3.3.1.

Which of the following direct measures (key assignments, projects, portfolios, course work, student tests, etc.) were used? **[Check all that apply]**

1. Capstone project (e.g. theses, senior theses), courses, or experiences
 2. Key assignments from required classes in the program
 3. Key assignments from elective classes
 4. Classroom based performance assessment such as simulations, comprehensive exams, or critiques
 5. External performance assessments such as internships or other community-based projects
 6. E-Portfolios
 7. Other Portfolios
 8. Other, specify:

Q3.3.2.

Please **attach the assignment instructions that the students received to complete the assignment (See Appendix 1 Sample Answer to Q3.3.2):**

In addition to the attached below, students were provided with the Create Performance Rubric as part of their syllabus and also Guidelines for the Reflection Paper. The Reflection Essay assignment assesses the PLO partially by requiring students to reflect on their creative process throughout the course of DNCE 190. The dance faculty and new chair implemented an assessment of the actual Live Performance for 2018-2019, to more fully assess the success of students on the stage. We already feel that this has enabled a more full assessment. The dance faculty and Chair and Vice Chair are committed to, and have already begun to initiate ongoing improvements for assessment in general, moving forward. Formal Departmental Assessment Committees will be engaged for the Theatre Program, and the Dance Program, and meet regularly for 2019-2020.



DNCE 190.Syllabus.Capstone Dance Project.JAN18[2].pdf
400.46 KB



DNCE 190-Paper Guidelines .pdf
111.28 KB

Q3.4.

What tool was used to evaluate the data?

- 1. **No** rubric is used to interpret the evidence (skip to **Q3.4.4.**)
- 2. Used rubric developed/modified by the faculty who teaches the class (skip to **Q3.4.2.**)
- 3. Used rubric developed/modified by a group of faculty (skip to **Q3.4.2.**)
- 4. Used rubric pilot-tested and refined by a group of faculty (skip to **Q3.4.2.**)
- 5. The VALUE rubric(s) (skip to **Q3.4.2.**)
- 6. Modified VALUE rubric(s) (skip to **Q3.4.2.**)
- 7. Used other means (Answer **Q3.4.1.**)

Undo

Q3.4.1.

If you used other means, which of the following measures was used? [**Check all that apply**]

- 1. National disciplinary exams or state/professional licensure exams (skip to **Q3.4.4.**)
- 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to **Q3.4.4.**)
- 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to **Q3.4.4.**)
- 4. Other, specify:

Departmental Final Reflection Rubric

(skip to **Q3.4.4.**)

Q3.4.2.

Was the **rubric** aligned directly and explicitly **with the PLO**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Undo

Q3.4.3.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the rubric**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Undo

Q3.4.4.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the PLO**?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Undo

Q3.5.

Please enter the number (#) of faculty members who participated in planning the assessment data **collection** of the selected PLO?

4

Q3.5.1.

Please enter the number (#) of faculty members who participated in the **evaluation** of the assessment data for the selected PLO?

4

Q3.5.2.

If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Undo

Q3.6.

How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

The data was collected from all 9 participants in the DNCE 190 course for spring 2019. For the Reflection Essay one student did not turn her paper in on time and could not be used for data collection, so 8 papers were used.

Q3.6.1.

How did you **decide** how many samples of student work to review?

As this is a small majors only course, we used ALL students.

Q3.6.2a.

Please enter the number (#) of students **from ONLY your program** that were assessed for this program learning outcome (not all students in the class).

9

Q3.6.3a.

Please enter the number (#) of samples of student work **from ONLY your program** that were evaluated for this program learning outcome.

9

Q3.6.4.

Was the sample size of student work for this program assessment adequate for assessing this program learning outcome?

1. Yes
 2. No
 3. Don't know

Undo

(Remember: Save your progress. There is NO "submit" button. After July 1, 2019, the saved report will be considered the final submission.)

Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)

Q3.7.

Were indirect measures used to assess the PLO?

1. Yes
 2. No (skip to **Q3.8**)
 3. Don't Know (skip to **Q3.8**)

Undo

Q3.7.1.

Which of the following indirect measures were used? **[Check all that apply]**

- 1. National student surveys (e.g. NSSE)
- 2. University conducted student surveys (e.g. OIR)
- 3. College/department/program student surveys or focus groups
- 4. Alumni surveys, focus groups, or interviews
- 5. Employer surveys, focus groups, or interviews
- 6. Advisory board surveys, focus groups, or interviews
- 7. Other, specify:

Dance Faculty (3) conducted in person interviews with each graduating senior -9 students.

Q3.7.1.1.

Please explain and attach the indirect measure you used to collect data:

Valuable information was informally collected from in-person interviews such as-

Highlights of student's experiences.

Their own personal growth through the Dance program was explored.

Student's expressed their surprise and fear with regard to creating their own project from the ground up and were surprised by how successful they were.

Student's were surprised at the feedback from peers that attended and realized that their production had an impact on peers, faculty and staff.

Question and Answer Sessions with each engaged audience after two public performances were valuable and will inform students and faculty moving forward.



May 2019 Senior Dance Exit Survey Anonymous.docx
14.03 KB



Click here to attach a file

Q3.7.2.

If surveys were used, how was the sample size **decided**?

The entire class was used.

Q3.7.3.

If surveys were used, how did you **select** your sample:

The entire class was used.

Q3.7.4.

If surveys were used, please enter the response rate:

Question 3C: Other Measures
(external benchmarking, licensing exams, standardized tests, etc.)

Q3.8.

Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

1. Yes
 2. No (skip to **Q3.8.2**)
 3. Don't Know (skip to **Q3.8.2**)

Q3.8.1.

Which of the following measures was used? [**Check all that apply**]

1. National disciplinary exams or state/professional licensure exams
 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)
 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)
 4. Other, specify:

Q3.8.2.

Were other measures used to assess the PLO?

1. Yes
 2. No (skip to **Q4.1**)
 3. Don't know (skip to **Q4.1**)

Q3.8.3.

If other measures were used, please specify:

(Remember: Save your progress. There is NO "submit" button. After July 1, 2019, the saved report will be considered the final submission.)


Question 4: Data, Findings, and Conclusions


Q4.1.

Please provide tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO in **Q2.1** (see Appendix 12 in our [Feedback Packet Example](#).) Please do **NOT** include student names and other confidential information. This is going to be a **PUBLIC** document:

1. Data Table for Dance Reflection Paper -showed that the students are meeting the expectations of faculty. Improvement could be made with regard to writing skills, but overall, students were able to thoughtfully and critically reflect on their experiences in the Dance program and as part of the capstone project.

2..Data Table for Dance Senior Exit Survey- showed that overall students were satisfied with their experiences and learning in the Dance Program. Faculty involvement was praised. Communication, technical theatre and longer/ more often dance technique classes are areas which students felt ongoing improvements need to continue.

 DNCE 190 Paper Evals Sp 19.xlsx
11.32 KB

 Dance Exit Survey 2019 Data Table.xlsx
9.39 KB


Q4.2.

Are students doing well and meeting the program standard? **If not**, how will the program work to improve student performance of the selected PLO ([See Appendix 15 Sample Answers to Q4.1-Q4.3](#))?

1.Data Table for Dance Performance / Individual

2..Data Table for Dance Performance / Entire Production

Students are doing well and meeting or exceeding the standard that faculty expect. The nine student created works and one special guest work, created by Bay Area Professional, Dana Fitchett, and performed by the students, seemed extremely impactful and successful for all involved. Faculty were pleased with the growth, grit and dedication that students exhibited as individuals and as an ensemble.

 Performance Eval INDIVIDUALS DNCE 190 Spring 19.xlsx
9.3 KB

 DNCE 190 Sp 19 Entire Production Eval.xlsx
9 KB

Q4.3.

For the selected PLO, the student performance:

- 1. **Exceeded** expectation/standard
- 2. **Met** expectation/standard
- 3. **Partially** met expectation/standard
- 4. Did not meet expectation/standard
- 5. No expectation/standard has been specified
- 6. Don't know

Undo

Question 4A: Alignment and Quality

Q4.4.

Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Undo

Q4.5.

Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Undo

Question 5: Use of Assessment Data (Closing the Loop)

Q5.1.

As a result of the assessment effort and based on prior feedback from OAPA, do you anticipate **making any changes** for your program (e.g. course structure, course content, or modification of PLOs)?

1. Yes
 2. No (skip to **Q5.2**)
 3. Don't know (skip to **Q5.2**)

Undo

Q5.1.1.

Please describe **what changes** you plan to make in your program as a result of your assessment of this PLO.

The faculty will reassess the need to evaluate other elements/ assignments more formally for our Create Performance PLO with regard to DNCE 190. This is our most important since it is the capstone material and show us where weaknesses may be in the Dance Program.

We may add another assignment to be assessed as part of DNCE 190, such as "Portfolio." We do require this, but have not devised a way to effectively assess this for our report.

We will continue work on the Reflection Paper Guidelines and Rubric so that this assignment is the most useful for our program.

Q5.1.2.

Do you have a plan to assess the **impact of the changes** that you anticipate making?

1. Yes, describe your plan:

Our plan is to create working Assessment Committees for each program (Theatre and Dance) that actively work throughout the year and complete reports, etc. (instead of most work falling on the Chair and Vice Chair of the department.)

We plan to meet with the experts from OAPA to make sure we are on the right track, after we receive feedback from this year.

We will refer to our informal Dance Program Consult from May 2019, which will inform our current and future assessment practices.

We plan to collect data through the use of effective Rubrics to see the impact of our changes.

2. No
 3. Don't know

Undo

Q5.2.

To what extent did you apply **previous assessment results** collected through your program in the following areas?

1.	2.	3.	4.	5.
Very Much	Quite a Bit	Some	Not at All	N/A

	<input type="button" value="Undo 1-12"/>	<input type="button" value="Undo 12-23"/>				
1. Improved specific courses	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Modified curriculum	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Improved advising and mentoring	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Revised learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Revised rubrics and/or expectations	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Developed/updated assessment plan	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Annual assessment reports	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Program review	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
9. Prospective student and family information	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
10. Alumni communication	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
11. WSCUC accreditation (regional accreditation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
12. Program accreditation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
13. External accountability reporting requirement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
14. Trustee/Governing Board deliberations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
15. Strategic planning	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
16. Institutional benchmarking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
17. Academic policy development or modifications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
19. Resource allocation and budgeting	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
20. New faculty hiring	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
21. Professional development for faculty and staff	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
22. Recruitment of new students	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
23. Other, specify: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Q5.2.1.

Please provide a detailed example of how you used the assessment data above:

We have been able to hire new TT faculty in the dance area which has made a huge impact. We are moving toward NASD Accreditation (National Association of Schools of Dance.)

We are refining rubrics and assesment tools. We are in desperate need of Tenure Track faculty in the technical theatre and design area which affects both Theatre Program and Dance Program. This lack impacts our team for curriculum updating etc. We will continue to propose this need to the university.

Q5.3.

To what extent did you apply **previous assessment feedback** from the Office of Academic Program Assessment in the following areas?

	1.	2.	3.	4.	5.
	Very Much	Quite a bit	Some	Not at All	N/A
1. Program Learning Outcomes	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Standards of Performance	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Measures	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Rubrics	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Alignment	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Data Collection	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Data Analysis and Presentation	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Use of Assessment Data	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Other, please specify: <input type="text"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.3.1.

Please share with us an example of how you applied **previous feedback** from the Office of Academic Program Assessment in any of the areas above:

We considered ways to utilize the final performance as a direct measure for this PLO and created an assessment of the Live Performance for the ensemble and for the individual student. We are continuing to make sure ALL departmental courses have PLO"s on the syllabus, etc.

(Remember: Save your progress. There is NO "submit" button. After July 1, 2019, the saved report will be considered the final submission.)


Section 3: Report Other Assessment Activities


Other Assessment Activities

Q6.

If your program/academic unit conducted assessment activities that are **not directly related to the PLOs** for this year (i.e. impacts of an advising center, etc.), please provide those activities and results here:

Informally, the faculty has noticed that the College of Arts and Letters Faculty Advising Fellows Program has had a positive effect on our students academic life and progress. This has been of major assistance for a department with a small faculty.

 Click here to attach a file

 Click here to attach a file

Q6.1.

Please explain how the assessment activities reported in **Q6** will be linked to any of your PLOs and/or PLO assessment in the future and to the mission, vision, and the strategic planning for the program and the university:

We will continually encourage, students to seek advising to stay on track, etc. via syllabi, strategic plan, etc.

Q7.

What PLO(s) do you plan to assess next year? [Check all that apply]

- 1. **Critical Thinking**
- 2. **Information Literacy**
- 3. **Written Communication**
- 4. **Oral Communication**
- 5. Quantitative Literacy
- 6. **Inquiry and Analysis**
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. **Intercultural Knowledge, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20. **Research**
- 21. Other, specify any PLOs not included above:

- a.
- b.
- c.

Q8.

Please explain how this year's assessment activities help you address recommendations from your department's last program review?

We do see a lack of time in the dance technique classroom for our dance majors and this has been made very clear. Also, for both Theatre and Dance programs, the technical/ design area of theatre/ dance must be addressed with regard to personelle- TT faculty, due to recent retirements.

Q9. Please attach any additional files here:

Q9.1.

If you have attached **any** files to this form, please list **every** attached file here:

1. Create Performance Rubric
2. DNCE 190 Syllabus w/ Guidelines
3. Rubric for Reflection Paper
4. Exit Survey Data
5. Exit Survey
6. Reflection Paper Data
7. Individual Performance Data
8. Ensemble Performance Data

Section 4: Background Information about the Program**Program Information (Required)****Program:**
(If you typed in your program name at the beginning, please skip to **Q11**)**Q10.**

Program/Concentration Name: [skip if program name is already selected or appears above]

Q11.

Report Author(s):

Q11.1.

Department Chair/Program Director:

Q11.2.

Assessment Coordinator:

Q12.

Department/Division/Program of Academic Unit (select):

Q13.

College:

Q14.

What is the total enrollment (#) for Academic Unit during assessment (see Departmental Fact Book):

Q15.

Program Type:

- 1. Undergraduate baccalaureate major
- 2. Credential
- 3. Master's Degree
- 4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)
- 5. Other, specify:

Undo

Q16. Number of **undergraduate degree programs** the academic unit has?

2

Q16.1. List all the names:

BA Theatre Arts

BA Dance

Q16.2. How many concentrations appear on the diploma for this undergraduate program?

0

Q17. Number of **master's degree programs** the academic unit has?

0

Q17.1. List all the names:

Q17.2. How many concentrations appear on the diploma for this master's program?

N/A

Q18. Number of **credential programs** the academic unit has?

N/A

Q18.1. List all the names:

Q19. Number of **doctorate degree programs** the academic unit has?

0

Q19.1. List all the names:

When was your Assessment Plan...	1.	2.	3.	4.	5.	6.	7.	8.

	Before 2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	No Plan	Don't know
Q20. Developed?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q20.1. Last updated?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q20.2. (Required)Please **obtain** and **attach** your latest **assessment plan**:**Dance Assessment Plan 2019.pdf**
83.25 KB**Q21.**

Has your program developed a **curriculum map**? Please note: A curriculum map is not a roadmap. A **roadmap** is a graphical representation of the courses students must take to graduate. A **curriculum map** is the matrix that represents in which course a certain program learning outcome (PLO), student learning outcome (SLO), or course learning outcome (CLO) was introduced, developed, and/or mastered.

1. Yes
 2. No
 3. Don't know

Undo

Q21.1.Please **obtain** and **attach** your latest **curriculum map**:Dance Assessment Plan 2019.pdf
83.25 KB**Q22.**Has your program indicated explicitly in the curriculum map where assessment of **student learning** occurs?

1. Yes
 2. No
 3. Don't know

Undo

Q23.

Does your program have a capstone class?

1. Yes, specify:

DNCE 190

2. No
 3. Don't know

Undo

Q23.1.

Does your program have a capstone project(s)?

1. Yes
 2. No
 3. Don't know

Undo

Q24.**BEFORE YOU SUBMIT:** Please **check** that you have included all of the following key evidences:

1. PLO Assessed (**Q1.1, Q2.1**)
 2. Definition of the PLO(s) (**Q2.1.1**)
 3. Rubrics and Explicit Program (not class) Standards of Performance/Expectations (**Q2.3**)
 4. Direct Measures (**Q3.3.2**)
 5. Data Table(s) (**Q4.1**)
 6. Curriculum Map (**Q21.1**)

7. The Most Updated Assessment Plan (Q20.2)

Please do **NOT** include student names and other confidential information. This is going to be a **PUBLIC** document.

Save When Completed!

(Remember: Save your progress. There is NO "submit" button. After July 1, 2019, the saved report will be considered the final submission.)

DEADLINE: July 1, 2019.

Thank you and have a great summer!

ver. 03.11.19

**Rubric 6. Create Performance-DANCE (PLG 6)**

Students will be able to 1) analyze a dance work 2) explain risk-taking artistic vision and choices 3) collaborate with other artists 4) combine elements of visual imagery and con 5) perform.

LEARNING OUTCOMES	EXCELLENT 1 (A)	GOOD 2 (B)	AVERAGE 3 (C)	FAIR 4 (D)	POOR 5 (F)
6.1. ANALYZE dance structure, form, concept(s) from multiple perspectives.	Demonstrates exceptional dance analysis skills that fully consider and the internal and external aspects of the work i.e. structure(s), form, concept, history, society, culture, and technical needs.	Demonstrates good dance analysis skills that consider most of the internal and external aspects of the work, i.e. structure(s), form, concept, history, society, culture, and technical needs.	Demonstrates sufficient dance analysis skills that acknowledge the internal and external aspects of the work, i.e. structure(s), form, concept, history, society, culture, and technical needs.	Demonstrates some dance analysis skills that minimally consider and the internal and external aspects of the work, i.e. structure(s), form, concept, history, society, culture, and technical needs.	Demonstrates weak dance analysis skills. Fails to consider the internal and external aspects of the work, i.e. structure(s), form, concept, history, society, culture, and technical needs. .
6.2. EXPLAIN risk-taking artistic vision and choices.	Demonstrates exceptional willingness to be creative and take risks. Successfully articulates and justifies artistic choices with utmost clarity and precision.	Demonstrates willingness to be creative and take risks. Can articulate and justify most artistic choices with clarity and precision.	Demonstrates some willingness to be creative and take risks. Begins to articulate and justify some artistic choices.	Demonstrates little willingness to be creative and take risks. Barely articulates and justifies any artistic choices.	Fails to demonstrate any willingness to be creative and take risks. Does not articulate or justify artistic choices.
6.3. COLLABORATE with other artists (i.e. performers, choreographers, technical crew, stage managers, designers, etc.)	Demonstrates ability to collaborate extremely well with other artists. Listens and shows respect at all times.	Demonstrates ability to collaborate well with other artists. Listens and shows respect most of the time.	Demonstrates willingness to collaborate with other artists. Listens and shows respect some of the time.	Demonstrates willingness, on occasion, to collaborate with other artists. Listens and shows respect at times.	Fails to collaborate with other artists. Do not listen to others' ideas or treat them with respect.
6.4. COMBINE elements of visual imagery and movement into concept and performance.	Demonstrates exceptional ability to combine/synthesize/incorporate all visual imagery and movement, lighting, and costuming elements into production concept and performance.	Demonstrates good ability to combine/synthesize/incorporate most visual imagery and movement, lighting, and costuming elements into production concept and performance.	Demonstrates an ability to combine/synthesize/incorporate a few visual imagery and movement, lighting, and costuming elements into production concept and/or performance.	Demonstrates a willingness to combine/synthesize/incorporate visual imagery and movement, lighting, and costuming elements into production concept and/or performance.	Fails to combine/synthesize/incorporate elements of visual imagery and movement, lighting or costumes into production concept or performance.
6.5. PERFORM scenes, projects, and short productions for peer and/or public viewing.	Demonstrates exceptional execution of artistic/technical skills for final performance.	Demonstrates good execution of artistic/technical skills for final performance.	Demonstrates sufficient execution of artistic/technical skills for final performance.	Demonstrates minimal execution of artistic/technical skills for final performance.	Fails to execute artistic/technical skills for final performance.

DNCE 190.CAPSTONE DANCE PROJECT SENIOR DANCE CONCERT

2 Units	Shasta 243 and Other	Rehearsals and Showings TBA
Professor Lorelei Bayne		Office Hours TR 1p-3p
Office- 102	Phone- 278-7721	Email baynel@csus.edu

CATALOG DESCRIPTION: DNCE 190.Capstone Dance Project. Participation and creative research in the rehearsal, production, and performance of a public dance production. Students will synthesize all major course materials to individually create a new choreographic work and collaboratively produce the Senior Dance Concert as their capstone project. Fulfills requirements for Dance Major.

Note: Dance Majors Only or Instructor Permission. Prerequisite: DNCE150 and Senior Standing Graded: Graded Student. Upper Division Units:2.0

REQUIRED READING/ TEXT: *InDance* Monthly Journal Articles and/ or Other select articles, TBA. All Students are Required to purchase a Production T-Shirt for 16.00 as part of this course. Video will sometimes be used.

STUDENT LEARNING OUTCOMES:

1. Apply professional standards as a choreographer, collaborator, performer in work of Senior Concert Guest Artist, exhibit teamwork capabilities.
2. Implement and hone technical theatre skills throughout process including pre-production, and post production.
3. Analyze conceptual and practical frameworks of one's own work as an artist in relation to the dance field at large through hands on work with faculty and staff mentors in choreography, costume and lighting design and technical theatre production.
4. Evaluate and reflect with a critical eye with regard to one's own work and process and the work of peers, through multiple lenses and articulate feedback in verbal and written forms at the collegiate level.
5. Create public presentation of choreographic work from initial concept to execution of final group project through a rigorous creative research and lab process, showcasing original choreographic voice.
6. Incorporate design/ visual elements traditional to western concert dance such as lighting, costumes and sets/props as available and necessary.
7. Collaborate successfully with peers, guest artists, faculty and professional production staff.
8. Synthesize all skills and tools learned in undergraduate coursework and put into practice.

COURSE EXPECTATIONS:

- **ATTENDANCE: Rigorous Attendance/Punctuality Policy/Adherence to deadlines**
This reflects current practice and expectation in the professional dance field. To be ready for the professional world and/or graduate studies, attendance and punctuality is imperative. In order to get the most out of the course and in order to certain that the shows run smoothly. We will be meeting once a week as a class in addition to your own rehearsals and Guest Artist rehearsals as well as ALL tech/dresses/ performances/ warm up classes. These are mandatory. There will be important production meetings and reading assignment discussions, which are impossible to make-up.
Therefore, there will be no make-up assignments offered for this course. Attendance is required at all required rehearsals and showings for this course.
After 2 absences to any of the above, grade will drop 30 pts. For each additional absence. 2 late arrivals or 2 leaving early= 1 absence. Medical documentation must be presented to professor when necessary.
- **Professionalism:** and all this entails with regard to the dance field, see Dance Handbook and THEA 121 Rehearsal and Performance Letter of Agreement
- **Performance Achievement:** Guest Artist Work/ Process, etc.

- **Choreographic Achievement:** Choreographers will be assessed on their overall choreographic success. “Success” will be measured by the culminating clarity of vision in the dance. The following questions will be considered: 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?

*Please note that 100 points is for the choreography and presentation only. The grade for the entire class will also include grading on Production Participation and responsibilities and well as execution of performance in 2018 Senior Guest Artist work, Attendance to required class and/or production meetings, photo shoots, etc., submission of all written work, proposal of the work, and submission of Final Capstone paper, etc.

COURSE REQUIREMENTS:

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

1. **Choreographic Proposal** Choreographers must complete a 1-2 page (typed) Choreographic Proposal for their work. The proposal outlines the main idea/theme of the dance and what tools/innovations will help the choreographer achieve his/ her vision. 50
 2. **Audition, Feb. 5, 6p-9p, SLN 1010-Phrasework, professionalism, etc.** 50
 3. **Two Choreography In-Progress Showings-Mandatory-** There will be *two* showings dates TBA for Senior choreographers. All choreographers are required to attend, show their works-in-progress, and participate in feedback sessions. Dance faculty will be present to give feedback in addition to peer feedback. Choreographers are expected to professionally accept and implement feedback. Constructive criticism and “notes” should be seen as *gifts for growth*.
100 (50 pts. Each)
 4. **Signed Choreographic/Costume Mentor Feedback Sheet** 50
 5. **Production Role/ Responsibilities-**Each student will be responsible for leading/ coordinating AUDITION of students for cast, Casting, and fulfilling specific production tasks assigned/selected in order to run a public theatrical production. Collaboration will be of highest priority and skills with regard to successfully working in a group will be honed. Assignments vary from organizing tech crew, scheduling/organizing tech rehearsals, publicity, program information, Lobby décor, budget, costumes, photo shoots, etc 100
 6. **Final Concert Dance Choreographic Presentation- May 2018, Solano 1010,** The final presentation of your choreography and your Final Capstone Reflection Paper will be your final exam. 100
 7. **Process and Performance of Guest Artist Work** 50
 8. **Final Senior Portfolio-** Students will use three ring portfolio/ binder for keeping all reading handouts, schedules, personal choreographic notes and inspirations, InDance Articles, Feedback notes from faculty and peers, and other printed material 150
- Including-**
1. Course Syllabus and Schedule
 2. An Current/Headshot /Resume/150 word Bio
 3. Daily Notes /Handouts
 4. Personal Research, notes and Inspirations
 5. Warm-ups, any lesson plans, gathered during DNCE 190 and throughout extended time at Sac State
 6. Any related materials for future research and organization
 7. **Final Capstone Paper-** Guidelines will be distributed
 8. **Attendance Log and Evaluations of Cast-** Typed Paragraph on each cast member, evaluating each in your creative work, along with your roll sheets from each rehearsal.
 9. Post-Performance Discussion/ Senior Survey
 10. Other TBA as agreed on by class.

*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- If faculty assess that a Senior Choreographic Work is *not ready* for public performance, by the final assessment date, it will NOT appear as part of the public Senior Concert. The student choreographer will be offered the opportunity to continue working on his/her piece, and show for reduced final grade, in the Spring Choreography (Informal) Showcase.

EVALUATION AND ASSESSMENT:

	1. Choreographic Proposal	50
	2. Audtion, Feb. 5, 2019	50
	3. Two Choreography In-Progress Showings	100 (50 pts. Each)
	4. Signed Choreographic/Costume Mentor Feedback Sheet	50
	5. Production Role/ Responsibilities	100
	6. Final Concert Dance Choreographic Presentation	100
	7. Process and Performance of Guest Artist Work	50
	8. Final Portfolio	150
	TOTAL	650 pts
613-650 A	591-612 A-	569-590 B+
502-523 C+	479-501 C	457-478 C-
390-411 D-	0-389 F	

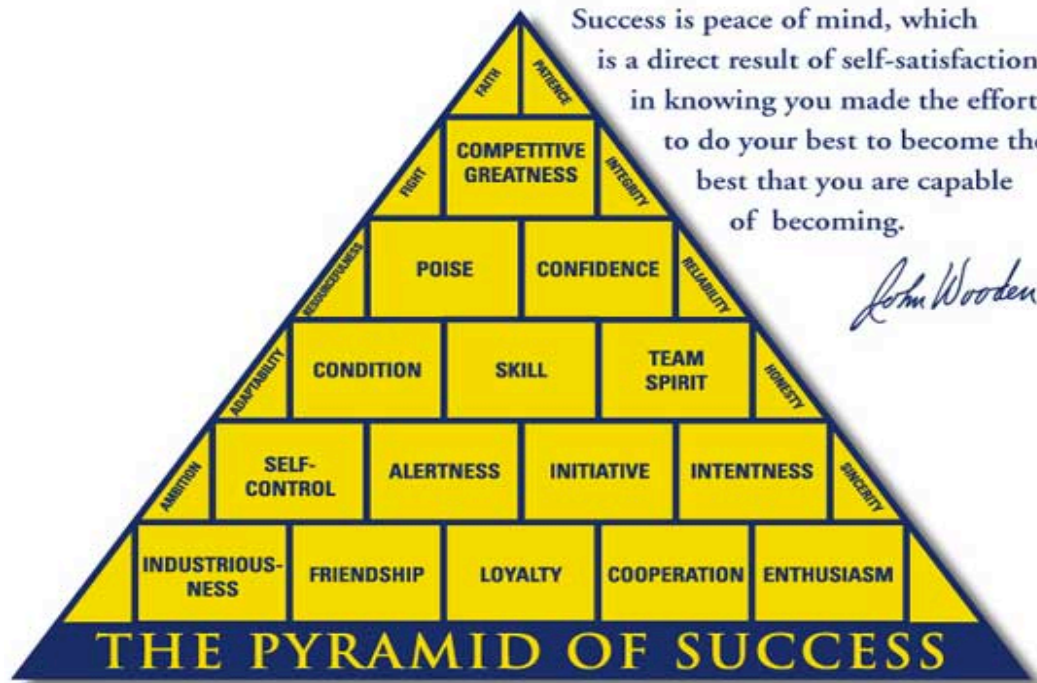
Students will utilize **SAC CT AND and **SLACK** for this course in order to receive announcements, class emails, class bulletin board, grades and other documents*

***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 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.**

The total grade for the course is equal to 650 pts. For specifications on class assignments and breakdown refer back to this SYLLABUS.

***Use the following questions to help you expand your reflective analysis of the above outcomes for this course throughout the semester:**

- How did the individuals that comprised your final project Senior Showcase influence, support, or change your experience at Sac State?
- What areas of interest did you explore, create and/or contribute to outside of performance for the success of the Senior Capstone?
- How did you find being a leader in rehearsals, in cast warm-ups, in design or coordinator opportunities?
- Describe your growth as an artist during the Senior Capstone process. What were your challenges? Victories? Expound on your growth as a performer/choreographer throughout your time at Sac State.
- What aspects, activities, or processes did you enjoy most about the Senior Capstone project process?
- What did you find most challenging in the Senior Capstone process? What could have made it easier/smoothen/more enjoyable?
- Briefly, how did your vision grow, change, and/or stay the same, over the entire course of your time at Sac State in the Department of Theatre and Dance?



IMPORTANT GUIDELINES FOR CARE/ USE OF SAC STATE DANCE STUDIO SPACES

Our SLN 1010 and Shasta 132 dance studios are our second home; Treat these spaces with care and respect for optimal creating, learning and exploring.

ABSOLUTELY NO UNAUTHORIZED USE OF SPACE. Space must be reserved through Dept. of Theatre and Dance/ Dept. Office /Campus Facilities.

- 1. NO food/drink, except water, and please CLEAN UP any trash left behind.**
- 2. DO NOT touch scrim in SLN 1010. Remove shoes before walking in studio.**
- 3. SLN 1010 Theatre Seats –NO EATING or DRINKING anything other than water.**
- 4. Dressing Room in SLN 1010 only used for faculty and performances**

UPON LEAVING SPACE-

- 1. Clear space, return furniture/props, etc.**
 - 2. TURN OFF sound system.**
 - 3. LOCK and secure ALL doors of space.**
- If needed call- Lorelei Bayne- 646-246-0977
Campus Police-916-278-6851

**Sacramento State, Department of Theatre and Dance
Dance Concert- Technical Theatre/Production Position
Responsibility Guide**

All positions must communicate/collaborate with Faculty Director(s) of Concert and Student Director(s). All positions must be inclusive with regard to emailing, collaboration, teamwork and assisting others as needed, working in a respectful and collegial manner throughout with regard to communication.

This is a living document-please let professors know to propose new items or add to existing categories.

ALL-Auditions and Casting-

- Each choreographer must take a lead role with publicity of Audition as well as facilitation and coordination and etiquette of Audition dates.
- Each must prepare a short phrase to lead as part of the scheduled audition process.
- All will play a vital role in the Casting Process and practice compromise as part of all endeavors. Working with Peers in a professional way throughout is mandatory.

Student Director(s)-

- Constant communication with Faculty Director(s)
- Organize time to meet with Stage Manager, and or SM Liason, Assistant or Co-Director to complete agenda for production meetings each week. Email to faculty night before meeting for input/changes and so copies are made for all.
- Communicate with all to make sure all jobs are getting done and on time and help as needed if not.
- In charge of running class time/production meeting with faculty.
- Facilitate Voting on photo for publicity, Title of Concert, etc.
- Type notes at meetings if needed (with SM or SM Liason.)
- Always lead by excellent example.
- Stop by faculty director(s) office once or twice per week to see if they need anything from you or if you can assist them with anything.

Photo/Video/Media Liason-

- Contact Videographer to obtain dates.
- Communicate with Choreographers about voting on/selecting Photo for Flyer, Poster, fb, etc.
- Contact w/ other press/video photo
- Create fb event page, make all admins.
- Contact Hornet Newspaper.
- Set timelines for above.
- Collaborate with all choreographers.
- Initiate Digital Press Release by obtaining one line from each choreographer describing their work.

Costume Liason-

- Make sure choreographers get to see stock and costume shop and that ideas are coming (not last minute.)
- Assist Student Production Assistant for Dance working with Audrey Walker
- Work on Costume check out and purchasing as needed
- Work on sheets for Crew/Laundry
- May have to do laundry if needed
- If a costume piece is missing, must find or remedy
- Ask Student Production Assistant for Costume and/or Audrey Walker in person in Costume Shop, if they need anything and what you can assist them with.

Programs Liason-

- Collect all info and email to Faculty Director(s), etc.-
- 100-word Bio's from all
- Info about piece-
- Title-
- Choreographer-
- Music-

- Performers-(alpha order)

Lobby Design Coordinators-

- Collect Info needed from all, photos, bios, etc. Emailing.
- Print header and labels
- Print Photos for board.
- Print Bio's
- Contact Photographer if needed for Photo shoot.
- Come up with décor ideas, Create décor/purchase décor as needed
- Ask for Assistance to assemble board from other choreographers.

Stage Manager Liason-

- Communicate with SM and all notes taken from Meetings, Showings, Lighting Techs
- Assist SM with communicating all notes to cast, choreographers and faculty director(s).
- Email and meet with SM separately to go over all needed.
- Assist with communicating etiquette to all cast and crew regarding policies and procedures.

Concessions Coordinator-

- Create sign-up sheet for students running selling each performance and get the word out for this.
- Text them reminders-what to wear, time to be there, where to meet, who to meet
- Set up Concession Cart before Intermission
- Take Cart down after Intermission
- Make sure you have product to sell, if not, go and purchase.

Lighting/Projections and Sound Liason-

- Email all and Collect all Sound/Music/Projections for Zac Cahoon from all choreographers.
- Set timeline for this with Zac and faculty director(s).
- Communicate with Zac and SM regarding all lighting.
- Schedule times for choreographers to meet with Zac to edit music, etc.
- Lessen the load for Zac Cahoon in any way you can. Assist him with whatever he needs. Ask him in person each day what you can do for him.
- Ensure that light tech runs smoothly.

Props/Sets Liason-

- Communicate with choreographers and faculty director(s) about what is needed
- Communicate with TD Daniel Neeland and Scenic Artist Stephanie Conrad regarding all props needed
- Assist with Checking out of props
- Schedule times for choreographers to go look at props with Scene Shop (Daniel or Stephanie)
- Bring props needed to spaces where needed for rehearsal and performances.
- Return props checked out after run of show has ended, within one week.
- Stop by and ask Daniel and Stephanie in person if they need anything from you regarding props, sets, or if there is anything you can do to assist them for the concert.

DNCE 190 Final CAPSTONE REFLECTION Paper Guidelines

Spring 2019, 3 Units, Class Meetings-Fri. 9am-10:40am, Office- Shasta 106 Phone- 916-278-7721 BayneL@saclink.csus.edu

All Work due at Final Exam Period- Wed. May 15, 2019- 8am-10am, SHS 143

- 10 pg. 12 pt. font, double-spaced. You may use first person as needed.
 - Please employ **scholarly vocabulary** from the field of live performance, choreography, etc.
 - Please address all seven (7) prompts below.
 - At the end of paragraph #1- State Topic Sentence for entire paper.
 - At the end, please include conclusion paragraph
 - Give the paper an Original Title
1. OPENING -How did your vision change from original Proposal, and/or stay the same, over the course of the process? How and why did these shifts occur? What did you find challenging in your process? What could you have done to make it easier/smoothed? How did you feel watching your piece in performance from the house? Analyze...TOPIC SENTENCE for this paper.
 2. In what ways were you able to synthesize your learning as a Dance Major to create your Senior Piece? How did you incorporate professionalism into your process? How did you approach your work from a professional place?
 3. What Viewpoints, choreographic tools and devices did you employ? How and Why did you make these decisions?
 4. How did you find practicing leadership in your rehearsal process (and in Company warm-ups?) How did the individuals that comprised your cast influence your final piece?
 5. Discuss and Reflect on your Production Role/Responsibilities. Discuss the ways collaboration plays into the DNCE 190, capstone course
 6. Guest Experience with *dana e. fitchett*-Address this intensive process – what did you gain/learn/take away, etc.
 7. CONCLUSION PARAGRAPH-Please connect your work on this capstone assignment back to your learning in the Dance Major Program at Sac State. How did you connect ideas from your required courses to complete capstone? What artists studied/ worked with (names), in the program, influenced your capstone work? Explain how. CONCLUSION SENTENCE

DNCE 190-Final Project- Term Paper (80pts. Total)- RUBRIC

Basic Writing/Formatting	Poor	Fair	Average	Good	Excellent
1. Is the paper a minimum of 6 pages and properly formatted?	1	2	3	4	5
2. Does the paper have an original title?	1	2	3	4	5
3. Are essays, articles, and dance piece titles in quotation marks or italicized?	1	2	3	4	5
4. Does the writer use language/vocabulary specific to the dance field and that is appropriate for academia/college-level writing?	1	2	3	4	5
5. Does the writer use clear syntax, and write in complete sentences throughout?	1	2	3	4	5
6. Does the writer include specifics regarding sources, inspiration, etc. from readings, videos, live performance, etc.	1	2	3	4	5
7. Does the writer have a clearly stated thesis/topic sentence at the end of the first paragraph regarding the capstone project reflection?	1	2	3	4	5
Addressing the guidelines-					
8. Has the writer reflected sufficiently and articulated ideas explored in their capstone project-aesthetic values/ theories with regard to concert dance? Analyze the use of movement invention/ choreographic tools?	1	2	3	4	5
9. Does the writer address <i>dana e. fitchett</i> , Senior Piece?	2	4	6	8	10
10. Has the writer thoughtfully addressed the role of collaboration throughout process?	2	4	6	8	10
11. Does the writer articulate ideas regarding professionalism/ leadership?	2	4	6	8	10
12. Does the writer articulate the connection of select research/ coursework, influences, learning, etc. with the completion of the capstone?	2	4	6	8	10

SCORE/TOTAL: _____

Questions (Rate on scale of 1-10 – 10 is “strongly agree” and 1 is “not at all”)

- 1) Are you able to define and recall key disciplinary terms, techniques, concepts and basic knowledge in the areas of dance technique, history, and choreography? _____
- 2) Are you able to understand the movement, music, and conceptual ideas that compose live dance performance? _____
- 3) Are you able to demonstrate professional standards as a dance artist throughout the audition, rehearsal, and performance process? _____
 - a) How well do you prepare for auditions/interviews? _____
 - b) How well do you develop your artistic and/or technical skills while working on a production? _____
 - c) How well do you execute those skills in collaboration with others during live performance? _____
 - d) How well do you support pre- and post-production? _____
- 4) Are you able to 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? _____
- 5) Are you able to evaluate and criticize live university, community, and professional dance concerts through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of the art of contemporary dance? _____
- 6) Are you able to create, produce, and choreograph a theatrical concert dance performance work by synthesizing the conceptual analysis of your coursework with the live onstage dancer(s) and the elements of visual design (i.e. costumes, sets/props, and lights)? _____

PLEASE PRINT OR WRITE LEGIBLY (Use below and back of sheet as necessary)^{F11}_{SEP}

- 7) Overall, what is the ONE greatest strength of the Dance program? Please be specific.

- 8) Overall, what is the ONE greatest weakness of the Dance program? Please be specific and provide suggestions as to how the Department of Theatre and Dance might improve in that area.

- 9) Considering everything you have learned, accomplished and experienced in this program, what do you believe is imperative for faculty and staff to consider as the Department of Theatre and Dance prepares for its future? In other words, is there anything additional you would like to share regarding our educational mission?

Graduating Dance Majors Survey Submissions:

1-10 Rating scale, 10 is strongly agree and 1 is not at all:

Questions:

1	2	3	3a	3b	3c	3d	4	5	6
8	10	9	8	8	8	7	9	9	8
10	10	10	10	10	10	10	10	10	10
9	8	10	8	8	9	8	8	9	9
10	10	10	8	10	10	9	9	9	10
9	10	10	9	10	10	10	10	10	8
9	8	10	8	8	9	9	9	8	8
9	9	9	10	10	8	9	9	10	10
10	10	10	8	9	10	9	10	10	8

Averages:

9.166667 9.333333 9.833333 8.625 9.125 9.25 8.875 9.166667 9.166667 8.833333

	Is the paper a minimum of 6 pages and properly formatted?	Does the paper have an original title?	Are essays, articles, and dance piece titles in quotation marks or italicized?
Paper 1 (NORM)	4	5	5
Paper 2	4	5	3
Paper 3	5	5	5
Paper 4	5	5	5
Paper 5	4	3	0
Paper 6	5	5	0
Paper 7	5	5	5
Paper 8	5	5	3

***Please note: Due to extenuating circumstances, the 9th Senior was not able to turn in her final paper before the assessment deadline.**

1 Poor, 2 Fair, 3 Average, 4 Good, 5 Excellent

Does the writer use language/vocabulary specific to the dance field and that is appropriate for academia/college-level writing?	Does the writer use clear syntax, and write in complete sentences throughout?	Does the writer include specifics regarding sources, inspiration, etc. from readings, videos, live performance, etc.
3	4	5
4	2	2
5	5	2
5	5	1
4	4	2
5	5	3
5	5	5
4	5	2

Does the writer have a clearly stated thesis/topic sentence at the end of the first paragraph regarding the capstone project reflection?	Has the writer reflected sufficiently and articulated ideas explored in their capstone project-aesthetic values/theories with regard to concert dance? Analyze the use of movement invention/ choreographic tools?	Does the writer address <i>dana e. fitchett</i> , Senior Piece?	Has the writer thoughtfully addressed the role of collaboration throughout process?
4	3	5	5
4	5	2	5
3	5	5	4
5	5	5	5
1	5	2	5
1	5	5	5
2	5	5	4
3	4	5	5

Does the writer articulate ideas regarding professionalism/ leadership?	Does the writer articulate the connection of select research/ coursework, influences, learning, etc. with the completion of the capstone?	Averages
5	4	4.33333333
5	4	3.75
5	5	4.5
5	5	4.66666667
5	4	3.25
5	5	4.08333333
5	5	4.66666667
5	4	4.16666667
	Totals:	4.17708333

	Analyze	Explain	Collaborate	Combine	Perform	Average
Performer 1	3	2.5	2	2	1	2.1
Performer 2	2	1	3	2	1	1.8
Performer 3	1	1	1	1	1	1
Performer 4	2	3	1	2	1	1.8
Performer 5	1	2	1	2	2	1.6
Performer 6	1	1	1	1	1	1
Performer 7	2	3	3	2	2	2.4
Performer 8	2	2	3	2	1	2
Performer 9	12	2	1	2	1	3.6
Totals:						1.922222

1 Excellent 2 Good 3 Average 4 Fair 5 Poor

	Analyze	Explain	Collaborat	Combine	Perform	Average
Faculty 1	2	3	2	1	2	2
Faculty 2	2	2	2	2	1	1.8
Faculty 3	2	3	2	2	1	2
Faculty 4	1	2	2	2	2	1.8
					Totals:	1.9

<i>ILO</i>	<i>PLO</i>	<i>Course</i>	<i>Student activity/ assignment</i>	<i>Assessment Method</i>	<i>Closing the loop strategies</i>
Competence in the Disciplines	PLO 1: Students will be able to define basic dance terminology and techniques, and recall key concepts in the areas of dance, choreography and dance theory/criticism.	DNCE 111/112/113	Dance Concert Analysis Paper	Dance Concert Analysis Rubric	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.
Competence in the Disciplines	PLO 2: Students will be able to perform elements of movement, music, and conceptual ideas that together compose dance performances..	DNCE 122	Movement Study Performance	Faculty Observation using Movement Study Checklist	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.
Competence in the Discipline; Global Aspect; Practical Skills	PLO 3: Students will be able to analyze in written and verbal form the structure, form, and conceptual frameworks of diverse choreographers, dance techniques, dancers, and designers in relationship to specific global, social, cultural, and historical contexts	DNCE 130	Research Paper with Oral Presentation	Faculty apply rubric	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations. Consider supports with Writing Center and Library.
Integrative Learning	PLO 4: Students will be able to demonstrate	THEA 120/121	Final Public Performance	Faculty observation of pre-performance,	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to

	<p>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 supporting the requirements of pre- and post-production. Students will possess proficiency in several current dance styles and techniques beyond the usual academic training of modern dance and ballet.</p>			<p>Performance, and post performance professional standards</p>	<p>develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.</p>
	<p>PLO 5: Students will be able to evaluate and criticize live university, community, and professional dance</p>	<p>DNCE 150</p>	<p>Dance Critique Assignment</p>	<p>Rubric</p>	<p>Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school,</p>

	<p>performance through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of the art of contemporary dance performance.</p>				<p>and campus planning conversations. Consider supports with Writing Center and Library.</p>
	<p>PLO 6: Students will be able to create, produce and direct (in consultation with faculty) a theatrical concert dance performance for public viewing. Through independent study and rigorous laboratory rehearsal processes, students will 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.</p>	<p>DNCE 190</p>	<p>Dance Capstone Project and Portfolio</p>	<p>Faculty observation and portfolio rubric</p>	<p>Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.</p>

<i>ILO</i>	<i>PLO</i>	<i>Course</i>	<i>Student activity/ assignment</i>	<i>Assessment Method</i>	<i>Closing the loop strategies</i>
Competence in the Disciplines	PLO 1: Students will be able to define basic dance terminology and techniques, and recall key concepts in the areas of dance, choreography and dance theory/criticism.	DNCE 111/112/113	Dance Concert Analysis Paper	Dance Concert Analysis Rubric	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.
Competence in the Disciplines	PLO 2: Students will be able to perform elements of movement, music, and conceptual ideas that together compose dance performances..	DNCE 122	Movement Study Performance	Faculty Observation using Movement Study Checklist	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.
Competence in the Discipline; Global Aspect; Practical Skills	PLO 3: Students will be able to analyze in written and verbal form the structure, form, and conceptual frameworks of diverse choreographers, dance techniques, dancers, and designers in relationship to specific global, social, cultural, and historical contexts	DNCE 130	Research Paper with Oral Presentation	Faculty apply rubric	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations. Consider supports with Writing Center and Library.
Integrative Learning	PLO 4: Students will be able to demonstrate	THEA 120/121	Final Public Performance	Faculty observation of pre-performance,	Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to

	<p>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 supporting the requirements of pre- and post-production. Students will possess proficiency in several current dance styles and techniques beyond the usual academic training of modern dance and ballet.</p>			<p>Performance, and post performance professional standards</p>	<p>develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.</p>
	<p>PLO 5: Students will be able to evaluate and criticize live university, community, and professional dance</p>	<p>DNCE 150</p>	<p>Dance Critique Assignment</p>	<p>Rubric</p>	<p>Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school,</p>

	<p>performance through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of the art of contemporary dance performance.</p>				<p>and campus planning conversations. Consider supports with Writing Center and Library.</p>
	<p>PLO 6: Students will be able to create, produce and direct (in consultation with faculty) a theatrical concert dance performance for public viewing. Through independent study and rigorous laboratory rehearsal processes, students will 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.</p>	<p>DNCE 190</p>	<p>Dance Capstone Project and Portfolio</p>	<p>Faculty observation and portfolio rubric</p>	<p>Annual results will be analyzed by the program coordinator, and presented to faculty in fall retreat to develop strategies to adjust curriculum; address time to degree issues; craft budget proposals; plan for facilities; and work pertinent information into other program, school, and campus planning conversations.</p>

