

# 2017 - 2018 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.

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

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

**BA Dance**

**OR enter program name:**

## Section 1: Report All of the Program Learning Outcomes Assessed

### Question 1: Program Learning Outcomes

**Q1.1.**

Which of the following Program Learning Outcomes (PLOs), Sac State Baccalaureate Learning Goals (BLGs), and 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**
- 20A. Other, specify any assessed PLOs not included above:

a.

b.

c.

20B. **Check here if your program has not collected any data for any PLOs.** Please go directly to Q6 (skip Q1.2 to Q5.3.1.)

**Q1.2.**

Please provide more detailed background information about **EACH PLO** you checked above and other information including how your specific PLOs are **explicitly** linked to the Sac State **BLGs/GLGs**:

PLO 6. Create Performance (Dance Articulation) 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.

This PLO is linked to the BLG-Integrative Learning: synthesis and advanced accomplishment across general and specialized studies in the art of Dance. I\

**Q1.2.1.**

Do you have rubrics for your PLOs?

- 1. Yes, for all PLOs
- 2. Yes, but for some PLOs
- 3. No rubrics for PLOs
- 4. N/A
- 5. Other, specify:

**Q1.3.**

Are your PLOs closely aligned with the mission of the university?

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

**Q1.4.**

Is your program externally accredited (other than through WASC Senior College and University Commission (WSCUC))?

- 1. Yes
- 2. No (skip to **Q1.5**)
- 3. Don't know (skip to **Q1.5**)

**Q1.4.1.**

**If** the answer to Q1.4 is **yes**, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

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

**Q1.5.**

Did your program use the **Degree Qualification Profile** ("DQP", see <http://degreeprofile.org>) to develop your PLO(s)?

- 1. Yes
- 2. No, but I know what the DQP is
- 3. No, I don't know what the DQP is
- 4. Don't know

**Q1.6.**

Did you use action verbs to make each PLO measurable?

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

(Remember: **Save your progress**)

## Section 2: Report One Learning Outcome in Detail

### Question 2: Standard of Performance 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):

Select PLO

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

PLO 6. Create Performance

**Q2.1.1.**

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

Dance faculty expect Dance majors to be able to create original 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. The DNCE 143 course (soon to change to DNCE 190. Capstone Dance Project, to align with sister program course THEA 190). The Dance faculty realizes that more work needs to be done to align Assessment measures with the Rubric and more components of the coursework need to be assessed along with the Final Reflection Paper for this capstone.

This work will need to continue for the next couple of years with the goal of continual improvement. Program Review will happen 2018-19 which will focus on the Dance Program, and this will prepare for the desired eventual External Accreditation from the National Association of Schools of Dance (NASD).

**Q2.2.**

Has the program developed or adopted **explicit program standards of performance/expectations** for this PLO? (e.g. "We expect 70% 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


**Q2.3.**


Please **1) provide and/or attach the rubric(s) AND 2) the standards of performance/expectations** that you have developed for *the selected PLO* here:

The Dance Faculty use this capstone course, DNCE 143 (soon to be DNCE 190), to accomplish this PLO. The course is constantly improving to be able to meet NASD standards, work for the department of Theatre and Dance as a whole, and enhance student success, etc.

Standard of performance: 100% of Dance majors will score 3 or higher on all areas of the Create Performance Rubric. See attached Rubric.

The faculty will include the Rubric with the syllabus for DNCE 190 beginning with next course offering in spring 2019 and also find other outlets to inform students moving forward.

 Create Performance Rubric 6 DANCE 2017.docx  
39 KB

 No file attached

Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the <b>PLO</b> , the <b>standard (stdrd)</b> of performance, and the <b>rubric</b> that was used to measure the PLO:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1. In <b>SOME</b> course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2. In <b>ALL</b> 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 checked="" 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**)

**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**)

**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:

The faculty collected final reflective essays from all 13 students enrolled in our capstone course, DNCE 143. Culminating Choreographic Project (soon to be DNCE 190. Capstone Dance Project). The students created individual original, group dance works and also performed in "Solano 1010" a guest artist work, as an ensemble company. The public performances were held in Solano 1010 Dancespace (96 seats).

(Remember: **Save your progress**)

### 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**)

**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 **1) provide and/or attach the direct measure** (key assignments, projects, portfolios, course work, student tests, etc.) you used to collect data, **THEN 2) explain here** how it assesses the PLO:

This assignment assesses the PLO partially by requiring students to reflect on their creative process throughout the course of DNCE 143 (soon DNCE 190). The dance faculty and interim chair realized quickly while meeting to assess the above assignment, that (similar to past years) this assignment was not augmented with other assignments, to be able to fully assess students with our Rubric.

Due to Dept. Chair promotion to Associate Dean Position in the College of Arts and Letters, etc., the improvements needed fell through the cracks for 2017-18. The dance faculty and incoming Chair and incoming Vice Chair are committed to and have already begun to initiate improvements for spring 2019. Faculty will work toward including Key Assignments, Already required Portfolios, and Critiques as part of this assessment moving forward.

The faculty realize that the Writing Rubric contained in the Reflection Guidelines (attached here) may have been confusing with regard to the PLO 6 Rubric for Create Performance. The faculty will improve this link for spring 2019.



**DNCE 143 2018 REFLECTION Guidelines.pdf**  
122.89 KB



No file attached

### 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.**)

#### 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:

(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

#### 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

#### 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

**Q3.5.**

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

**Q3.5.1.**

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

**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

**Q3.6.**

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

The sample was collected from all 12 students in the course.

**Q3.6.1.**

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

This is a majors only capstone course so all samples needed to be used.

**Q3.6.2.**

Please enter the number (#) of students that were in the class or program?

**Q3.6.3.**

Please enter the number (#) of samples of student work that you evaluated?

**Q3.6.4.**

Was the sample size of student work for the direct measure adequate?

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

**(Remember: Save your progress)**

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**)

**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:

**Q3.7.1.1.**

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



Note: Please scroll down in attachment, Graduating Theatre major survey, for data on Dance Exit Surveys.

1. Three FT Dance professors, one was faculty of DNCE 143 (soon to be DNCE 190) course conducted in person, Individual Reflection Mentoring sessions with each dance capstone course student member. Valuable information was collected via notes that will inform the capstone moving forward. More formal data compilation from these meetings will be taken in spring 2019 and moving forward.

Sample notes collected-

Students overwhelmingly felt the DNCE 143 (soon DNCE 190) course was extremely successful.

Students felt improvements could be made with regard to the timeline of faculty feedback implementation for public performance.

2. DNCE 143 (soon DNCE 190) capstone students filled out the "Graduating Dance Major Survey" which informs faculty of the overall connection of this capstone course to the Dance major curriculum, pathway, etc. Data table attached. Photo of Sample Dance Major Exit Survey attached.

Note: Two other documents were used to collect feedback/ data- "Self-Assessment" and "Final Group Reflection Sheet" these will be attached at the end of this report. The faculty realize that these tools need to be streamlined for maximum improvement. The faculty also realize that the Writing Rubric used by students for the Final Reflection Paper needs to be aligned with the PLO 6. Rubric more explicitly, etc.

 **May 2018 Senior Dance Exit Survey Anonymous.docx**  
14.02 KB

 **Assessment 2017 18 Graduating Theatre major surveys.xlsx**  
15.05 KB

### Q3.7.2.

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

All students were sampled as this was a small capstone course of 12.

### Q3.7.3.

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

All were 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:

Informal feedback collection- please see attached.

"Self Assessment" was compiled with Final Portfolio Assignment.

"Survey Reflection from Students" document was completed by each student in a group discussion setting during Final Exam Period.



DNCE 143 SELF ASSESSMENT 2018.docx  
16.57 KB



Survey Reflection from Students- DNCE 143 2018.doc  
43.5 KB

**(Remember: Save your progress)**

**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 see attached.

The Dance faculty is aware that our Rubric for this course is appropriate, but our Assessment Assignments, etc. need to reflect the Rubric more fully. We were not able to assess fully with the DNCE 143 (soon DNCE 190) Reflection Paper Assignment, all the ways that our students are succeeding, etc. We used other informal tools/ assignments, but these need to be folded in to the whole plan more completely.

Overall, the Dance Program is pleased with this established and extremely successful course as a way to enhance student learning, and will continue to make the needed improvements to Assessment Tools and Assignments.



2018 Dance Assessment Data of Reflection Papers 2018.xlsx  
10.36 KB



No file attached

#### 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?

The Faculty felt that this year, the data was not representative of students meeting the program standards because the assessment must be broader to achieve real data that reflects all learning.

The Department of Theatre and Dance incoming chair and vice chair, along with all faculty, have decided to create Assessment Committees for each discipline, one for Theatre and one for Dance. This way, Assessment will be more thoroughly explored throughout the entire academic year, and improved more continually.



No file attached



No file attached

#### 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

### 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

#### 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

**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**)

**Q5.1.1.**

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

We intend to use the feedback from OAPA in practical ways moving forward. We are aware that feedback provided in 2017 was not able to be implemented fully due to departmental changes.

We will work toward-

Examples-

We will make Rubrics and Standards available to all stakeholders, especially students through publication on website, syllabi, etc.

We will formalize ways to identify and connect Assignments for students and PT faculty in dance curriculum, leading up to the DNCE 190 capstone.

We will summarize data in percentages. We will plan to meet with OAPA Office for guidance on this.

We will continue to strive to improve the Assessment tools (Assignments) we use for Create Performance PLO.

We will form departmental Assessment Committees with Guidance from OAPA.

**Q5.1.2.**

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

- 1. Yes, describe your plan:

Please see above.

Students will be more fully "formally" assessed by incorporating additional Assessment tools (Assignments) that will provide data.

- 2. No
- 3. Don't know

**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	Quite	Some	Not at	N/A

	Much	a Bit		All	
1. Improving specific courses	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Modifying curriculum	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Improving advising and mentoring	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Revising learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Revising rubrics and/or expectations	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Developing/updating assessment plan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
7. Annual assessment reports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" 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 checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Alumni communication	<input type="radio"/>	<input checked="" type="radio"/>	<input 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 checked="" type="radio"/>	<input type="radio"/>	<input 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 checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input 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 type="radio"/>	<input checked="" 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:

The Dance Program is being guided by our External Accrediting Agency NASD-National Association of Schools of Dance, with the hope that in the next 5 years we might be able to be accredited similar to our sister program, Theatre.

The department developed a new assessment plan based on revisions to PLO's and the creation of rubrics in 2016. The department is in transitio with regard to personnel, retirements, promotions, etc. and now needs to actively review and implement the new assessment plans.

The incoming chair and vice chair will work with colleagues and OAPA to streamline these important efforts.

**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 type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

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

All departmental syllabi are required to state the Learning Outcomes for the courses. This has been a concerted effort by FT and PT Faculty, and is almost complete.

The department realizes this year was not productive with regard to implementing OAPA feedback and is committed to ongoing improvement with new leadership in place on Aug. 22, 2018. This is also required by Program Review for the Dance Program being conducted in 2018-19.

(Remember: **Save your progress**)

**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:

No file attached

No file attached

**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:

**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. Other, specify any PLOs not included above:

- a.
- b.
- c.

**Q8.**

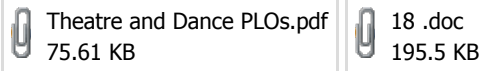
Please explain how this year's assessment activities help you address recommendations from your department's last program review?

Both PLG 2 and PLG 6 involve broad aspects that directly effect the success of the Dance Program overall and our B.A. specifically. Our upcoming Program Review for Dance (2018-19) and eventual desire for external accreditation from NASD inspires us to continue to address all recommendations.

PLO 2. Interpret Elements of Performance-(Dance Articulation) Students will be able to understand and interpret the elements of movement, music, and conceptual ideas that together compose dance performances.

Based on sister program Theatre's Assessment Plan-the Dance Program needs to create a new Dance BA Assessment Plan with accompanying Curriculum Map, etc. now that the entire curriculum has been updated beginning for students in fall 2018.

**Q9.** Please attach any additional files here:



No file attached  No file attached

**Q9.1.**

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

## 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:

**Q16.** Number of **undergraduate degree programs** the academic unit has?**Q16.1.** List all the names:**Q16.2.** How many concentrations appear on the diploma for this undergraduate program?**Q17.** Number of **master's degree programs** the academic unit has?**Q17.1.** List all the names:**Q17.2.** How many concentrations appear on the diploma for this master's program?**Q18.** Number of **credential programs** the academic unit has?**Q18.1.** List all the names:

N/A

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

0

**Q19.1.** List all the names:

N/A

When was your <b>Assessment Plan...</b>	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
<b>Q20.</b> Developed?	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Q20.1.</b> Last updated?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q20.2. (Required)**

Please **obtain** and **attach** your latest **assessment plan**:

 **Theatre and Dance PLOs.pdf**  
75.61 KB


**Q21.**

Has your program developed a **curriculum map**?

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

**Q21.1.**

Please **obtain** and **attach** your latest **curriculum map**:

 No file attached

**Q22.**

Has your program indicated explicitly in the curriculum map where assessment **of student learning** occurs?

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

**Q23.**

Does your program have a capstone class?

- 1. Yes, specify:
- 2. No

DNCE 190. Capstone Dance Project (name and number change beginning fall 2018)

3. Don't know

**Q23.1.**

Does your program have a capstone project(s)?

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

**(Remember: Save your progress)**  
Save When Completed!

ver. 10.31.17

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

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

LEARNING OUTCOMES	EXCELLENT 1 (A)	GOOD 2 (B)	AVERAGE 3 (C)	FAIR 4 (D)	POOR 5 (F)
<b>6.1. ANALYZE</b> script(s) from multiple perspectives.	Demonstrates exceptional script analysis skills that fully consider and the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates good script analysis skills that consider most of the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates sufficient script analysis skills that acknowledge the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates some script analysis skills that minimally consider and the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates weak script analysis skills. Fails to consider the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.
<b>6.2. EXPLAIN</b> 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.
<b>6.3. COLLABORATE</b> with other artists (i.e. actors, scene partners, 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.
<b>6.4. COMBINE</b> elements of visual storytelling into concept and performance.	Demonstrates exceptional ability to combine/synthesize/incorporate all set, lighting, and costuming elements into production concept and performance.	Demonstrates good ability to combine/synthesize/incorporate most set, lighting, and costuming elements into production concept and performance.	Demonstrates an ability to combine/synthesize/incorporate a few set, lighting, and costuming elements into production concept and/or performance.	Demonstrates a willingness to combine/synthesize/incorporate set, lighting, and costuming elements into production concept and/or performance.	Fails to combine/synthesize/incorporate elements of set, lighting or costumes into production concept or performance.
<b>6.5. PERFORM</b> 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 143- Final CAPSTONE REFLECTION Paper Guidelines**

Spring 2018, 3 Units, Class Production Meetings-Fri. 9am-10:40am, Office- Shasta 110 Phone- 916-278-7721 BayneL@saclink.csus.edu  
**Final Exam Period- Wed. 8am-10am, SHS 254-All Work Due by Friday, May 18, 2018, 3p**

Dance Major Learning Outcome-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, student 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 a live original work of choreography on the concert stage.

- **6pg., 12 pt. font, double-spaced. You may use first person as needed.**
- **Please employ scholarly vocabulary from the field of live performance, choreography, etc.**

1. 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?
2. How did your vision change 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 have made it easier/smoothen? How did you feel watching your piece in performance from the house? Analyze...
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 143, capstone course
6. Christine Cali Guest Experience-Address this intensive process – what did you gain, etc.
7. 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, in the program, influenced your capstone work? How?

**DNCE 143-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 performance titles either italicized or underlined? Are essays, articles, and dance piece titles in quotation marks?	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 the paper?	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 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?	1	2	3	4	5
9. Does the writer analyze the use of movement invention/ choreographic tools?	2	4	6	8	10
10. Has the writer thoughtfully addressed the role of collaboration and Cali Senior Piece?	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: \_\_\_\_\_

**CHECK LIST-**

- 1. KEYS TURNED IN TO FACILITIES-Receipt turned in to Prof. Bayne \_\_\_\_\_
- 2. ALL COSTUMES/PROPS TURNED IN. \_\_\_\_\_
- 3. COSTUME/ PROP REIMBURSEMENT PAPERWORK AS NEEDED \_\_\_\_\_

**In Final Portfolio-**

- 1. Notes, Feedback, etc.**
- 2. FINAL REFLECTION PAPER- 6pg., 12 PT. FONT, DOUBLE SPACED \_\_\_\_\_
- 3. MENTOR SHEET FILLED OUT AND SIGNED \_\_\_\_\_
- 4. EVAL. PARAGRAPH SHEET OF DANCERS IN YOUR CAST. \_\_\_\_\_
- 5. All Written Assignments-Proposal, Long Bio, Short Bio, Resume \_\_\_\_\_
- 6. Reflection assignment for DNCE 143- done in Final Exam Meeting \_\_\_\_\_

Excerpt from Syllabus-

**EVALUATION AND ASSESSMENT:**

1. Choreographic Proposal	40
2. Two Choreography In-Progress Showings	100 (50 pts. Each)
3. Signed Choreographic Mentor Feedback Sheet	30
4. Costume Mentor Meetings	30
5. Faculty Interview/ Observation from UDC Spring 2018	20
6. Production Role/ Responsibilities	100
7. Final Concert Dance Choreographic Presentation	100
8. Process and Performance of Guest Artist Work	50
9. Final Portfolio	50
10. Final Capstone Paper	80
11. Evaluations of Cast	20
12. Post Discussion/ Survey	30
<b>TOTAL</b>	<b>650 pts</b>

613-650 A	591-612 A-	569-590 B+	546-568 B	524-545 B-
502-523 C+	479-501 C	457-478 C-	435-456 D+	412-434 D
390-411 D-	0-389 F			

**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

**May 15, 2018 DANCE Graduating Dance Majors Survey**

**ANONYMOUS SURVEY**

**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)

- 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 Theatre Majors Survey Submissions:**

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

Short response answers 7-9

Questions:

1	2	3	3a	3b	3c	3d	4	5	6	7
8	9	9	8	7	7	10	6	8	7	Unity
9	10	10	8	10	8	10	10	10	10	Students involvement in productions.
8	9	10	9	9	8	10	6	8	10	Strong community and relationships with fac
8	9	8	9	9	9	8	7	8	10	Approachability & compassion of faculty and
9	10	10	9	8	10	10	10	10	9	Diversity
10	10	9	10	9	9	9	9	9	9	Professors challenge students
7	9	10	9	7	9	4	6	10	10	Set design team
8	9	9	9	8	8	8	8	8	8	Faculty members
8	9	10	9	9	8	10	6	8	10	Professionalism of Faculty
8	8	10	6	7	7	6	7	7	7	Quality of education
10	10	10	9	9	9	9	9	10	9	Diverse range of shows

Averages:

8.4545455 9.2727273 9.5454545 8.6363636 8.3636364 8.3636364 8.5454545 7.6363636 8.7272727 9

**Graduating Dance Majors Survey Submissions:**

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

Short response answers 7-9

Questions:

1	2	3	3a	3b	3c	3d	4	5	6	7
10	10	9	8	9	9	9	8	10	9	Class selection
10	10	10	9	8	8.5	8	9	8	9.5	welcoming
10	10	10	8	8	10	8	8	8	10	Community and support
8	9	10	10	10	10	9	10	9	9	preparing seniors for the capstones
8	9	10	10	8	10	9	9	9	9	Teamwork and communication
9	10	10	8	8	9	10	9	8	10	Diversity
7	10	10	10	10	10	10	10	10	10	Community
10	10	10	9	10	10	10	10	10	10	Professionalism
9	10	10	9	10	10	10	8	8	9	resources
9	10	10	10	9	9	10	10	10	7	Faculty/ Staff hands-on approach
9	10	9	7	9	9	9	9	9	10	quality of dance in productions
10	10	10	9	9	10	9	10	10	10	the support of the faculty

Averages:

9.0833333 9.8333333 9.8333333 8.9166667 9 9.4583333 9.3333333 9 9.0833333 9.375



8	9
<p>We should only pull from the students we have.          More one-on-one opportunities          Structure classes so they are more frequent          Need better communication about productions          More faculty with different specializations          More course options          Change attendance policy          more diverse faculty          Structure classes so they are more frequent          Low budget          Listen to students more</p>	<p>Students should be more involved in all of our department productions.          students get more involved with performances.          Choose plays for the students we have already          Choose performances that reflect the student body          Empower students more          Professors should help students more          Don't fail students for attendance          Lots of opportunities for students          Choose performances that reflect the student body          Great staff!          Choose performances that reflect the student body</p>

8	9
<p>Need more feedback in choreography classes          help convert studio trained dances for the concert world          better communication needed          need more time with capstones and classes          Schedule organization          Students choose the movement they want          Have an accredited program          more technique classes          Requires a lot of time          more time for productions          more choreographic opportunities for seniors</p>	<p>More dance classes          stronger jazz program          less faculty favoritism of students          less stress for students since they have work and other classes          more guidance for dancers          Great department!          Have an accredited program            Too time consuming between working and other classes            more feedback effectively and efficiently</p>

**SELF-ASSESSMENT-DNCE 143, MAY 15, 2018****NAME** \_\_\_\_\_

(Excerpt from Syllabus) Please award yourself what you think is an appropriate point value for each and list *\*Notes-*

**ATTENDANCE: Rigorous Attendance/Punctuality Policy**

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 20 pts. For each additional absence. 2 late arrivals or 2 leaving early= 1 absence. Medical documentation must be presented to professor when necessary.

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.

\_\_\_\_\_ /40

2. **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)

\*Notes

3. **Signed Choreographic Mentor Feedback Sheet** \_\_\_\_\_ /60  
 4. **Signed Costume Mentor Feedback Sheet** \_\_\_\_\_ 0  
 5. **Faculty Interview/ Observation** from UDC Spring 2018 \_\_\_\_\_ /20

6. **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

My role was- \_\_\_\_\_

\*Notes-

7. **Final Concert Dance Choreographic Presentation- May 2018, Solano 1010-**

Your original senior work will be assessed on the following-

- **Preparedness-** 10pts. \_\_\_\_\_
- **Presentation-** 10pts. \_\_\_\_\_
- **Professionalism-** 20pts. \_\_\_\_\_
- **Risk-taking-** 10pts. \_\_\_\_\_
- **Innovation-** 10pts. \_\_\_\_\_
- **Fulfillment of specified choreographic requirements-** 20pts. \_\_\_\_\_
- **Fulfillment of specified sound/ music requirements-** 10pts. \_\_\_\_\_
- **Costuming Work-** 10pts. \_\_\_\_\_

**Total =** \_\_\_\_\_ **/100**

8. **Process and Performance of Guest Artist Work** \_\_\_\_\_ **/50**

\*Notes-

9. **Final Portfolio-** Students will use DNCE 150 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 \_\_\_\_\_ **/50**

10. **Final Capstone Paper-** Guidelines will be distributed \_\_\_\_\_ **/80**

11. **Evaluations of Cast-** Typed Paragraph on each cast member, evaluating each in your creative work, along with your roll sheets from each rehearsal. \_\_\_\_\_ **/20**

12. Post-Performance Discussion/ Surveys \_\_\_\_\_ **/30**

**Total** \_\_\_\_\_ **/650**

**EVALUATION AND ASSESSMENT:**

613-650 A	591-612 A-	569-590 B+	546-568 B	524-545 B-
502-523 C+	479-501 C	457-478 C-	435-456 D+	412-434 D
390-411 D-	0-389 F			

**2018 Senior Dance Concert- Reshaping Reality**  
**DNCE 143.Culminating Choreographic Project-Professor/Director-Lorelei Bayne**  
**THEA 121. Rehearsal and Performance-Professor/Director- Bernard Brown**

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**Due 2018 Final Exam Period for DNCE 143, May 15, 2018, SHS 300, 8a-10a**

**DISCUSSION-**Please give **three (3) thoughtful comments/ideas** (How could these be improved? What worked very well?) to items below and specific answers to the questions below.

1. **Audition**

2. **Casting**

3. **Rehearsal Process**

4. **Faculty Choreographic Mentors**

5. **Costume Design Mentors**

**6. Technical Production Responsibility/Role**

**7. Lighting Tech Rehearsal**

**8. *ALL DAY Sat.* Tech Dress Rehearsal**

**9. Mon. Tues. Wed. DRESS REHEARSALS**

**10. Company Warm-Up Classes**

**11. Strike**

**12. Evaluations of Dancers**

**13. Discuss with a minimum of three (3) specifics, the experience with Senior Capstone Guest Artist-Christine Cali?**

**14. What are three (3) specific ways the Senior Capstone Choreographic Project experience be improved?**

**15. Did your classwork and Performance Opportunities in the Dance Major thus far- prepare you for what was needed to accomplish your piece and produce the concert? How could this have been enhanced in your dance coursework? How could you have prepared yourself even more throughout your time in the department to be ready for this capstone challenge?**

**16. List three (3) specifics you appreciated about this process.**

**17. List three (3) specifics that you will take away from this process.**

STUDENT PAPER	ROW					AVERAGE
	6.1 ANALYZE	6.2 EXPLAIN	6.3 COLLAB	6.4 COMBINE	6.5 PERF	
Norming 1	3	2.666667	2.666667	4.666666667	3.666667	<b>3.333333</b>
2	2.666666667	3.833333	2.5	3.833333333	4	<b>3.366667</b>
3	1.833333333	2.166667	1.5	2.333333333	2.166667	<b>2</b>
4	3.666666667	4	4	3.833333333	4.166667	<b>3.933333</b>
5	1.166666667	1.166667	1.833333	2	2.333333	<b>1.7</b>
6	1.666666667	2	1.833333	4.666666667	4.333333	<b>2.9</b>
7	2.5	2.833333	2.5	2.166666667	3.666667	<b>2.733333</b>
8	3.666666667	3.833333	3.333333	3.166666667	3.333333	<b>3.466667</b>
9	2.166666667	2	2.166667	2.666666667	2.833333	<b>2.366667</b>
10	1.666666667	1.833333	4	2.833333333	3.166667	<b>2.7</b>
11	2	2.333333	2.166667	2.166666667	3.833333	<b>2.5</b>
12	1	1	1.833333	2.833333333	4	<b>2.133333</b>
<b>Column Average</b>	<b>2.25</b>	<b>2.472222</b>	<b>2.527778</b>	<b>3.097222222</b>	<b>3.458333</b>	<b>2.761111</b>



## PROGRAM LEARNING OUTCOMES (PLO)

-- Program Learning Outcomes are defined/articulated by our undergraduate BA programs in alignment with University Baccalaureate Goals and NAST/NASD standards. University Baccalaureate Learning Goals are available at <http://www.csus.edu/acaf/academic%20resources/policies%20and%20procedures/Baccalaureate%20Learning%20Goals.pdf>.

--Theatre and Dance Program Learning Outcomes are defined/articulated by a course or sequence of courses (beginning, intermediate, advanced).

**\*\*All syllabi MUST state the specific learning goals for the course. All course learning goals MUST align with at least one of the program learning outcomes below.**

Learning Dimension (Learning Area)	PROGRAM LEARNING OUTCOME	THEATRE ARTICULATION	DANCE ARTICULATION
Remember <i>(Discipline Learning)</i>	<b>Recall and define key disciplinary ideologies.</b>	Students will be able to define basic theatre terminology and recall key concepts in the areas of acting, directing, technical theatre, and theatre history/dramatic literature.	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.
Understand <i>(Discipline Learning)</i>	<b>Understand and interpret the elements of performance.</b>	Students will be able to understand Aristotle's foundational elements of drama (plot, character, thought, language/ diction, song, and spectacle) that together compose theatrical productions and interpret how these elements operate both individually and collectively in play texts and productions.	Students will be able to understand and interpret the elements of movement, music, and conceptual ideas that together compose dance performances.
Analyze <i>(Intellectual Skills)</i>	<b>Analyze performance texts/compositions in relationship to specific contexts.</b>	Students will be able to analyze, that is compare and contrast, the genre, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts.	Students will be 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.
Apply <i>(Applied Skills)</i>	<b>Demonstrate professional standards as artists throughout the audition, rehearsal, and performance process.</b>	Students will be able to demonstrate professional standards as actors/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 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 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.



SACRAMENTO  
STATE

# Program Proposal

## Form B

<b>Academic Group (College): Arts and Letters</b>	<b>Date of Submission to College Dean:</b> September 9, 2016
<b>Academic Organization (Department):</b> <b>Theatre and Dance</b>	<b>Requested Effective: Fall</b> __ 2017, <b>Spring</b> __.
<b>Department Chair:</b> <b>Lorelei Bayne (Interim)</b>	<b>Contact if not Department Chair:</b> <b>Lorelei Bayne, Philip Flickinger</b>
<b>Title of the Program: Dance Major</b> <b>BA Dance</b>	
<b>Type of Program Proposal:</b> <input checked="" type="checkbox"/> <b>Modification in Existing Program:</b> <input checked="" type="checkbox"/> <b>Substantive Change</b> <input type="checkbox"/> <b>Non-Substantive Change</b> <input type="checkbox"/> <b>Deletion of Existing Program</b>  <input type="checkbox"/> <b>New Programs</b> <input type="checkbox"/> <b>Initiation (Projection) of New Program on to Master Plan</b> <input type="checkbox"/> <b>New Degree Programs</b> <input type="checkbox"/> <b>Regular Process</b> <input type="checkbox"/> <b>Fast Track Process</b> <input type="checkbox"/> <b>Pilot Process</b> <input type="checkbox"/> <b>New Minor, Concentration, Option, Specialization, Emphasis</b> <input type="checkbox"/> <b>New Certificate Program</b>	
<b>PLEASE NOTE:</b> Form B is to be used only as a Cover Form. Additional information is requested for each of the above as noted in the corresponding procedure in the Policies and Procedures for Initiation, Modification, Review and Approval of Courses and Academic Programs found at <a href="http://www.csus.edu/acad/univmanual/index.htm">http://www.csus.edu/acad/univmanual/index.htm</a>	
<b>Briefly describe the program proposal (new or change) and provide a justification.</b>  <p>We are requesting substantive changes to the Dance Major program and are lowering the unit requirements from 52 to 48 units to assist with graduation initiative. These changes for the Dance Major also reflect changes recently implemented by our sister program with shared courses, the Theatre Major program. The changes update our curriculum as per our external accreditation body, the National Association of Schools of Dance (NASD) with regard to adding needed courses.</p> <p>The first change is the redistribution of upper division units to allow for a “Music for Dance” course to be added to the curriculum. We are adding an additional choice in the technical theatre area, “Stage Make Up and Costume Construction.” We are renaming dance technique classes to reflect recent practice in the field of dance in higher education. We moved “Dance Improvisation” to upper division, as this course requires an intermediate understanding of technique to be able to use the body correctly in the experimental environment required for spontaneous creation. We are implementing a “Dance Science and Somatic Foundations” course and renaming and numbering our capstone course to align with the Theatre Program. We are adding a distinction for performance as a part of the “by audition only” University Dance Company (UDC.) We are changing the choice of Intermediate Tap Dance to Tap Dance Level I, so both choices in this category are beginning level courses.</p> <p>These changes will further streamline the Dance Major, further scaffold our pedagogy, promote student talent and add to students’ viability to enter professional careers and graduate study programs related to Dance and Fine Arts, while strengthening the focus of the program. Other changes relate to course numbering and titles, designed to clarify course sequencing, update course naming and better align like courses.</p> <p>These changes will not require additional fiscal support, as we will offer the more specialized major courses on a thoughtful rotation that serves the major, (less often) than our GE offerings in the dance area. No additional space or resources will be needed to implement these changes.</p> <p>The Kinesiology and Health Sciences Department has been consulted regarding the deleting of the KINS 151C.Dance Kinesiology course, which required two pre-requisites at 3 units each, taking us over 48 units, and is not suited for our generalized B.A. in Dance, as per our NASD consultation.</p>	

**Approvals:**

**Department Chair:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**College Dean:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**University Committee:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Associate Vice President and Dean  
for Academic Affairs:** \_\_\_\_\_ **Date:** \_\_\_\_\_

8/27/07

**PROGRAM CHANGE SUPPLEMENT**

**Side by Side Comparison**

**DANCE MAJOR (New Total Units=48)**

**DANCE MAJOR: (Total Units=52)**

<b>New Program</b>	<b>Old Program</b>
<p><b>Required Lower Division: (11 units)</b></p> <p>(2) DNCE 011A/B or C: Jazz Dance Level II (Instructor permission)</p> <p>(2) DNCE 012 A/ B or C: Contemporary Dance Level II (Instructor permission)</p> <p>(2) DNCE 022: Music for Dance</p> <p>*Select one of the following:</p> <p>(3) THEA 014: Stage Makeup and Costume Construction</p> <p>(3) THEA 016: Stagecraft Or</p> <p>(3) THEA 020: Lighting</p> <p><b>Select one of the following:</b></p> <p>(2) DNCE 05: Mexican Folklorico Level I OR</p> <p>(2) DNCE 04: Tap Dance Level I</p>	<p><b>Required Lower Division: (16 units)</b></p> <p>(2) DNCE 011: Intermediate Jazz (DNCE 001 or Instructor permission)</p> <p>(2) DNCE 012: Intermediate Modern Dance (Instructor permission)</p> <p>(2) DNCE 013A: Intermediate Ballet (Demonstrate technical proficiency or Beginning Ballet or Instructor permission)</p> <p>(2) DNCE 22: Dance Improvisation</p> <p>(3) THEA 011: Acting Study I (Theatre/Dance majors or minors or instructor's permission)</p> <p>(3) THEA 016: -Stagecraft</p> <p><b>Select one of the following:</b></p> <p>(2) DNCE 05: Mexican Folklorico OR</p> <p>(2) DNCE 014: Intermediate Tap (Dance 4 or instructor permission)</p>
<p><b>Required Upper Division Courses (37 units)</b></p> <p>(2) DNCE 111A/ B or C: Jazz Dance Level III (Instructor permission)</p> <p>(2) DNCE 112 A/ B or C: Contemporary Dance Level III (Instructor permission)</p> <p>(2) DNCE 113A/ B or C: Ballet Level III (Instructor permission)</p> <p>(2) DNCE 118: Dance Improvisation (Instructor permission)</p> <p>(2) DNCE 120: Dance Composition I (Instructor permission)</p> <p>(2) DNCE 122: Dance Composition II (DNCE 120 or Instructor permission)</p> <p>(3) DNCE 130: Appreciation and History of Dance</p> <p>(3) DNCE 131: Dance Cultures of America</p> <p>(3) DNCE 132: African-Caribbean Dance</p> <p>(3) DNCE 142: Dance Science and Somatics</p> <p>(1) DNCE 143: University Dance Company (Instructor permission, concurrent with THEA 121 and dance technique course)</p> <p>(3) DNCE 150: Dance Theory and Criticism (DNCE 122, Instructor permission)</p> <p>(3) DNCE 160: Creative Dance for Children</p> <p>(2) DNCE 190: Capstone Dance Project (DNCE 120, DNCE 122, DNCE 150 or Instructor permission)</p> <p>(3) THEA 120 A/B or C: Practicum in Technical Production (1 unit course taken 3 times)</p> <p>(1) THEA 121: Rehearsal and Performance</p>	<p><b>Required Upper Division Courses (36 units)</b></p> <p>(2) DNCE 111: Advanced Jazz (Instructor permission)</p> <p>(2) DNCE 112: Advanced Modern (Instructor permission)</p> <p>(2) DNCE 120: Principles of Choreography (Dance Majors only and Instructor permission)</p> <p>(2) DNCE 122: Choreographic Forms and Styles (DNCE 120 and DNCE 22)</p> <p>(3) DNCE 130: Appreciation and History of Dance</p> <p>(3) DNCE 131: Dance Cultures of America</p> <p>(3) DNCE 132: African-Caribbean Dance</p> <p>(2) DNCE 142: Dance Performance Skills</p> <p>(3) DNCE 143: Culminating Choreographic Project (Senior Standing)</p> <p>(3) DNCE 150: Dance Theory and Criticism (DNCE 122, 130 and 131, instructor permission)</p> <p>(3) DNCE 160: Creative Dance for Children</p> <p>(3) KINS 151C: Dance Kinesiology (BIO22 or equivalent)</p> <p>(1) THEA 120A: Practicum in Technical Production</p> <p>(1) THEA 121: Rehearsal and Performance</p>
	<p><b>Select one of the following: (3 units)</b></p> <p>(3) THEA 109: Acting Tech. for Musical Theatre (THEA 011)</p> <p>(3) THEA 114A: Voice and Movement I (THEA 011)</p> <p>(3) THEA 118: Children's Theatre</p>

Evaluate <i>(Civic Engagement)</i>	<b>Evaluate live performance.</b>	Students will be able to evaluate live performance, that is criticize university, community, and regional/professional theatre productions through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of live contemporary performance.	Students will be able to 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 performance.
Create <i>(Integrative Learning)</i>	<b>Create performance.</b>	Through independent study and laboratory rehearsal processes, students will be able to create and present scenes, projects, and short productions by synthesizing 1) scriptural analysis, 2) historical/cultural research, 3) other actors or a cast/ensemble of actors with the 4) elements of visual design (i.e. costumes, sets, and lights).	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.