

### Mission / Purpose

The mission of the dance program at The University of Southern Mississippi is to integrate theoretical and practical aspects of dance in a way that is meaningful to our students' lives. By providing a myriad of diverse perspectives to the study of contemporary and traditional forms of dance, and by engaging the students in holistic and comprehensive approaches to the study of dance, USM's programs-its faculty, courses and opportunities-prepare the students for successful participation in the field of dance.

### Student Learning Outcomes/Objectives, with Any Associations and Related Measures, Targets, Findings, and Action Plans

#### **SLO 1: Perform exit competencies in dance technique**

Students are able to perform 400 level (advanced level) exit competencies in dance technique. A minimum of two semesters of both DAN 402 and DAN 401 are required.

#### Related Measures:

##### **M 1: Performance exam**

400-level students complete semesterly juried assessment. Juries assess technical and artistic skills, and disposition and professionalism on a standardized 5 point rubric. The jury is the full dance faculty. The overall highest score possible is 5.0.

##### **Target:**

75% earn minimum score of 3.5 out of 5.0.

##### **Findings (2011-2012) - Target: Met**

FA11: Target met. 100% of students (4 of 4) earned at least 2.5 (out of 4) on juried assessment. Average score was 4.3 (out of 5).  
SP12: No juries conducted.

#### Related Action Plans (by Established cycle, then alpha):

For full information, see the *Details of Action Plans* section of this report.

##### **Performance Exam**

*Established in Cycle:* 2011-2012

Student scores in annual juried assessments did not meet targets.

##### **M 2: Self-evaluation**

As a part of DAN 401, students complete a reflective self-evaluation paper on their progress in relation to course objectives, established exit competencies, and personal goals. Exit competencies include alignment/placement, range of motion/flexibility, strength and control, rhythmic skills/sequencing, coordination/connectivity, focus, musicality and phrasing, qualitative range. Self-evaluations are assessed with rubric that covers Content, Reflection, and Organization and Mechanics/Quality of Writing/Fulfillment of Assignment.

Source of Evidence: Written assignment(s), usually scored by a rubric

##### **Target:**

90% of students earn score of at least 3 (out of 4) on rubric evaluating reflective self-evaluation paper on progress in relation to course objectives, exit competencies and personal goals.

### **Findings (2011-2012) - Target: Met**

FA11: Target met. 92% of students (11 of 12) earned at least 3 (out of 4) on reflective self-evaluation paper. Average score was 3.5 (out of 5).

SP12: Target not met. 89% of students (8 of 9) earned at least 3 (out of 4) on reflective self-evaluation paper. Average score was 3.7 (out of 5).

Overall, **target met** with 90.5% of students (19 of 21) earning at least 3 (out of 4) on reflective self-evaluation paper. Average score was 3.6 (out of 5).

### **Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

#### **Self evaluation**

*Established in Cycle:* 2009-2010

Written self-evaluation process in 401 and 402 needs re-evaluated. Are self-evaluations assigned in all sections of 401 and 402...

#### **401 self evaluations**

*Established in Cycle:* 2010-2011

The data does not accurately show the discrepancies between scores earned by students under different instructors. SR scores are...

#### **DAN 401 self evaluations**

*Established in Cycle:* 2010-2011

Students in DAN 401 complete summative self evaluations that are directed, yet personalized and reflective. The range of methods...

### **M 3:DAN 401 Performance Exam**

As a part of DAN 401, students complete instructor-determined performance exams based on given objectives and established criteria for excellence and competency. These competencies include alignment/placement, range of motion/flexibility, strength and control, rhythmic skills/sequencing, coordination/connectivity, focus, musicality and phrasing, qualitative range combined with individual course objectives. Exams are midterm and/or final performance exams. In these exams, skills are both applied and exactly demonstrated/identified.

Source of Evidence: Performance (recital, exhibit, science project)

#### **Target:**

90% of students in DAN 401 earn score of 75 or higher (out of 100) on instructor-determined performance exams based on instructor and program approved competencies.

### **Findings (2011-2012) - Target: Met**

FA11: Target met. 92% of students (11 of 12) earned at least 75 (out of 100) on performance exam in DAN 401. Average score was 83 (out of 100).

SP12: Target met. 100% of students (9 of 9) earned at least 75 (out of 100) on performance exam in DAN 401. Average score was 87.5 (out of 100).

Overall, **target met.** 95% of students (20 of 21) earned at least 75 (out of 100) on performance exam in DAN 401. Average score was 85.3 (out of 100).

### **Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

#### **Develop modern dance exit competencies**

*Established in Cycle:* 2008-2009

Continue to move forward with this project that is already underway.

### **Performance exams in DAN 401 and assessing them**

*Established in Cycle: 2010-2011*

The process of aggregating the data suggests a variance in how students are being assessed in performance exams in individual ...

#### **M 4: DAN 402 Variation performances**

In DAN 402, students perform a variety of instructor-selected ballet variations that intentionally range in style from classic to contemporary. These performances allow students to demonstrate and apply technical skills as well as develop artistry.

Source of Evidence: Performance (recital, exhibit, science project)

##### **Target:**

80% of students perform variations that demonstrate technical and artistic skills and competence and earn at least 75 out of 100.

##### **Findings (2011-2012) - Target: Met**

FA11: Target met. 100% of students (8 of 8) earned at least 37.5 (out of 50) on variations requiring technical skill and competence in DAN 402. Average score was 44 (out of 50).

SP12: Target met. 100% of students (10 of 10) earned at least 37.5 (out of 50) on variations requiring technical skill and competence in DAN 402. Average score was 41 (out of 50).

Overall, **target met.** 100% of students (18 of 18) earned at least 37.5 (out of 50) on variations requiring technical skill and competence in DAN 402. Average score was 42.5 (out of 50).

#### **M 5: Growth grade in DAN 402**

In DAN 402, student technical and artistic growth is quantified in a growth grade that is based on defined ballet exit competencies and includes technical, artistic and performance skills and knowledge. These skills and knowledge are articulated in detail as well as aggregated into a single score for the student.

Source of Evidence: Performance (recital, exhibit, science project)

##### **Target:**

80% of students earn a score of 75 (out of 100) on growth grade in DAN 402.

##### **Findings (2011-2012) - Target: Met**

FA11: Target met. 100% of students (4 of 4) earned at least 75 (out of 100) on growth grade in DAN 402. Average score was 90 (out of 100).

SP12: Target met. 100% of students (5 of 5) earned at least 75 (out of 100) on growth grade in DAN 402. Average score was 81 (out of 100).

Overall, **target met.** 100% of students (9 of 9) earned at least 75 (out of 100) on growth grade in DAN 402. Average score was 85.5 (out of 100).

#### **M 6: Alumni Survey- Dance Technique**

Responders to graduate/alumni survey indicate they were technically prepared to enter the field of dance. 90% of respondents rank technical preparedness at 3.5 out of 5 or higher.

Source of Evidence: Alumni survey or tracking of alumni achievements

##### **Target:**

90% of responders to graduate/alumni survey indicate they were technically prepared to enter the field of dance.

##### **Findings (2011-2012) - Target: Met**

Target met. Survey administered in SP12 showed that 100% of graduating students (4 of 4)

consider themselves technically prepared to enter the profession. Average score was 4.25 (out of 5) with all responders "agreeing" or "strongly agreeing" to statement of technical preparedness.

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Administer exit survey to alumni**

*Established in Cycle: 2008-2009*

The survey is done. The mailing list is a work in progress. Electronic and snail mail.

**SLO 2: Comprehensive knowledge of dance**

Students display an integrated and comprehensive knowledge of the dance field -- historical, cultural, theoretical, and aesthetic, practical, and pedagogic.

**Related Measures:**

**M 7: Capstone final presentation**

Students complete final project in Capstone course, DAN 491, that integrates field of dance education to other areas of scholarship. Final oral presentation involves thesis statement, review of literature, annotated bibliography, explanation of main points and is delivered with accompanying power point presentation. Final presentation is evaluated on rubric that assesses content, organization/language/adaptation to context, and vocal/non-verbal delivery.

Source of Evidence: Capstone course assignments measuring mastery

**Target:**

80% of all projects will earn minimum total score of 3 out of 4.

**Findings (2011-2012) - Target: Met**

FA11: Target met. 100% of students (8 of 8) earned a score of at least 3 (out of 4) on final research presentation in Capstone course. Average score was 3.6.  
(Capstone is only offered in Fall semesters.)

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Capstone course final presentation**

*Established in Cycle: 2010-2011*

Because this is a culminating project, it is expected that it's quality be high and that the stakes be correspondingly high. T...

**M 8: Final Projects**

Students complete final projects in individual dance theory courses (DAN 131, DAN 240, DAN 351, DAN 431, DED 360, DAN 340, DED 260, DED 361)

Source of Evidence: Project, either individual or group

**Target:**

90% of all projects will earn minimum score of 75 out of 100.

**Findings (2011-2012) - Target: Met**

FA11: (courses are all only taught in one semester and are reported for the semester in which they are offered. Courses not listed below were not offered in 2011-2012)  
DAN 131: Target met. 100% of students (3 of 3) earned at least 75 (out of 100) on final project. Average score was 94.

DAN 240: Target met. 100% of students (6 of 6) earned at least 75 (out of 100) on final project. Average score was 87.

DED 360: Target met. 100% of students (6 of 6) earned at least 75 (out of 100) on final project. Average score was 89.

DED 361: Target met. 100% of students (4 of 4) earned at least 75 (out of 100) on final project. Average score was 84.

SP12:

DAN 351 (mini-session): Target met. 100% of students (3 of 3) earned at least 75 (out of 100) on final project. Average score was 92.

DED 260: Target met. 100% of students (6 of 6) earned at least 75 (out of 100) on final project. Average score was 93.

Overall, **target met.** 100% of students (25 of 25) earned at least 75 (out of 100) on final project. Average score was 89.8.

### **M 9:Exit Interview**

Seniors complete exit interview with faculty sub-committee where they discuss their progression through the program, their benchmarks of major growths, their growth, and their cognitive discoveries/understandings. Exit interview incorporates student response to standard questionnaire that addresses the above issues in addition to career/artistic goals.

Source of Evidence: Exit interviews with grads/program completers

#### **Target:**

80% of students pass exit interview with faculty subcommittee (program director, academic advisor and another selected faculty member). Interview is preceded with written submission of initial survey/questionnaire. Interview is assessed in terms of professionalism, quality of answers to subcommittee questions, and clarity in statement of career objectives and strategies for attaining them. A score of at least 2.5 out of 4 is passing.

#### **Findings (2011-2012) - Target: Met**

SP12: Target met. 100% of students (4 of 4) passed exit interview with faculty subcommittee with a score of at least 2.5 (out of 4). Average score was 3.83.

(Exit interviews are only conducted in Spring semesters).

### **M 10:Portfolio- DED 460/461 Student Teaching**

Dance education students present two portfolios (that adhere to University and state licensure guidelines) of student teaching experience. These portfolios are compilations of both mentor and supervising teacher assessments of the skills, knowledge and disposition they display during their teaching placement as well as all required written work in a diversity of supporting pedagogical areas. Examples include weekly lesson and unit plans, reflective journals, student assessment studies, and classroom management profiles and plans to name a few.

Source of Evidence: Portfolio, showing skill development or best work

#### **Target:**

90% of students earned at least 760 points out of 894 on average of OEFE/SPA portfolios.

#### **Findings (2011-2012) - Target: Not Met**

SP12: Target not met. 75% of students (3 of 4) earned at least 760 (out of 894) on student teaching portfolios. Average score was 808.

(Student teaching only occurs in the Spring semester).

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Student Teaching Portfolio target**

*Established in Cycle:* 2010-2011

This is the first reporting cycle for this measure, so even though it was not met we will not change the target for at least one...

**Student Teaching Portfolio scores**

*Established in Cycle:* 2011-2012

Target was almost met. Target was newly revised, so it will be kept for another year to see if student achievement meets target ...

**SLO 3:Prepared to participate in various fields of dance**

Graduates are prepared to successfully participate in the dance field as performers, choreographers, licensed dance educators, graduate students, and/or scholars

**Related Measures:**

**M 11:Participation in the Repertory Dance Company**

Students gain adequate experience in dance repertory, public performance, and professional rehearsal situations through successfully completing a minimum of two semesters in DAN 420. Students are given Process and Product grades by the choreographers with whom they work. The Process Grade includes: Professionalism/Approach & Attitude; Commitment to the Choreographic Process; Consistency in Work Ethic; Ability to Receive & Apply Feedback, Coachability; Investment in the Development/Evolution of the Dance; Spirit of Exploration; Personal Improvement in Artistry; Commitment to Fellow Cast Members & Choreographer.

Source of Evidence: Performance (recital, exhibit, science project)

**Target:**

At least 100% of students earn at least 54 out of 60 in Repertory Dance Company Process Grade.

**Findings (2011-2012) - Target: Not Met**

FA11: Target not met. 50% of students (6 of 12) earned at least 54 (out of 60) in Repertory Dance Company Process Grade. Average score was 52.5.

SP12: Target not met. 36% of students (4 of 11) earned at least 54 (out of 60) in Repertory Dance Company Process Grade. Average score was 50.4.

Overall, **target not met**. 43% of students (10 of 23) earned at least 54 (out of 60) in Repertory Dance Company Process Grade. Average score was 51.5 (out of 60).

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Repertory Dance Company Process Score target**

*Established in Cycle:* 2011-2012

Target was not met by either Dance Education or Dance Performance/Choreography students. This was the first year we have used th...

**M 12:Employment**

Current students are encouraged to participate in summer/winter intensives in dance off campus and to audition for dance companies for scholarships and/or employment.

Source of Evidence: Honors and awards outside the institution

**Target:**

- a) 10% of students participate in summer/winter study off campus.
- b) 50% of current students who audition for summer/winter study off campus and/or dance companies gain scholarships and/or employment.

**Findings (2011-2012) - Target: Not Met**

Assessment is for combined semesters.

- a) Target not met. 0% of licensure students (n=16) participated in summer/winter study off campus.
  - b) Not applicable because no one participated in off campus study in the profession.
- Overall, **target not met.**

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Summer/winter study off campus**

*Established in Cycle: 2011-2012*

Students are not participating in off campus training during summer and winter breaks. The faculty greatly supports this effort ...

**M 13:External Evaluations**

Students work with guest artists while participating in DAN 420/Repertory Dance Company. Guest artists set new works and offer evaluations of students to the RDC director. The 100 point Dancer Evaluation rubric addresses disposition/professionalism, clarity of choreographic detail and quality, and performance in the creative process and product. Rubric is developed from similar instrument used in DAN 220 and DAN 420.

Source of Evidence: Employer survey, incl. perceptions of the program

**Target:**

50% of dancers earn 80 points or higher (out of 100) on the Dancer Evaluation rubric for their work with guest artists.

**Findings (2011-2012) - Target: Met**

FA11: Target met. 50% of students (1 of 2) earned at least 80 points (out of 100) in Dancer Evaluation rubric for work with guest artist, Ririe Woodbury Dance Company. Average score was 79.

SP12: Target met. 50% of students (2 of 4) earned at least 80 points (out of 100) in Dancer Evaluation rubric for work with guest artist, Glen Meynardie. Average score was 81.

Overall, **target met.** 50% of students (3 of 6) earned at least 80 points (out of 100) in Dancer Evaluation rubric for work with guest artists throughout the year. Average score was 80.

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Substitute for external evaluations of RDC members**

*Established in Cycle: 2010-2011*

No data was reported this cycle because our guest artists residencies did not include setting a work (and thus evaluating) our R...

**M 14:Festival Participation**

Dance students are encouraged to attend the annual American College Dance Festival as it is a valuable educational and professional experience.

**Target:**

30% of dance students attend the annual American College Dance Festival.

**Findings (2011-2012) - Target: Met**

Assessment is for SP12 only as that is when the American College Dance Festival occurs.

SP12: Target met. 61% of dance students (11 of 18) attended the festival.

**M 15:Licensure**

Dance education graduates with licensure who try to achieve employment will have a job in the field.

**Target:**

75% of dance education graduates with licensure who seek employment in the field achieve it.

**Findings (2011-2012) - Target: Met**

Assessment is for combined semesters.

Target met. 100% of graduates who attempted to find work as licensed dance educators (5 of 5) achieved employment.

**M 16:Praxis II exam**

Students will take and pass the Praxis II state teacher's examination. This exam correlates to University and state measures of effective teaching and professional readiness.

Source of Evidence: Certification or licensure exam, national or state

**Target:**

90% of students will pass Praxis II exam.

**Findings (2011-2012) - Target: Met**

Assessment is for combined semesters.

Target met. 100% of students who took the Praxis II exam (4 of 4) passed it.

**M 17:Teacher Candidate Evaluations**

Teacher candidates are evaluated by supervising teachers using standardized instrument from the Office of Educational Field Experiences. In-class (TIAI) and final-summative evaluations are used. Scores from second placement are used in annual assessment reporting. The TIAI assesses student skills, knowledge and professional dispositions in dance and educational practices/pedagogy. It concentrates on class planning, instruction, student diagnosis and assessment, and classroom management. The summative rubric is used by the cooperating teacher only and it focuses primarily on the evaluation of the student teacher's professional and personal dispositions in terms of being an effective, ethical and quality professional educator.

Source of Evidence: Performance (recital, exhibit, science project)

**Target:**

90% of students earn at least 246 points (out of 308) on supervising teacher's in-class (TIAI) and final evaluations in second placement.

**Findings (2011-2012) - Target: Not Met**

SP12: Target not met. 75% of teacher candidates (3 of 4) earned at least 246 points (out of 308) on in-class and final evaluations in second placement. Average score was 259.

Student teaching only occurs in the Spring semester.

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.



### **Mentor/supervisor evaluations and targets**

*Established in Cycle: 2010-2011*

Target language needs to be updated to read "388 points (out of 454)" for mentor teacher evaluations and "778 points (out of 972..."

### **Teacher candidate evaluation target not met.**

*Established in Cycle: 2011-2012*

This measure and target were both updated for the 11-12 reporting cycle, so we will keep it for an additional year without cha...

### **M 18:Program alumni as mentor teachers**

Dance program alumni become mentor teachers in their schools, K-12. Becoming a mentor teacher requires 5 years of service at a school as well as proven excellence as an arts educator.

Source of Evidence: Academic indirect indicator of learning - other

#### **Target:**

50% of eligible K-12 dance education graduates become mentor teachers after 3 years of service. "Eligible" refers to graduates who are in-state and/or within reasonable distance so that no courtesy fee is required.

#### **Findings (2011-2012) - Target: Met**

Assessment is for combined semesters.

Target met. One program alumni was eligible to become a mentor teacher and she did in FA11.

#### **Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

### **Mentor teacher recruitment**

*Established in Cycle: 2010-2011*

Once we have graduates who have been in a school for 3 years, they will be strongly recruited for mentor teachership. This is ...

### **M 19:Alumni Survey- Career Preparedness**

Responders to graduate/alumni survey indicate that their course of study was integrated and comprehensive and prepared them to enter the field of dance.

#### **Target:**

90% of respondents rate dance program curriculum at 3.5 or higher (out of 5).

#### **Findings (2011-2012) - Target: Met**

Target met. Survey administered in SP12 showed that 100% of graduating students (4 of 4) rated the comprehensiveness of the dance program and their preparedness to enter the profession at least 3.5 (out of 5). Average score was 4.75 (out of 5).with all responders "agreeing" or "strongly agreeing" to statement regarding dance program curriculum.

#### **Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

### **Administer exit survey to alumni**

*Established in Cycle: 2008-2009*

The survey is done. The mailing list is a work in progress. Electronic and snail mail.

### **SLO 4:Articulate dance theoretically and aesthetically**

Students are able to articulate the dance experience and situate their pedagogical practices and experiences in the larger field of dance both theoretically and aesthetically.

## Related Measures:

### **M 20:Teacher Candidates presenting concerts**

Dance education majors choreograph in their second K-12 teacher candidate placement and/or produce dance concerts in the public schools where they student teach. This project includes working on a group of dancers in developmentally appropriate ways while maintaining a commitment to the fundamental principles of quality dance-making. Final work is evaluated by the supervising teacher and through a self-evaluation by the participants. Project also includes a final reflective paper that details the learning process and product, a log of all rehearsals and progress made in each as well as a comparison of the student's junior choreographic work to their dance made in the schools.

Source of Evidence: Project, either individual or group

#### **Target:**

80% of students earn at least 90 points out of 100 in creating and presenting dance in the public schools where they student teach.

#### **Findings (2011-2012) - Target: Met**

Student teaching happens only in the Spring semester.

SP12: Target met. 100% of students (4 of 4) earned at least 90 (out of 100) in creating and presenting dance in the schools in which they student taught. Average score was 95 (out of 100).

### **M 21:Alumni Survey-Theoretical/aesthetic understanding**

Responders to graduate/alumni survey indicate they were able to participate in the field of dance with a clear sense of theoretical and/or aesthetic placement and/or understanding.

#### **Target:**

90% of responders to graduate/alumni survey indicate they were able to participate in the field of dance with a clear sense of theoretical and/or aesthetic placement and/or understanding.

#### **Findings (2011-2012) - Target: Met**

Target met. Survey administered in SP12 showed that 100% of graduating students (4 of 4) indicated they had a clear sense of theoretical placement and understanding in the field of at least 3.5 (out of 5). Average score was 5 (out of 5) with all responders "strongly agreeing" to statement of their theoretical and aesthetic understanding of the field.

#### **Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

#### **Administer exit survey to alumni**

*Established in Cycle: 2008-2009*

The survey is done. The mailing list is a work in progress. Electronic and snail mail.

### **SLO 5:Applies and demonstrates knowledge of dance-making**

Students apply broad knowledge and experiences to dance-making and demonstrate a developed sense of what constitutes a serious work of dance with coherent and embodied goals and ideas.

## Related Measures:

### **M 22:Festival Adjudication**

Student dancers and choreographers annually and successfully adjudicate work at American College Dance Festival. ACDFA is a conference for college and university dance programs. Students perform formally, informally, and take master classes. Formal performances are evaluated by a panel of three respected figures in the field.

**Target:**

Continuous and multi-part target:

- a) Student choreographers annually adjudicate work at American College Dance Festival.
- b) At least every other year, student dancers and/or choreographers are selected for Gala Concert and/or national festival.
- c) Compiled anecdotal feedback is positive.

**Findings (2011-2012) - Target: Met**

The American College Dance Festival occurs in the Spring semester.

SP12:

- a) Target met. One student work, *Fester*, was selected to be adjudicated.
- b) Target met. Student dancers were selected for Gala concert in SP11.
- c) Target met. Anecdotal feedback was critical, yet positive for all adjudicated works and performances.

Overall, **target met**.

**M 23: Oral and written presentation**

Students track and articulate their individual choreographic and aesthetic preferences and technical growth. This is evidenced in oral and written research presented in DAN 212, DAN 310, and DAN 312. Journals, project proposals and final papers are the written documents required. They are evaluated with a rubric and put into student files.

Source of Evidence: Presentation, either individual or group

**Target:**

- a. 90% of students earn at least 3.6 points (out of 4) on project proposal.
- b. 90% of students earn at least 3.2 points (out of 4) on final paper.
- c. 90% of students earn at least 3.2 points (out of 4) on journal.

**Findings (2011-2012) - Target: Not Met**

FA11:

a) DAN 312: Target not met. 0% (0 of 3) earned at least 3.6 (out of 4) on project proposal. Average score was 2.8.

b) DAN 312: Target not met. 33% (3 of 4) earned at least 3.2 (out of 4) on final paper. Average score was 3.2.

b) DAN 212: Target not met. 0% (0 of 6) earned at least 3.2 (out of 4) on final paper. Average score was 3.2.

c) DAN 312: Target met. 100% (3 of 3) earned at least 3.2 (out of 4) on journal. Average score was 3.9.

c) DAN 212: Target not met. 0% (0 of 6) earned at least 3.2 (out of 4) on journal. Average score was 2.6.

SP12:

a) DAN 312: Target not met. 0% (0 of 2) earned at least 3.6 (out of 4) on project proposal. Average score was 2.9.

a) DAN 310: Target not met. 33% (2 of 6) earned at least 3.6 (out of 4) on project proposal. Average score was 3.1.

b) DAN 312: Target not met. 0% (0 of 2) earned at least 3.2 (out of 4) on final paper. Average score was 2.5.

b) DAN 310: Target not met. 0% (0 of 6) earned at least 3.2 (out of 4) on final paper. Average score was 2.8.

c) DAN 312: Target not met. 50% (1 of 2) earned at least 3.2 (out of 4) on journal. Average score was 3.

c) DAN 310: Target not met. 33% (2 of 6) earned at least 3.2 (out of 4) on journal. Average score was 3.1.

Overall,

a) **Target not met.** 18% of students (2 of 11) earned at least 3.6 (out of 4) on project proposal. Average score was 2.93.

b) **Target not met.** 16% of students (3 of 18) earned at least 3.2 (out of 4) on final paper. Average score was 2.9.

c) **Target not met.** 35% of students (6 of 17) earned at least 3.2 (out of 4) on journal. Average score was 3.2.

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Written and oral presentations**

*Established in Cycle:* 2009-2010

Targets were not all met and will be considered by appropriate faculty for update. Procedures for scoring press blurbs needs to ...

**212/310/312/410 targets change**

*Established in Cycle:* 2011-2012

In both emphasis areas, all targets for this measure were mainly not met. There has been some revision to the written work requi...

**M 24:Alumni Survey- Apply and Demonstrate Knowledge**

Responders to graduate/alumni survey indicate they are able to apply and demonstrate their broad experiences of dance-making in post-baccalaureate creative work.

**Target:**

90% of responders to graduate/alumni survey indicate they are able to apply and demonstrate their broad experiences of dance-making in post-baccalaureate creative work.

**Findings (2011-2012) - Target: Not Met**

Graduate survey administered in SP12. Target not met. 75% of responders (3 of 4) to graduate/alumni survey indicated they were able to apply and demonstrate their broad experiences in dance-making. Average score was 4.25 (out of 5) with all responders answering they either "agreed" or "strongly agreed" with the statement about experiences of dance-making.

**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Administer exit survey to alumni**

*Established in Cycle:* 2008-2009

The survey is done. The mailing list is a work in progress. Electronic and snail mail.

**Applying broad experiences of dance making**

*Established in Cycle:* 2011-2012

Target was not met, but due to the sample size, there is little concern in this area. Target will remain.

## Details of Action Plans for This Cycle (by Established cycle, then alpha)

### **Administer exit survey to alumni**

The survey is done. The mailing list is a work in progress. Electronic and snail mail.

**Established in Cycle:** 2008-2009

**Implementation Status:** In-Progress

**Priority:** High

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** Alumni Survey- Apply and Demonstrate Knowledge | **Outcome/Objective:** Applies and demonstrates knowledge of dance-making

**Measure:** Alumni Survey- Career Preparedness | **Outcome/Objective:** Prepared to participate in various fields of dance

**Measure:** Alumni Survey- Dance Technique | **Outcome/Objective:** Perform exit competencies in dance technique

**Measure:** Alumni Survey-Theoretical/aesthetic understanding | **Outcome/Objective:** Articulate dance theoretically and aesthetically

**Implementation Description:** Summer and fall 2011: Professor Meredith early has taken over this project. The majority of all alumni contacts are updated. The survey is being reviewed and will be posted to Survey Monkey (or another survey source) and we hope to administer the survey December 2011.

**Responsible Person/Group:** Meredith and Stacy

### **Develop modern dance exit competencies**

Continue to move forward with this project that is already underway.

**Established in Cycle:** 2008-2009

**Implementation Status:** Finished

**Priority:** Medium

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** DAN 401 Performance Exam | **Outcome/Objective:** Perform exit competencies in dance technique

**Implementation Description:** Fall 2009

**Responsible Person/Group:** All dance faculty

### **Self evaluation**

Written self-evaluation process in 401 and 402 needs re-evaluated. Are self-evaluations assigned in all sections of 401 and 402? Should they be?

Are targets reasonable?

**Established in Cycle:** 2009-2010

**Implementation Status:** Finished

**Priority:** Medium

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** Self-evaluation | **Outcome/Objective:** Perform exit competencies in dance technique

**Implementation Description:** Fall 2011: The dance faculty decided to utilize a "reflective paper" rubric to assess all student written work in DAN 401. The rubric allows for consistency in assessment, with the appropriate amount of flexibility for individual instructor assignments. This was first used Fall, 2011. This change will apply to all majors.

**Responsible Person/Group:** dance faculty

**Additional Resources Requested:** dedicated dance faculty meeting

### Written and oral presentations

Targets were not all met and will be considered by appropriate faculty for update. Procedures for scoring press blurbs needs to be formalized across sections of DAN 312 and DAN 410.

**Established in Cycle:** 2009-2010

**Implementation Status:** In-Progress

**Priority:** Medium

#### Relationships (Measure | Outcome/Objective):

**Measure:** Oral and written presentation | **Outcome/Objective:** Applies and demonstrates knowledge of dance-making

**Implementation Description:** Summer 2011: The dance composition and choreography faculty had a summit where we reconsidered and revisited all assessment instruments and materials in these courses. Scoring is now updated and consistent across courses. We are piloting our new system to see if it is successful. Press blurb scoring is now included in "choreographer responsibility" portion of assessment instrument.

**Responsible Person/Group:** Stacy, Meredith, Kelly, Elizabeth

### 401 self evaluations

The data does not accurately show the discrepancies between scores earned by students under different instructors. SR scores are lowest (not met). ME and EL are met.

**Established in Cycle:** 2010-2011

**Implementation Status:** Finished

**Priority:** High

#### Relationships (Measure | Outcome/Objective):

**Measure:** Self-evaluation | **Outcome/Objective:** Perform exit competencies in dance technique

**Implementation Description:** Fall 2011: The dance faculty decided to utilize a "reflective paper" rubric to assess all student written work in DAN 401. The rubric allows for consistency in assessment, with the appropriate amount of flexibility for individual instructor assignments. This was first used Fall, 2011. This change will apply to all majors.

### Capstone course final presentation

Because this is a culminating project, it is expected that it's quality be high and that the stakes be correspondingly high. The full faculty (upon review of this report) will discuss if the target should be changed. Data for this reporting cycle reflects a weakness of one student.

**Established in Cycle:** 2010-2011

**Implementation Status:** Finished

**Priority:** High

#### Relationships (Measure | Outcome/Objective):

**Measure:** Capstone final presentation | **Outcome/Objective:** Comprehensive knowledge of dance

**Implementation Description:** Fall 2011 faculty discussion: We will change the target to 80% and see how this works after gathering 2 years of data. Hopefully, this will better address intellectual disparity.

**Projected Completion Date:** 08/30/2011

**Responsible Person/Group:** Stacy and full faculty

### DAN 401 self evaluations

Students in DAN 401 complete summative self evaluations that are directed, yet personalized and reflective. The range of methods through which professors of this course (there are between 2 to 4 per academic year)

meet this objective is widely varied. The self-evaluations need to be addressed as a faculty of a whole (including some new instructors for this course) so that we can assure that the divergent methods we use to assess this outcome are still targeted to the same end. Because this target has been met in the past, we will review the data in this report and see if we can interpret what it implies. Are our students not meeting our expectation? Or can the faculty do a better job in measuring this outcome?

**Established in Cycle:** 2010-2011

**Implementation Status:** Finished

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Self-evaluation | **Outcome/Objective:** Perform exit competencies in dance technique

**Implementation Description:** Fall 2011: The dance faculty decided to utilize a "reflective paper" rubric to assess all student written work in DAN 401. The rubric allows for consistency in assessment, with the appropriate amount of flexibility for individual instructor assignments. This was first used Fall, 2011. This change will apply to all majors.

**Projected Completion Date:** 10/30/2011

**Responsible Person/Group:** Stacy with dance faculty

**Additional Resources Requested:** allocated dance faculty meeting

### **Mentor teacher recruitment**

Once we have graduates who have been in a school for 3 years, they will be strongly recruited for mentor teachership. This is actually part of the long term planning for the dance education program. We simple didn't have anyone "come up" this year, but we will next year.

**Established in Cycle:** 2010-2011

**Implementation Status:** Planned

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Program alumni as mentor teachers | **Outcome/Objective:** Prepared to participate in various fields of dance

**Projected Completion Date:** 10/30/2011

**Responsible Person/Group:** Stacy, Julie, Elizabeth

### **Mentor/supervisor evaluations and targets**

Target language needs to be updated to read "388 points (out of 454)" for mentor teacher evaluations and "778 points (out of 972)" for supervising teacher evaluation. Also, update this to be a two-part target.

The actual target may need to also be updated to reflect more accurately what we expect from our students in relation to what the university and/or mentor teachers expect.

**Established in Cycle:** 2010-2011

**Implementation Status:** Finished

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Teacher Candidate Evaluations | **Outcome/Objective:** Prepared to participate in various fields of dance

**Implementation Description:** FA11: The faculty met and decided to update this target for the 11-12 Plan. The mentor teacher's scores will not be used as they are often inflated. We are lowering the target after 2 years of data and with knowing that it is not possible for teacher candidates to be excellent at everything; the portfolio is too diverse. A significant amount of growth will still be needed to meet the target.

**Projected Completion Date:** 10/30/2011  
**Responsible Person/Group:** Stacy, Julie, Elizabeth

### **Performance exams in DAN 401 and assessing them**

The process of aggregating the data suggests a variance in how students are being assessed in performance exams in individual sections of DAN 401. DAN 401 faculty should meet as a whole to determine their assessment methods and which are shared and which are unique. The content of the performance exams are not the issue, but how each individual instructor determines if they are being met or not, perhaps is. Each student encounters up to 4 different instructors and assessment process per year in DAN 401, so this action is certainly relevant to assuring course continuity in terms of the experience of the students who take it repeatedly.

**Established in Cycle:** 2010-2011  
**Implementation Status:** Finished  
**Priority:** High

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** DAN 401 Performance Exam | **Outcome/Objective:** Perform exit competencies in dance technique

**Implementation Description:** Fall 2011: The dance faculty met to review this measure and target. We decided to NOT change the target, but to work harder to impart and share the relevance of the final performance assessments with our students. Specifically, these activities prepare students for high stakes performing, which they will encounter in the profession. Additionally, these activities reflect the rigor and high expectations within our program. Also these performances are just a component of the final grade.

**Projected Completion Date:** 10/30/2011  
**Responsible Person/Group:** Stacy, Meredith, Kelly, Elizabeth

### **Student Teaching Portfolio target**

This is the first reporting cycle for this measure, so even though it was not met we will not change the target for at least one more reporting cycle.

**Established in Cycle:** 2010-2011  
**Implementation Status:** Planned  
**Priority:** High

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** Portfolio- DED 460/461 Student Teaching | **Outcome/Objective:** Comprehensive knowledge of dance

**Projected Completion Date:** 08/30/2011  
**Responsible Person/Group:** Stacy

### **Substitute for external evaluations of RDC members**

No data was reported this cycle because our guest artists residencies did not include setting a work (and thus evaluating) our RDC dancers. Residencies instead included master classes and lectures. For the upcoming year, we will have at least one guest artist who can do this evaluation. However, is there an alternative in case the opportunity doesn't exist for an external judgment such as this? Should faculty evaluate RDC members not in their own works? And should we do so with a slightly different perspective, one that is maybe more akin to what exists in the professional world of dance? Dance faculty to brainstorm the idea with the objective being: how can we satisfy this measure when we do not have a guest artist set a work?

**Established in Cycle:** 2010-2011  
**Implementation Status:** Planned  
**Priority:** High

#### **Relationships (Measure | Outcome/Objective):**



**Measure:** External Evaluations | **Outcome/Objective:** Prepared to participate in various fields of dance

**Projected Completion Date:** 10/30/2011

**Responsible Person/Group:** Stacy and full dance faculty

### **212/310/312/410 targets change**

In both emphasis areas, all targets for this measure were mainly not met. There has been some revision to the written work required in these courses (project proposal, final paper, journal), but targets were also not met last year. The targets should be REVISED as clearly program expectations are not in line with student achievement. At the same time, the accompanying and observable work of student in their choreography IS meeting expectations, so while targets are high, lowering them should not sacrifice the quality of student creative work.

**Established in Cycle:** 2011-2012

**Implementation Status:** Planned

**Priority:** High

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** Oral and written presentation | **Outcome/Objective:** Applies and demonstrates knowledge of dance-making

**Implementation Description:** Faculty discussion FA12.

**Responsible Person/Group:** Stacy

### **Applying broad experiences of dance making**

Target was not met, but due to the sample size, there is little concern in this area. Target will remain.

**Established in Cycle:** 2011-2012

**Implementation Status:** Planned

**Priority:** High

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** Alumni Survey- Apply and Demonstrate Knowledge | **Outcome/Objective:** Applies and demonstrates knowledge of dance-making

**Responsible Person/Group:** Stacy

### **Performance Exam**

Student scores in annual juried assessments did not meet targets.

**Established in Cycle:** 2011-2012

**Implementation Status:** Finished

**Priority:** Medium

#### **Relationships (Measure | Outcome/Objective):**

**Measure:** Performance exam | **Outcome/Objective:** Perform exit competencies in dance technique

**Implementation Description:** Analyze findings with full faculty to determine if expectations are reasonable.

**Responsible Person/Group:** dance faculty

**Additional Resources Requested:** dedicated faculty meeting

### **Repertory Dance Company Process Score target**

Target was not met by either Dance Education or Dance Performance/Choreography students. This was the first year we have used this measure, so we will wait to see if it is met or not next year.

Knowing the average RDC Process Score will, in a larger view, assist the dance department in determining where student weakness are in the RDC experience.

**Established in Cycle:** 2011-2012  
**Implementation Status:** Planned  
**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Participation in the Repertory Dance Company | **Outcome/Objective:** Prepared to participate in various fields of dance

**Implementation Description:** Wait for another cycle of data reporting to gain fuller understanding of student achievement in relation to this measure and target.

**Responsible Person/Group:** Stacy and dance faculty.

**Student Teaching Portfolio scores**

Target was almost met. Target was newly revised, so it will be kept for another year to see if student achievement meets target in 12/13.

**Established in Cycle:** 2011-2012  
**Implementation Status:** Planned  
**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Portfolio- DED 460/461 Student Teaching | **Outcome/Objective:** Comprehensive knowledge of dance

**Responsible Person/Group:** Stacy and dance education faculty

**Summer/winter study off campus**

Students are not participating in off campus training during summer and winter breaks. The faculty greatly supports this effort and we have taken steps towards making it a reality for our majors. The results do not yet show that it is working.

Is this target needed? Or should the measure be changed? To measure the results of students who DO study/train off campus. It could be that our current measure only measures who (financially) is able to pursue this.

**Established in Cycle:** 2011-2012  
**Implementation Status:** Planned  
**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Employment | **Outcome/Objective:** Prepared to participate in various fields of dance

**Implementation Description:** faculty discussion in FA12.

**Responsible Person/Group:** Stacy plus dance faculty

**Teacher candidate evaluation target not met.**

This measure and target were both updated for the 11-12 reporting cycle, so we will keep it for an additional year without changing it to see the results of capturing 2 years of data.

**Established in Cycle:** 2011-2012  
**Implementation Status:** Planned  
**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Teacher Candidate Evaluations | **Outcome/Objective:** Prepared to participate in various fields of dance

**Implementation Description:** Discussion with dance education faculty in FA12.

**Responsible Person/Group:** Stacy, Julie, Elizabeth

### Analysis Questions and Analysis Answers

#### **What specifically did your assessments show regarding proven strengths or progress you made on outcomes/objectives?**

*\*There is a lot of overlap in the following narratives because our two emphasis areas are extremely intertwined. All our courses (except for 3 senior project courses) are populated by majors of both emphasis areas. Further, we do not have different expectations for our majors in each area when they are given the same assignment and projects. However, the analysis below is clearly different between emphasis areas when the data yielded different results.*

As a program we are doing fine work getting our Dance Licensure emphasis area students (DED) to the levels we expect for graduation. Not only does this assessment report show this, but we know this through their demonstrated quality of work and through their successes after graduation. In this way, this report serves to validate what we already know of our high achieving and dedicated DED majors. In only one area (see next question) are our students not meeting our program expectations, and even in that instance it is not dramatic.

Objective 1 (Perform exit competencies in dance) and Objective 4 (Articulate dance theoretically and aesthetically) were met with great success. Every measure was met for these objectives, which means our students are technically proficient dancers who are able to articulate their experiences within the context of the profession. These are both essential in the training of dance educators within the focused context of the BFA degree. Students are expected to be proficient as technicians and performers to degree that they can enter the profession at the point of graduation. And that our DED majors are articulate (Obj. 4) is not surprising as all dance educators are tasked with being able to translate and communicate their ideas for a variety of audiences ranging from kindergarteners and parents to principals and superintendents. Our students are given ample practice in the above arenas throughout their course of study. Our program does well in this respect. Their achievement is intentional on our behalf and important and well-earned on their behalf.

We are doing well as a program in developing students with a comprehensive knowledge of dance (Obj. 2) which was met in three of four measures. Of note, one of the met measures was Capstone final presentations, which, again, is met by DED majors and not PC majors. (See PC report for larger discussion). The unmet measure was in the Student Teaching Portfolio, where all but one student met the target. This score is only one indicator of student preparedness and demonstrator of their knowledge as our program has several methods for assuring students have a broad base of knowledge in the field (as well as a deep one in their chosen emphasis). Nonetheless, we aim for all students meeting this target in the future.

Objective 3 speaks to how our program prepares student to participate in the profession. Our DED majors are taking full advantage of the experiences our program provides in this respect, including the opportunities they get through licensure coursework. Because this objective is broad in its scope and entails preparing graduates not only to be educators, but performers and choreographers, we can attend more to assuring the "artist" aspect of development for these majors. These include participating in off-campus study in dance (refer to larger discussion in "Closing the Loop") and that their work in the Repertory Dance Company is kept to the same high standards as for PC majors as we continue to define the appropriate goal for measure 11 (Participation in RDC).

#### **What specifically did your assessments show regarding any outcomes/objectives that will require continued attention?**

Objective 5 was not met with only one of three targets being met. This objective reflects a program priority in making sure all our majors have the ability to apply and demonstrate knowledge of dance-making. It is easy to speculate where DED majors in an exit interview would feel lacking in this area when they compare themselves to their PC peers (measure 24). Yet, DED students actively participated in the American College Dance Festival (ACDFA) and met our expectations for measure 22. The remaining unmet measure (#23) has to do with the new

assignments and assessment practices in the composition and choreography course series and is shared by PC majors. In explanation, the dance faculty recently updated and correlated all written work (project proposals, final papers, journals) in this series of courses and resulting scores in this report are inconsistent across assignments and instructors and lower than expected overall. This is an area within these courses that needs to be reinforced. The dance faculty will remain mindful of this.

## Annual Report Section Responses

### **Program Summary**

*\*This program summary is the same for Dance Licensure as for Dance Performance and Choreography because the two emphasis areas are intertwined.*

2011-2012 was a busy year with our National Association of Schools of Dance (NASD) 10 year reaccreditation visit and with taking the final steps to become the Department of Dance. Our split from the Department of Theatre and Dance will be official July 1, 2012.

Our six regular, full-time faculty taught full loads and were active in university service. All faculty remained research active in 2010-2011. Faculty members were awarded the University Award for Service, a Lucas Endowment, a CoAL Research Award and we recognized in professional organizations across the nation. We had a strong presence at the annual conferences and festivals for the National Dance Education Organization, NASD, the Mississippi Alliance for Arts Education, East-West Somatics, and the American College Dance Festival Association.

We are continuing to mine the perspectives and initiative of new faculty and their expertise. We began mid-semester Town Meetings which were based in student-generated topics. We held to inaugural Chicago Dance Artist Series (CDAS) where 4 Chicago-based artists came to Southern Miss to share their work with our majors and the community. Visiting artists also shared their advice for success in the profession to our majors.

A large scale grant-funded dance residency was held for the Ririe-Woodbury Dance Company. The residency included master classes, setting a work on the USM Repertory Dance Company and a public performance.

Program graduates are still trending towards leaving the region to pursue graduate school and/or a professional performance career. We have seen particular success in our Dance Licensure graduates who are expanding the scope of dance education in K-12 to Tennessee. Many are creating their own positions.

We continued to produce a full season of dance concerts. With the addition of the Ririe Woodbury Dance Concert and one CDAS concert, our productions numbered ten. We consider our concerts cultural opportunities we offer the region in addition to providing requisite production and performing experiences to our majors. Our audiences could be larger and we are aggressively pursuing this as we brand ourselves as the new USM Department of Dance.

We held our first ever alumni reception and look to a large event in Spring, 2013 that will include indoctrinating esteemed alumni into a Hall of Fame.

Our enrollment is steady at 65-70 with almost half of our majors from out of state. We are becoming more competitive and are only accepting 1/3 to 1/2 of potential majors who audition for our program. We are working to find better ways to accommodate transfer students.

### **Continuous Improvement Initiatives**

*The following points relate to both emphasis areas in the dance program.*

· Modern dance exit competencies were developed in 2011. They were based on practice as we were opposed to generating a prescriptive list of skills. Over a period of three years, course learning outcomes were collected from instructors of modern technique courses and ordered into categories (focus and spatial awareness, movement efficiency/connectivity/coordination, rhythmic skills and sequencing, strength and control, range of motion/use of facility/flexibility, alignment/placement, musicality and phrasing, qualitative range). Once this was complete, we found that all faculty were essentially teaching to the same objectives occasionally using different words to describe them. Although a slow-moving process, it did allow us to not only create exit competencies, but to affirm

the philosophy we share in training dancers from the beginning through advanced levels of modern technique. A strong correlation exists between our exit competencies and the audition/scholarship rubric we use to assess majors from the point of audition through their annual juried assessments. This assessment instrument is not specific to any one style of dance and is used to track individual students and group/class technical, artistic and professional growth. This rubric is a clear expression of our standards for what an advanced dancer should know and be able to demonstrate.

- In 2012, we had a 10 year reaccreditation site visit from the National Association of Schools of Dance (NASD). The reaccreditation process involves writing a Self-Study, which took 18 months and the work of the entire dance faculty. The study was an opportunity to review all of our operational and curricular processes and has also inspired the dance faculty to reconsider how we define ourselves. In relation to assessment, the Self Study and reaccreditation process as a whole has let us see the amount and depth of assessment that occurs in our program at all levels. We were commended for this in the NASD Visitor's Report. It also helped us to see how many changes (for the better) we have made as a program since our last visit in 2002 and how rigorous we have become.

- We streamlined how we assign concert reviews in our program so that dance majors are not submitting multiples per concert. We hope this leads to a single review that is of higher quality.

- The ballet area of our curriculum is figured out in terms of where we implement Variations (learning canonical/historical works from the ballet repertoire). We successfully acted upon the following: DAN 302 (Intermediate ballet) is where students learn skills and apply them; DAN 402 (advanced ballet) is where students apply their technical and performance skills to variations which demand stylistic nuances and require a working concern for artistry.

- We are weeks away from administering an alumni survey that will assist us in getting data about the strengths, weakness and future potential of our program.

- We have achieved consistency in how the written work in DAN310/312/410 is assigned and assessed. While the results for this year did not meet our expectations, we now are all at least on the same page in terms of what students experience as they develop as choreographers. For instance, asking a student to submit a creative project proposal in 310 and then again in 312 and again in 401 hopefully means the quality of work is better in the 410 submission as the student has practiced creating the proposal in other courses. The next step is to add DAN 491 and DAN 411 into the mix so that there are preparatory experiences a student encounters before they get to the Capstone level. It makes sense that we would start to think this way as it is exactly how we train our majors in their technique courses-progressively, accumulatively, and with rehearsal and feedback

Overall, we are improving in our ability to link results of in-class assessment processes to the annual WEAVE program assessment process. This means that the data we generate in individual courses is in large part what we report in this venue. This streamlines the WEAVE process and allows for a new, critical and quantitative view of work in discrete courses. (Instructors are able to see the results of student work in their courses and how it fits into the larger program). In other words, student achievement in individual courses/assignments/projects/etc. are formally linked to our ability to assess our program overall.

### **Closing the Loop**

- (Obj. 1) A self-evaluation assessment instrument was developed for DAN 401 (measure 2). The "reflective paper rubric" was created as a modified version of what is used in Practicum for teacher candidates to assess their many reflective papers. This allows for consistency in grading across sections and instructors of DAN 401. It is also (while not required) used in DAN 201 and 301, which will lead to more student familiarity with expectations for final reflective papers in these courses.

- (Obj. 1) For performance exams in DAN 401, there were several reporting cycles with a large discrepancy in student scores (meas. 3 6). DAN 401 is instructed by a rotation of five faculty members, so we dedicated a faculty meeting to the issue. We decided to not change to target, lower our expectations or lessen the rigor, but to try to share the relevance of the event. Specifically, we will aim to better communicate that these performance exams mirror high-stakes audition/performance situations students will experience in the profession. At the same time, we needed to remind ourselves (in our disappointment at our students' achievement level) that this is only one

component in their grade.

· (Obj. 3) We finally created a way to assess our students' involvement and achievement levels in their participation of the Repertory Dance Company (RDC) (meas. 11). All of our reporting processes previously had been cumbersome and we felt not entirely representative of their work in RDC over the course of a semester. This reporting cycle we relied on the "process grade" portion of the RDC "Evaluation of the Dancer" rubric. This score thoroughly captures all the components of student work in this area.

Targets for this new measure were not met in this reporting cycle and we suspect we set it too high. We have never looked at this portion of the grade in isolation before. That the target was not met does not correlate to our satisfaction in the level of success our majors experience in their participation in RDC. We look forward to capturing and analyzing more than one year of data and adjusting the target or our program expectations as appropriate.

· (Obj. 3) Measure 17 (Teacher Candidate Evaluations) needed attention. A dedicated faculty discussion was held about how we can present data in this report that accurately reflected teacher candidate achievement in their placements. We decided to change the measure to include the evaluations of the mentor teacher only and to no longer incorporate that of the supervising teacher. (This yields data that is unquestionably objective and consistent across teacher candidates). We decided to also lower the target because realistically, and given data from the past (including sample size), it is not possible to be excellent at everything that is included in the evaluations. At this stage of teacher preparation, there are always areas to improve upon. The new target is still a challenge for the typical student and a significant amount of growth is required to meet it.

· (Obj. 3) Having been dissatisfied with the results of measure 12 (Students participating in off-campus training), we dedicated a faculty discussion to the issue. First, we realize that attending summer/winter intensives, workshops and/or training programs is cost prohibitive. Tuition for such programs is not feasible for most of our students and we do not have adequate scholarship money to assist them. Knowing there is not a lot we can do in this respect, we wanted to make sure that low student involvement in off-campus study was not for a lack of awareness, understanding or appreciation of them and the benefits they provide our students. We created and held a mid-semester Town Meeting for all dance majors focused on workshops and intensives where we provided general information about major (and lesser) festivals throughout the nation. We shared scholarship and internship information. We had students and faculty who had participated in off-campus dance study speak to their own experiences. We tried to demystify and "sell" the idea to our majors. We will know if this was useful in gathering data for next year's report. (We intend to do this again in 2012-2013).