

Learning Objectives	Place in curriculum where objective is addressed	Asm't Year	Methods of Assessment	Summary of findings about student learning	Use of Findings
<p>Objective 1 Demonstration of proficiency in dance technique and performance</p>	<p>All Dance Technique Classes: 160, 163, 170, 207, 263, 275, 277, 311, 316, 363, 374, 400, 402, 474</p>	<p>2009-2010</p>	<p>1. Pre-Entry placement audition expected of all Dance Major and Minor students. Dates are posted on SMD website and communicated through email program inquiries.</p> <p>2. Students taking Dance technique classes are evaluated by acquisition of technique 75% and quality of participation 25%. Ballet and Pilates classes additionally include written exams for vocabulary. All technique classes include periodic and final performance evaluation during which students must demonstrate of acquisition of style, technical acuity, musicality and rhythmic clarity. The participation assessment includes work ethic issues such as dress, punctuality, demeanor in class couple with absence record. Students have ample ways to make up absent classes.</p> <p>3. Faculty audition students in classes above level I during the first week of class to make determination that student has skills to move forward in the semester.</p>	<p>1. Placement auditions are most useful on day before classes start each semester and on the University Open House in the spring. Students can also elect to visit campus and take a class as an optional audition placement method. The placement audition does not provide enough entry level information of technical levels.</p> <p>2. Several performance evaluations over a semester are necessary in each class to develop the most objective assessment.</p> <p>3. Assessment during the first week of classes insures student's capabilities, preventing potential injury if the student's body is not strong enough to do the work.</p> <p>4. Assessing work ethic and participation has created students with stronger professional sensibilities.</p> <p>5. Repeating a level of a course in a necessary feature to the BA degree. Students move to next level prematurely for several reasons. They have ignored faculty assessment, have college requirements they must complete which</p>	<p>1. Placement audition is valuable to faculty and students to have new major or minor student start program at the correct technical level in Ballet, Jazz, and Modern. To create more uniform technique levels and to control quality of the major student, Dance faculty voted to begin a "Gateway" course. Beginning in Fall 2010, alal dance major and minor student will have to take the placemen audition and Dance 170, Integrated Dance Technique. This class must be passed at a "C" or better, with the "C" grade upgraded to a high level. Dance 170 will give the entering Freshman or transfer student a stronger basis for all other technique and performance classes.</p> <p>2. Continue performance-based assessments for technique.</p> <p>3. Continue the first week assessment of skill.</p> <p>4. Continue participation assessment as it has contributed to professional growth. Increase awareness of participation rules by posting on bulletin boards near studios.</p> <p>5. Repetition of courses</p>

			<p>4. Students are asked to repeat a level until skill level is acquired for the student to go on to next level.</p>	<p>interrupts repetition, or they change to study another dance form, breaking the skill acquisition.</p> <p>6. Students skip technique levels due to inadequate controls on levels and registration.</p> <p>7. Technique training addresses basic to advanced skills. Training is more uniform, demonstrated by performance awards and concert feedback because of the addition of Dance 170 as the entry level 4 hr per week class.</p> <p>8. Budget cuts have limited technique offerings and caused severe restrictions on offerings. Cultural dance movement offerings such as Dance 160 Haitian, Dance 236, Haitian Folklore, and Dance 207, Dance in Cultural Context have been curtailed. Level I General Education courses that also serviced the major and minor student have been only offered through CEL.</p> <p>9. Accompanists for major technique classes (Modern II, Modern III, Modern IV, Ballet II, and Ballet III) have not been funded. Faculty have either found work studying piano students or have used fundraising to supply some accompaniment. Lack of live accompaniment is</p>	<p>should be tracked by advisor to show student flow. In 2008-2009 one new FT faculty was added and in 2009-2010 a new faculty joined. resources to complete the task.</p> <p>6. Program coordinator attempting to create a dance data base to track progression through the major in a timely fashion and to weed out students who say they are majors just to get into class but don't take major theory classes.</p> <p>7. Budget cut backs caused faculty to reorganize technique sequencing and discuss registration restrictions to allow the major student into classes first.</p> <p>8. Students are successfully studying in high level classes in professional studios. BA student graduates are being accepted into highly rated graduate dance programs such as NYU Tisch School of the Arts, Mills, UC Irvine, UCLA, the University of Oregon, and Florida State. The dance program needs to continue examination of technique levels and offerings to maintain capability of student to flourish in the professional world.</p> <p>9. Faculty need to strategize to maintain breadth of technique and rebuild cultural context courses for the major, minor, and General Ed.</p>
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<p>Objective 2: Demonstration of proficiencies in creative process, choreography, organizational skills, and dance production</p>	<p>Dance 232, 300, 399, 434, 461, 463, Th Arts 313, and electives in Theatre Arts and Music</p>		<p>1. The Dance choreography series begins with Dance Comp I, and moves to Dance Comp II and Advanced Choreography and Production. In each of these classes, students complete creative studies, develop performance skills, complete concert reviews, and develop portfolios. Assessments include peer and faculty showings, creative project assignments, written reviews of concerts, performance evaluations, and in the advanced classes, works are produced on stage.</p> <p>2. In the repertory and performance classes, 399 University Dance Theatre and Dance 463,</p>	<p>1. The sequencing of choreography courses is effective.</p> <p>2. Auditions and performance based and portfolio grading mechanisms</p> <p>2. Subjective and objective evaluation procedures are realistic for the field. Auditions for 461 choreographers to proceed into the production of the New Moves concert is effective.</p> <p>3. There is a marked increase in quality of performance with the requirement to study dance technique concurrently with performance classes.</p> <p>4. Dance 300 is not a dedicated prerequisite for 461, but students</p>	<p>1. Advising is critical to match BA objectives and course electives with career goals.</p> <p>Program revision in 2004 reduced units for the major, while increasing elective choices within the music and theatre arts areas. Students have less information about lighting design and costuming through the dance sequencing of courses in this area, but have choices to study in both costuming and production in their elective choices.</p> <p>2. Music Theatre Emphasis course choices, in its second year, is too new to evaluate at this time. When Theatre Arts produces a spring production that includes dance, as has been the case in the last two years, the music theatre dance</p>

		<p>Performance in New Moves, entrance to the class is by audition only with students proving concurrent enrollment in technique.</p> <p>3. Showings and performances serve as the quizzes and final exams for 399 and 461.</p> <p>4. Dance 300 covers organizational strategies including resume formatting, grant writing, publicity, professional organizations with opportunities to do community service learning in local arts organizations. Assessments include written assignments, tests, and final projects. Beginning in Faall 2010 this course is the designated GVAR course for the dance major.</p> <p>5. Theatre Arts 313 the best way for dance students to learn hands on production. Assessed through quizzes and hands on crew assignments.</p>	<p>who take it before 461 are better prepared for the production aspects of 461.</p> <p>5. Theatre Arts 313 has limited enrollment for dancers, and the dancers must pre-sign up to get into the class. Those who enroll with crew assignments for dance productions are better prepared for production and teaching jobs in dance. However, dancers who wait to take this class until their junior and senior years, often are performing, and then get assigned to a play production instead.</p> <p>6. Graduates move into professional dance companies auditioning with creative work done in 461.</p> <p>7. Graduates are accepted into MA and MFA programs based on creative work done in 232, 434, and 461 sequence.</p> <p>8. Undergraduates and graduates are applying and being accepted into local performance series through a review process. Students have been receiving awards at the American College Dance Festival. Graduates have been accepted into very significant graduate schools for MA and MFA degrees.</p>	<p>major wil have more choices and more practical experience.</p> <p>3. Students need stronger advising for Th Arts 313. Roadmap on web site should help.</p> <p>4. Dance faculty still agree that transfer students with 2 courses in choreography from a CC must take 434 and 461 in residence.</p> <p>5. Resources are in need to manage costume, prop, and equipment storage for production. Resources in costuming are often lost due to no system for checking out and checking in staock items.</p> <p>6. Lighting equipment purchases to assist all productions which were delayed in current year. This equipment continues to be very high in need and restricts production capabilities. Lighting purchase was delayed again.</p> <p>7. Upgrade phono carts in the studios to have better CD and MP3 production.</p> <p>8. Continue to brdige program into the SF Bay Area community through Dancers Group, ODC, SF Dance Center, etc.</p>
Objective 3: Demonstration	304, 310, 311	1. Dance 304 is a course that covers	1. Students are better prepared for the	1. Examine course sequencing to make 310 a

<p>of knowledge of the body as the instrument of expression.</p>			<p>anatomy for the dancer and correct use of bones and muscles for use as the body as instrument. A lecture-lab course, the students have written exams coupled with demonstrations of performance in the Pilates lab portion. Students need strong participation record coupled with c or better exams to pass the class</p> <p>2. Dance 310 covers basic anatomy for dance, basic exercise physiology, and basic nutrition for the performer. Assessments are made with exams, papers, and practical skill tests.</p> <p>3. Dance 311, a core class, is an experiential class in alignment and Pilates. May be repeated for credit every semester. Evaluations are both through quizzes and performance-based evaluations.</p>	<p>profession with this course. This course directly relates to skill acquisition in technique, injury prevention, and the job market in pilates, education, and private studio teaching.</p> <p>Books for this class are expensive and suggested is DVD on anatomy of muscles and bones for check out from library or computer lab.</p> <p>2. Dance 310 is not a required prerequisite for Dance 304, but is "a good class to take" before 304.</p> <p>Dance 310 is highly populated by GE students who are less enthusiastic about academic component of course.</p> <p>Dance 310 and 311 need additional seats for dance majors. Majors often get closed out at registration. Majors need to be accommodated.</p> <p>Faculty find a strong relationship between the Pilates elements, growth in all technique classes, and injury prevention.</p>	<p>Fall class and 304 a spring class.</p> <p>2. Look for stronger resources for anatomy components.</p> <p>3. Build resources and develop better storage for more Pilates equipment. Storage area is now partially used by custodians and CATS to store cleaning equipment and ladders. Faculty are examining ways to maximize use of the storage spaces around FA 203 to assist this.</p> <p>4. Examine registration caps for 310 and 311 to enable the major to get into these classes.</p>
<p>Objective 4 Demonstration of Dance Aesthetic, Historical and Cultural Ideas</p>	<p>Dance 207, 234, 236, 350, 430, 415, 657</p>		<p>1. Dance 350 covers aesthetic theory through cultural and historical perspectives. Students are assessed through writing critical reviews of dance in class and concert performances</p> <p>Dance 430, Historical Survey of Dance, is</p>	<p>1. The title change of Dane 350 from "Dance Watching" to "Dance Aesthetics: Historical and Cultural Perspectives" created a more serious class atmosphere.</p> <p>2. The lab in 234 and 236 component assists</p>	<p>1. Students in all of these classes are a mix of major and GE students.</p> <p>2. Students in major tend to use cultural forms to enhance understanding of nature of dance holistically.</p> <p>3. Need more levels</p>

			<p>assessed through exams and papers.</p> <p>2. Dance 415, 657 are GE courses and an elective in the major. Assessments completed with quizzes and papers.</p> <p>2. Lecture lab courses (207, 234, 236) are assessed by performance exams, quizzes, and papers</p>	<p>the cultural underpinnings of the dance forms.</p>	<p>and/or variation of 207, Dance in Cultural Context.</p> <p>4. Dance 207 was reduced in unit value from a lecture-lab 2 unit course sequence to a 1 unit lab class only. This was to preserve class offerings during budget cuts. These classes should be restored to two units when resources are available. While learning culture through dance is experiential, less of the features of the specific culture is disseminated at 1 unit.</p> <p>5. New faculty members specializing in Dance History, Aesthetics, Ethnology, Dance Writing, Philippino and Asian American Dance continues to focus the courses toward current trends in the field and build new courses with Pan Asia focus.</p>
Objective 5 Demonstration of Dance pedagogy skills	Elective courses Dance 340 and Dance 560		<p>1. Dance 340 Creative Dance for Children is a lecture lab class with hands on work with teaching children in field experiences. Assessments are made through lesson plan development in relation to state standards, demonstrations of teaching, portfolio development of site experiences, and presentation of the Children's concert.</p> <p>Dance 560 is supervised experience in teaching dance to</p>	<p>1. Prerequisites must be carefully adhered to in allowing students to take both 340 and 560. Those not strong conceptually have difficulty in the hands on work and in lesson plan development.</p> <p>2. Students who are successful in these 2 courses will most likely pursue teacher certification in PE/Dance and will find jobs in education.</p> <p>3. Coordination is needed between the</p>	<p>1. Examine manner in which students need to demonstrate growth in conceptual materials in technique, dance medicine, and creative process classes and push for stronger</p> <p>2. Dance 340 and 560 are two courses for subject matter program in Physical Education with an Concentration in Dance. SFSU is the only college in northern California to offer this program. Lack of funding for these courses seriously imperils continuation of</p>

			<p>high schools and adults. Assessments are made by assisting and then presenting dance class materials with a mentor teacher, lesson plan development according to state standards, and portfolio final presentations.</p>	<p>Dept. of Kinesiology and Dance program to ensure subject matter program in dance is continued.</p> <p>4. In Fall 2009 Dance and the Dept of Kinesiology's submission for the Subject Matter program was accepted by the State.</p> <p>5. Dr. Rose created the Children's concert as an extension of the New Moves Showcase and as the culminating project of Dance 340, Creative Dance for Children. Dr. Rose became an Emeriti Professor at the end of her FERP years in May 2010. Without support for Dr. Rose in curriculum, the program will need to find another specialist in the education area.</p>	<p>the dance education track and the subject matter program in Physical Education with a Concentration in Dance. Attempts to convert the two pedagogy classes through CEL are being attempted. Faculty will look to community partnerships for this area.</p> <p>3. Dr. Rose created the Village Dancers and the children's training program through University and grant monies. Dr. Rose created a fund raiser to enable teaching assistants to be paid for their contributions. This program creates visibility for Dance, SMD, the University and the College of Creative Arts and it brings Arts/Dance to underserved communities. The Dance Program, SMD, and the College, need to find the means to continue these efforts.</p>
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