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| **Assurance of Student Learning Report**  **2021-2022** | |
| Potter College | Department of Theatre & Dance |
| BA in Dance, 630 and 630P | |
| Amanda Clark, Dance Program Coordinator | |

***Is this an online program***?  Yes  No

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| ***Use this page to list learning outcomes, measurements, and summarize results for your program. Detailed information must be completed in the subsequent pages.*** | | | |
| **Student Learning Outcome 1**: Students should be able to analyze dance from historical, cultural, and aestheticalcontexts and perspectives. | | | |
| **Instrument 1** | Samples of creative projects collected from select 300 and 400-level dance technique courses. | | |
| **Based on your results, check whether the program met the goal Student Learning Outcome 1.** | | **Met** | **Not Met** |
| **Student Learning Outcome 2:** Demonstrate competency in dance technique; achieve level four in one genre; level three in a second genre | | | |
| **Instrument 1** | Technique course registration | | |
| **Based on your results, check whether the program met the goal Student Learning Outcome 2.** | | **Met** | **Not Met** |
| **Student Learning Outcome 3:** Apply an understanding of choreographic principles to the creation and production of original choreographic work | | | |
| **Instrument 1** | Selected choreography samples from *The Dance Project* | | |
| **Based on your results, check whether the program met the goal Student Learning Outcome 3.** | | **Met** | **Not Met** |
| **Program Summary (Briefly summarize the action and follow up items from your detailed responses on subsequent pages.)** | | | |
| This process provided an opportunity for program faculty to discuss the mission and objectives of the dance degree program, along with our overall effectiveness as a unit in preparing students toward the learning outcomes. Program faculty continue to find all three learning outcomes to be central to our program’s core mission of Creating Thinking Artists and that our program provides ample opportunity for students to develop the necessary skills to to meet each learning outcome. Two fundamental actions taken by faculty were to simplify the instruments/artifacts collected for measuring learning outcomes #1 and #3. Reducing the quantity of instruments streamlined the process and provided clarity in the assessment procedures for faculty. The curriculum map created for the program provided direction for faculty in the connection of our learning outcomes between courses and in instilling these outcomes within students. We improved our data collection process, which included a program google drive which is ideal for the amount of video data our program collects and shares. | | | |

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| **Student Learning Outcome 1** | | | | | | |
| **Student Learning Outcome** | Students should be able to analyze dance from historical, cultural, and aesthetical contexts and perspectives. | | | | | |
| **Measurement Instrument 1** | Samples of creative research projects collected from select 300 and 400-level dance technique courses | | | | | |
| **Criteria for Student Success** | An average score of advanced or proficient among those sampled equals success. | | | | | |
| **Program Success Target for this Measurement** | | At least 75% of Dance majors reviewed should receive an average score of advanced/proficient. | **Percent of Program Achieving Target** | 95% | | |
| **Methods** | Dance faculty assess the anonymized samples of written work from DANC 311 and 411: Ballet III and IV, DANC 317: Modern III, DANC 415: Tap IV, and DANC 413: Jazz IV using a devised rubric. The established rubric allows faculty to measure the student’s ability to synthesize the historical, cultural, and aesthetical contexts of dance and articulate diverse perspectives of dance. Samples of creative research projects, which included both written and choreographic work, were collected from five different upper division dance technique courses. Work from juniors and seniors were the focus of these samples. A total of 33 samples were collected from the five different courses. The full-time dance faculty members assessed the work utilizing the devised rubric attached) for this learning outcome. | | | | | |
| **Based on your results, circle or highlight whether the program met the goal Student Learning Outcome 2.** | | | | | **Met** | **Not Met** |
| **Actions** (Describe the decision-making process and actions for program improvement. The actions should include a timeline.) | | | | | | |
| Woven within the program are opportunities to consider dance through traditional, scholarly formats, such as papers and oral presentations, AND through creative work. Faculty chose to include a broader group of coursework into the collection of artifacts this assessment cycle. All of our dance technique courses introduce and reinforce this learning outcome and provide opportunity at the highest technique levels for assessment of the learning outcome. Revision of the artifacts collected to include all genres as well as written and creative work allowed for a broader and more accurate analysis of how effectively students are achieving this outcome. Faculty also developed a more refined assessment rubric to encompass both scholarly and creative work. Revision of the rubric allowed for clarity among the faculty during the assessment process.  We did incorporate a new collection method via a google drive system that worked extremely well for the Dance Program. Materials are easily archived and accessible by all dance and department faculty at all times and has made the assessment process much smoother this cycle. | | | | | | |
| **Follow-Up** (Provide your timeline for follow-up. If follow-up has occurred, describe how the actions above have resulted in program improvement.) | | | | | | |
| We are happy with our decision to broaden the pool of courses from which artifacts are collected; however, inclusion of work from a range of dance genres presents unique challenges. In preparation for next year, faculty will consider incorporating a final prompt for program students as appropriate for inclusion as an artifact within this learning outcome. It is clear our students are learning the desired and necessary information and material. The question then lies when best to incorporate an assessment measurement within our current curriculum. We realize that we could find a better way for students to demonstrate their understanding and provide a more efficient way of assessing student comprehension. | | | | | | |
| **Next Assessment Cycle Plan** (Please describe your assessment plan timetable for this outcome) | | | | | | |
| This learning outcome will be assessed again in the 21/22 year. Papers from DANC 350: Dance History will be included in the next cycle. In addition, faculty will meet prior to the start of the fall ’22 semester to discuss additional improvements to measurements for this learning outcome. | | | | | | |
| **Student Learning Outcome 2** | | | | | | |
| **Student Learning Outcome** | Demonstrate competency in dance technique; achieve level four in one genre; level three in a second genre | | | | | |
| **Measurement Instrument 1** | Technique course registration | | | | | |
| **Criteria for Student Success** | Dance faculty review the transcripts of the senior dance majors. Students should have achieved a level four dance technique in one genre (ballet, modern, jazz, tap) and at least a level three technique in a second genre. | | | | | |
| **Program Success Target for this Measurement** | | In reviewing the senior dance majors transcripts, 95% should reach a level four in one genre/level three in a second genre over the course of their four years. | **Percent of Program Achieving Target** | | 100% | |
| **Methods** | Faculty follow the published criterion for dance technique for a student’s placement in and progression through the dance technique levels. Adhering to this technique criteria aligns with the National Association of Schools of Dance (our accrediting body) and ensures that students achieve competency in dance technique. Faculty formally assess a student’s technique upon entry into the program and during a student’s first, second, fourth, and sixth semester. Dance faculty reviewed 14 senior dance majors’ transcripts. All 14 had achieved the desired levels of dance technique. | | | | | |
| **Based on your results, circle or highlight whether the program met the goal Student Learning Outcome 2.** | | | | | **Met** | **Not Met** |
| **Actions** (Describe the decision-making process and actions planned for program improvement. The actions should include a timeline.) | | | | | | |
| Dance faculty did not take any action this cycle on this learning outcome. We believe that one instrument is sufficient in measuring effectiviness. Course registration provides objective and concrete data, demonstrating whether or not students have achieved the appropriate levels and have thus attained competency in technique. Our established dance technique criteria is regularly approved by NASD (our accrediting body) and provides clear guidance for technique level placement and assessment. Faculty teach our technique classes following the established criterion and regularly assess, evaluate, and meet with students to discuss their technical progress. We are confident in the systems we currently have in place and are confident that our students are meeting this outcome to date. | | | | | | |
| **Follow-Up** (Provide your timeline for follow-up. If follow-up has occurred, describe how the actions above have resulted in program improvement.) | | | | | | |
| Program faculty find this learning outcome to be central to our program’s core mission of Creating Thinking Artists. Our program provides ample opportunity for students to develop competency in dance technique in multiple genres of dance. We are pleased with the inclusion of this metric and find it to provide a reliable source of data collection for our program. We will continue our process of formally assessing students’ technique and also discussing students’ technical growth as a faculty to ensure that we continue to meet the target goal. | | | | | | |
| **Next Assessment Cycle Plan** (Please describe your assessment plan timetable for this outcome) | | | | | | |
| This outcome will be assessed again in the 22/23 year. The Dance Program Coordinator will collect the student transcripts/course registration. Course registration of senior dance majors will be reviewed by dance faculty to assess if technique competency has been achieved. | | | | | | |

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| **Student Learning Outcome 3** | | | | | |
| **Student Learning Outcome** | Apply an understanding of choreographic principles to the creation and production of original choreographic work | | | | |
| **Measurement Instrument 1** | Selected choreography samples from *The Dance Project* | | | | |
| **Criteria for Student Success** | An average score of advanced or proficient among those sampled equals success. | | | | |
| **Program Success Target for this Measurement** | | At least 75% of Dance majors reviewed should receive an average score of advanced/proficient. | **Percent of Program Achieving Target** | **97%** | |
| **Methods** | Samples of senior choreography appearing in a dance concert produced by the Department of Theatre & Dance are archived for assessment. Dance faculty review student work utilizing a devised rubric. Video of *The Dance Project* 2021 was archived. Full-time dance faculty reviewed 12 samples of senior student choreography. | | | | |
| **Based on your results, circle or highlight whether the program met the goal Student Learning Outcome 3.** | | | | **Met** | **Not Met** |
| **Actions** (Describe the decision-making process and actions for program improvement. The actions should include a timeline.) | | | | | |
| Faculty chose to use only one measurement for this learning outcome this cycle. The decision was made that the artifacts from one concert were sufficient since they were samples from our senior students rather than also including work from junior students who had not yet completed all choreography coursework. Faculty felt that those junior students may not yet have achieved the learning outcome from their work in DANC 420, but would instead would be reinforcing the ideas of this outcome. We find that that for our program, the choreographic work produced during a student’s final semester is a complete culmination of a student’s comprehension of the material learned throughout the program’s coursework and objectives. | | | | | |
| **Follow-Up** (Provide your timeline for follow-up. If follow-up has occurred, describe how the actions above have resulted in program improvement.) | | | | | |
| Program faculty finds this learning outcome to be central to our program’s core mission of Creating Thinking Artists. Our program provides ample opportunity for students to develop choreographic skill. We made the decision to revise the measurement instrument’s for this learning outcome, in part, due to the developmet of our curriculum map. | | | | | |
| **Next Assessment Cycle Plan** (Please describe your assessment plan timetable for this outcome) | | | | | |
| This outcome will be assessed again in the 22/23 year. The Dance Project will again be archived on the program’s google drive which provides the large and most conveneient method for storage and accessibility among the appropriate faculty members. | | | | | |

**Student Learning Outcome 1:** Students will demonstrate the ability to analyze dance from historical, cultural, and aesthetical contexts and perspectives.

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|  | **Advanced – 4** | **Proficient – 3** | **Average – 2** | **Basic – 1** |
| **Topic Selection** | Identifies a creative and manageable topic that addresses a clearly focused and supported subject. | Identifies a focused and manageable topic. | Identifies a topic that while manageable, is too narrowly focused and leaves out relevant aspects of the topic. | Identifies a topic that is far too general and wide-ranging as to be manageable and relevant. |
| **Existing Knowledge, Research, and/or Views** | Synthesizes in-depth information from relevant sources representing various points of view/ approaches. | Presents in-depth information from relevant sources representing various points of view/ approaches. | Presents information from relevant sources but has limited points of view/ approaches. | Presents information from non-credible sources representing limited points of view and unsupported approaches. |
| **Awareness of and integration of historical influence** | Full consideration of the historical background/context of the dance/topic is given, incorporated, and addressed in the thesis/perspective of the project. | Consideration of the historical background/context of the dance/topic is given, incorporated, and addressed in the thesis/perspective of the project. | Mention of the historical background/context of the dance/topic is given and incorporated into the thesis/perspective of thought is offered but is inconsistent in the project. | Lacks historical mention, consideration, or integration. |
| **Awareness of and integration of cultural influence** | Full consideration of the cultural connections and context of the dance/topic is given, incorporated, and addressed in the thesis/perspective of the project. | Consideration of the cultural connections and context of the dance/topic is given, incorporated, and addressed in the thesis/perspective of the project. | Mention of the cultural connections and context of the dance/topic is given but is inconsistent in incorporation and application. | Lacks cultural mention, consideration, or integration. |
| **Awareness of and integration of aesthetical influence** | Full consideration of the aesthetics that shape the dance/topic is given, addressed, and incorporated into the thesis/project. | Consideration of the aesthetics that shape the dance/topic is given, addressed, and incorporated into the thesis/project. | Mention of the aesthetics that shape the dance/topic is given, and addressed, but not fully incorporated into the thesis/project. | Lacks aesthetical mention, consideration, or integration. |
| **Analysis** | Organizes and synthesizes evidence and practice to reveal insightful patterns, differences, or similarities related to topic and content. | Organizes evidence and practice to reveal important patterns, differences, or similarities related to topic and content. | Organizes evidence, but the reflection/application is not effective in revealing important patterns, differences, or similarities. | Minimal to no reflection, and/or it is not organized in understanding or application. |

TECHNIQUE COURSE CRITERIA

*[Revised Spring 2019]*

*The following criteria have been developed by the dance faculty to give the dance student definitions of skills expected to be mastered within the areas of ballet, jazz, modern, and tap classes. A student’s grade in a technique course, and his/her ability to move to the next level of technique, are separate decisions. The dance faculty will make decisions regarding a student’s progress through technique levels. The goal is to challenge the student while ensuring safe and achievable progress. At minimum, a student must earn a B in his/her current level and be able to accomplish 80% of the skills required for the next level in order to be considered for advancement.*

**Ballet I**

Demonstrates

* Awareness and recognition of basic ballet terminology
* Effort to apply instructor guided corrections
* Basic attention to proper alignment of the body
* Basic strength, flexibility, and coordination
* Basic positions of the feet, arms, body, and head
* Basic awareness of proper muscular engagement required to maintain turnout
* Basic spatial awareness
* Awareness of the relationship between music and dance

Successfully Executes

* Basic barre and center exercises as instructed
* Basic *pirouettes en dehors* and *en dedans*

**Ballet II**

(pre-requisite for pointe work)

Demonstrates

* Awareness and knowledge of basic ballet terminology
* Proper alignment of the body with increased ability to balance on *demi pointe*
* Increased strength, flexibility, coordination, and spatial awareness
* Proper muscular engagement required to maintain turnout
* Increased integration of basic positions of the feet, arms, body, and head within movement sequences
* Awareness of the flow of energy needed to execute classical lines and classical *port de bras*
* Proper articulation of the feet and effective use of *plié*
* Attention to musical phrasing

Successfully Executes

* Classical positions of the body both *à terre* and *en l’air*
* Basic *adagio* and *allegro* exercises with increased technical proficiency
* Clean and consistent double *pirouettes* *en dehors* and *en dedans*

**Ballet III**

Demonstrates

* Awareness and recognition of intermediate ballet terminology
* Proper alignment for execution of efficient and safe ballet movement
* Increased coordination, strength, flexibility, and stamina
* Flexibility and control while the leg is extended (90 degree minimum)
* Proper flow of energy needed to execute classical lines and classical *port de bras*
* Maintenance of outward rotation of the legs throughout barre and center exercises
* Ability to reverse combinations when prompted
* Ability to quickly embody and retain corrections
* Ability to self-evaluate and self-correct
* Rhythmic accuracy and attention to musical phrasing

Successfully executes

* Clean transitions between movements
* *Adagio* and *allegro* exercises with increased technical proficiency and fluidity of movement
* Clean and consistent double and/or triple turns, *en dehors* and *en dedans,* in various positions
* Intermediate pointe work at the barre and in the center, when applicable

**Ballet IV**

Demonstrates

* Awareness and knowledge of advanced ballet terminology
* Increased technical proficiency and refinement of classical ballet technique
* Improved muscular strength, coordination, and flexibility as well musical and spatial awareness
* Increased flexibility and control while the leg is extended (leg is consistently above 90 degrees)
* Consistent maintenance of active outward rotation of the legs
* Personal movement style through expression, music interpretation, movement phrasing, and focus
* Signs of being audition-ready

Successfully Executes

* *Adagio* and *allegro* exercises with increased authority, projection, and artistry
* *Petite allegro* with *battu* and increased speed
* *Grand allegro* with increased *ballon*
* Transitions between movements with increased clarity
* Clean and consistent multiple turns, *en dehors* and *en dedans,* in various positions
* Intermediate/advanced pointe work at the barre and in the center, when applicable

**Pointe I**

*The following prerequisites must be met before enrolling in pointe class:*

Demonstrates

* Adequate ankle and foot strength to safely transition on and off pointe
* Adequate development of the arch to achieve proper alignment on pointe
* Proper alignment and placement of the body
* Consistent maintenance of active turnout of the legs
* Well-developed musculature of the entire body

The student must meet the criteria listed above and be enrolled in a 200 level or higher ballet technique class. Pointe class is not intended to replace ballet technique class. The student must be enrolled and participate in a ballet technique class and a pointe class in the same semester.

**Pointe II**

*The following prerequisites must be met before enrolling in pointe class:*

Demonstrates

* Developed ankle and foot strength to safely transition on and off pointe
* Proper alignment and placement of the body
* Maintenance of active turnout of the legs
* Artistry and required stamina necessary to perform a variation from classical and contemporary pointe repertory
* Ability to apply corrections given in class and demonstrate metacognitive skills such as self-correction, monitoring personal progress, and thinking about the personal learning process

The student must meet the criteria listed above and be enrolled in a 300 level or higher ballet technique class. Pointe class is not intended to replace ballet technique class. The student must be enrolled and participate in a ballet technique class and a pointe class in the same semester.

**Jazz I**

Demonstrates

* Awareness and understanding of basic jazz dance terminology
* Body awareness and an understanding of working injury-free
* Proven effort to apply instructor-guided corrections
* Understanding of correct alignment and awareness of personal alignment issues
* Correct and consistent use of feet
* Awareness of turned-out versus parallel positions
* Ability to reproduce movement sequences quickly and correctly
* Fundamental strength building
* Effective coordination
* Ability to locomote effectively
* Understanding of tempo and the relationship between music and dance

Successfully executes

* Warm-up exercises and sequences
* Body isolations
* Clean and consistent basic *pirouettes en dehors* and *en dedans*
* Basic jumps/leaps, including *sautés, passé sautés,* andsplit leaps

**Jazz II**

Demonstrates

* Increased strength building in the core, arms, and legs
* Increased flexibility
* Increased coordination
* Effective use of isolation
* Spatial awareness
* Consistent use of the core
* Clean body lines both *à terre* and *en l’air*
* Clean transitions between movements
* Muscle and cognitive memory
* Rhythmic accuracy
* Ability to self-evaluate and self-correct
* Understanding of dance as an expressive art form

Successfully executes

* Clean and consistent double *pirouettes en dehors* and *en dedans*
* Beginning to intermediate jazz leaps/jumps/tours with correct placement, body lines, and power

**Jazz III**

Demonstrates

* Correct alignment
* Effective strength building throughout the body
* Ability to successfully integrate movement throughout the entire body with clean transitions
* Increased flexibility and control in leg extensions (90 degree minimum)
* Increased flexibility and control in leg extensions
* Effective use of space, including appropriate use of level and direction changes
* Authority with movement (control and dynamics)

Successfully executes

* Clean transitions between movements
* Clean and consistent double *pirouettes en dehors* and *en* *dedans* (in various positions on a straight leg and on forced arch in sequence)
* Clean and consistent basic triple *pirouettes en dehors* and *en dedans* (in *passé*)
* Intermediate to advanced jazz leaps/jumps/tours in sequence with correct placement, body lines, and power

**Jazz IV**

Demonstrates

* Increased muscular strength
* Increased flexibility and control (leg is consistently above 90 degrees)
* Effective musicality and rhythmic accuracy
* Ability to identify and convey shifts in dynamics/movement qualities
* Ability to fine tune strengths and weaknesses (self-cuing)
* Ability to embody different styles
* Individual presence as a performing artist
* An intellectual and artistic approach to movement execution performance
* Behavior as professionals-in-training

Successfully executes

* Style as appropriate to the material
* Clean and consistent advanced level turn series
* Advanced level turns and leaps in sequence with correct placement, body lines, and power

**Modern I**

Demonstrates

* Overall body awareness, coordination, and alignment
* Understanding of upper/lower connectivity
* Correct foot articulation
* Awareness of correct vertical alignment and placement on two feet through parallel and turned-out positions
* Awareness of weight and breath
* Accurate memorization and movement sequencing
* Rhythmical clarity and musicality
* Ease of movement in and out of the floor
* Simple locomotor patterns with use of time and space
* Understanding of modern dance history and contributions as an art form

Successfully executes

* Head and tail connection, homolateral, and contralateral movement
* Basic weight change, level change, and spatial patterns
* Basic triplets, prances, leg swings, c-curve, contractions, and spiral action

**Modern II**

*Continues to develop criteria from Modern I while working with more complex material*

Demonstrates

* Correct vertical alignment on two feet/one foot in parallel, turned-out, and weight transfer
* Articulation of the spine from floor to vertical, and off-center to center
* Ability to locomote center of weight through space
* Kinesthetic and cognitive understanding of basic anatomy in relation to technical principles, alignment, and safety within movement
* Awareness and understanding of modern dance terminology and philosophies
* Integrates movement throughout the entire body and beyond kinesphere
* Successful strength building and endurance
* Ability to reverse combinations and connect sequencing
* Increased application of weight and breath in movement for momentum
* Rhythmic, dynamic, and qualitative accuracy
* Ability to refine technique through self-evaluation, corrections, and correlation from creative projects to applied movement
* Basic movement phrases developing intent, quality, improvisation, and performance

Successfully executes

* Integration of undercurves and overcurves in various forms
* Ease in strength and release in air space and floor space
* Consistent integration of spiral, c-curve, and head-tail connection

**Modern III**

*Continues to develop criteria from Modern II while working with more complex material and concepts*

Demonstrates

* Consistency in application of parallel to turned-out positions with body awareness/alignment
* Increased reach into the kinesphere through dynamics and use of space
* Ability to work off-center while moving in space
* Increased strength building and flexibility/range of motion
* Breath in movement for ease, efficiency, weight, and momentum
* Adaptability in musicality, dynamics, and performance quality
* Locomotes weight through space with efforts and levels
* Conducts behavior as professionals-in-training
* Analysis of personal style within class material and creative projects
* Ability to self-evaluate and self-correct

Successfully executes

* Clear core/distal connection
* Fluidity and efficiency in use of head/tail, core/distal, spiral, and c-curves
* Use of loft and momentum
* Use of initiation
* Integration of improvisation

**Modern IV**

*Continues to develop criteria from Modern III while working with more complex material through the integration and manipulation of quality, performance, and technique*

Demonstrates

* Dynamics in transitions while standing and in motion
* Refined sense of initiation and articulation of movement through efforts in space
* Full range of movement in the spine and distal points
* Mastery in understanding the relationship between weight, breath, and momentum
* Performs technical skills with artistic expression, clarity, musicality, and stylistic nuance
* Behavior as professionals-in-training
* Movement maturity, nuances in kinesthetic awareness, and heightened movement potential
* Application of critical analysis in research and embodied material

Successfully executes

* Advanced performance quality in advanced phrases
* Clean and consistent execution of free-flow to bound-flow movements
* Verbal and physical display of classical to contemporary components of modern dance

**Tap I**

Demonstrates

* An understanding of basic tap dance terminology
* Correct body alignment
* Correct execution of the warm-up exercises and sequences
* Coordination and transfer of weight
* Ability to discern and replicate basic rhythms
* An understanding of the difference between the downbeat and the upbeat
* Ability to identify quarter notes, eighth notes, and simple triple rhythms
* Ability to identify and count 8-bar, 4-bar, and 2-bar phrases
* Execution of basic tap dance vocabulary with accuracy, clarity, and ease
* An understanding of tempo and the relationship between music and dance
* Movement through space with confidence and ease

Successful execution of the following steps with clarity at a moderate tempo

* Toe drops and heel drops in quick succession, in place and traveling
* Toe heels and heel taps / cramprolls
* Shuffles (front, side, and back) in combination with toe heels, ballchanges, hops, and leaps
* Scuffles (front, side, and back)
* Flaps (traveling forward, backward, and to the side, running) in combination with heel drops and ballchanges
* Single drawbacks
* Paradiddles (4 count)
* Maxiford (in place and turning)
* Bombershays/ paddle turns/ essence
* Buffalos (single)
* Waltz clog time step, buck time step (single/double), and shim sham

**Tap II**

*Continues to develop criteria from Tap I while working with more complex material and patterns*

Demonstrates

* An understanding of tap dance terminology
* Rhythmic accuracy
* Integration of body awareness and strength throughout entire body with movement execution
* An understanding of leg use and the concept of having loose legs and feet
* Ability to use and control the smaller muscles of the feet and body as well as the larger ones to articulate tap sounds and perform them closer to the floor
* An understanding of swing rhythms and ability to execute basic patterns utilizing syncopation and swing
* A developing ability to scat and clap rhythms, as well as tap them
* An understanding of what an AABA 32 bar chorus is
* A developing sense of presentation and style in movement

Successful execution of the following steps with clarity at a moderate to fast tempo

* Shuffles (using different parts of the shoe)
* Rolling shuffles
* Variations of toe and heel drops within learned vocabulary
* Riffles (front, side, and back)
* Drawbacks / cincinnati (single, double, and triple)
* Single/double triple time step (buck and traveling)
* Buffalos (single, double, and triple)
* Flap turns (adding heels, ballchanges, etc.)
* Introduction of shuffle grab-off
* Riffs (3 count and 5 count walks)
* Paradiddles (4-6 count)
* Incorporating learned vocabulary into turning combinations
* Bells, falling off a log, pick ups/ pull backs, and double wings

**Tap III**

*Continues to develop criteria from Tap II while working with more complex material and patterns*

Demonstrates

* Ability to execute vocabulary with increased accuracy, clarity, and speed
* Spatial awareness and clean body lines
* An understanding of dynamics, shading, and musicality within the technique
* Muscle and cognitive memory
* Rhythmic and dynamic accuracy
* A developing ability to improvise in 8-bar, 4-bar, 2-bar, and trading format
* Ability to embody varying styles of tap dance
* Ability to self-evaluate and self-correct
* Behavior as professionals-in-training
* Individual presence as a performing artist

Successful execution of the following steps with clarity at a moderate to fast tempo

* Riff walks (6-8 count)
* Paradiddles (7-8 count)
* Single pick ups
* Wings (single and in variation)
* Advanced time steps (in variation)

**Tap IV**

*Continues to develop criteria from Tap III while working with more complex material and patterns*

Demonstrates

* Shading, accenting, clarity, direction, and rhythmic patterning in the technique
* Increased technical proficiency
* Use of “silence” in improvisation, to create syncopation and more interest and tension in musical phrasing
* Ability to fine tune strengths and weaknesses (self-cueing)
* Authority with movement (control and dynamics)
* An intellectual and artistic approach to movement execution performance
* Artistry needed to achieve a high standard of dance

**Student Learning Outcome 3:** Students will demonstrate the ability to apply an understanding of choreographic principles to the creation and production of original choreographic work.

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| **Criteria for Evaluation** | **4**  **Advanced** | **3**  **Proficient** | **2**  **Average** | **1**  **Basic** | **Total** |
| **Concept** | Intent and motivation of the choreography is effectively communicated. The concept is clear and concrete. | Intent and motivation of the choreography is communicated, and the concept is clear and concrete. | Intent and motivation of the choreography is sometimes communicated. The concept is unclear and inconsistently conveyed. | Choreography lacks recognizable intent and motivation. The concept is unclear. |  |
| **Form** | Choreography has a clear and strong beginning, middle and end. There is a highly effective development of phrasing and form. | Choreography has a clear beginning, middle and end. There is an effective development of phrasing and form. | Choreography is lacking a clear beginning, middle and/or end. Phrasing is not thoroughly developed. | Choreography lacks a beginning, middle and end. Phrasing is not developed. |  |
| **Space/Time/Energy** | Choreography consistently conveys a clear and highly effective use of time/space/energy. | Choreography usually conveys a clear and effective use of time/space/energy. | Choreography sometimes conveys a clear and effective use of time/space/energy. | Choreography lacks a clear and effective use of time/space/energy. |  |
| **Technical Elements**  **(Music, lighting, costumes, etc.)** | Technical elements very effectively support the concept/movement and are effective in helping to present the work. | Technical elements support the concept/movement and are effective in helping to present the work. | Technical elements are average. They support the concept/movement but do not enhance the presentation of the work. | Technical elements are ineffective. They do not support the concept/movement. |  |
| **Performance** | The presentation of the choreography is strong and effective. | The presentation of the choreography is effective. | The presentation of the choreography is adequate. | The presentation of the choreography is ineffective. |  |

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| --- | --- | --- | --- | --- | --- |
| **Program name:** | BA in Dance | | |  |  |
| **Department:** | Theatre & Dance | | |  |  |
| **College:** | Potter College | | |  |  |
| **Contact person:** | Amanda Clark | | |  |  |
| **Email:** | [amanda.clark@wku.edu](mailto:amanda.clark@wku.edu) | | |  |  |
| **KEY:** | |  |  |  |  |
| **I = Introduced** | |  |  |  |  |
| **R = Reinforced/Developed** | |  |  |  |  |
| **M = Mastered** | |  |  |  |  |
| **A = Assessed** | |  |  |  |  |
|  |  |  | **Learning Outcomes** |  |  |
|  |  |  | **LO1:** | **LO2:** | **LO3:** |
|  |  |  | **Students will demonstrate the ability to analyze dance from historical, cultural, and aesthetical contexts and perspectives.** | **Students will demonstrate competency in dance technique; achieve level four in one genre; level three in a second genre.** | **Students will demonstrate the ability to apply an understanding of choreographic principles to the creation and production of original choreographic work.** |
| **Course Subject** | **Number** | **Course Title** |  |  |  |
| DANC | 110 | Dance Appreciation | I |  | I |
| DANC | \*111/211/311/411 | \*Ballet I / II / III / IV | I / R / A | I / R / A |  |
| DANC | \* 113 / 213 / 313 / 413 | \* Jazz I / II / III / IV | I / R / A | I / R / A |  |
| DANC | \* 115 / 215 / 315 / 415 | \* Tap I / II / III / IV | I / R / A | I / R / A | R |
| DANC | \* 117 / 217 / 317 / 417 | \* Modern I / II / III / IV | I / R / A | I / R / A | R |
| DANC | 235 | Dance Improvisation |  |  | I |
| DANC | 310 | Choreography I | R |  | R |
| DANC | 420 | Choreography II | R |  | A |
| DANC | 350 | Dance History | A |  |  |
| DANC | 300 | Dance Pedagogy |  |  |  |
| DANC | 445 | Dance Anatomy / Kinesiology |  |  |  |
| DANC | 300 | Dance Company | R | R |  |
| independent student choreography - The Dance Project | | |  |  | R/A |
| \* depending on the term the technique class is taken, the outcome may be introduced, reinforced, or assessed. | | | | | |