

AC 2025-2026 Assessment

Program: (BFA) Bachelor of Fine Art in Dance (244)

School of Creative and Performing Arts

College of Arts and Sciences

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Date: 05-21-2026

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Date: 06-04-2026

Northwestern Mission. Northwestern State University is a responsive, student-oriented institution committed to acquiring, creating, and disseminating knowledge through innovative teaching, research, and service. With its certificate, undergraduate, and graduate programs, Northwestern State University prepares its increasingly diverse student population to contribute to an inclusive global community with a steadfast dedication to improving our region, state, and nation.

College of Arts and Sciences' Mission. The College of Arts & Sciences, the largest college at Northwestern State University, is a diverse community of scholars, teachers, and students, working collaboratively to acquire, create, and disseminate knowledge through transformational, high-impact experiential learning practices, research, and service. The College strives to produce graduates who are productive members of society equipped with the capability to promote economic and social development and improve the overall quality of life in the region. The College provides an unequaled undergraduate education in the social and behavioral sciences, English, communication, journalism, media arts, biological and physical sciences, and the creative and performing arts, and at the graduate level in the creative and performing arts, English, TESOL, and Homeland Security. Uniquely, the College houses the Louisiana Scholars' College (the State's designated Honors College), the Louisiana Folklife Center, and the Creole Center, demonstrating its commitment to community service, research, and preservation of Louisiana's precious resources.

The Dear School of Creative and Performing Arts Mission. The Dear School of Creative and Performing Arts serves students in the arts and media communities through education, performance, communication, and collaboration while providing a nurturing yet demanding environment of artistic study. Faculty and students produce art and media through hands-on experiences with live performances, multimedia productions, gallery events, public art venues, and professional and student media outlets. With a university tradition of education, the School of Creative and Performing Arts provides a solid foundation of arts education and professional skills for emerging artists, educators, and performers.

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Departments within the Dear School of Creative and Performing Arts include:

- Fine and Graphic Arts
- Music
- New Media, Journalism, and Communication Arts
- Theatre and Dance

NSU Theatre and Dance Mission. The NSU Theatre and Dance program of the Dear School of Creative and Performing Arts seeks to assist students with the acquisition of skills and knowledge in theatrical and dance arts necessary to meet their professional, social, and personal needs. Through interaction of the arts, Northwestern Theatre and Dance desires to broaden the possibilities of self- development for all students and to extend its influence in the region served by the University, thus culturally enriching the area.

Methodology: The assessment process includes:

- (1) Data from assessment tools (direct & indirect and quantitative & qualitative) are collected and returned to the Department Head.
- (2) The Department Head will analyze the data to determine whether the applicable outcomes are met.
- (3) Results from the assessment will be discussed with the faculty.
- (4) The Department Head, in consultation with Advisory Committee, will determine proposed changes to measurable outcomes, assessment tools for the next assessment period, and, where needed, curricula and program changes.

BFA in Dance

Student Learning Outcomes:

SLO 1. Students will develop technical mastery in dance techniques within both practice and performance.

Course Map. Tied to the course syllabus objectives.

DAN 1020 – Ballet I

DAN 2020 – Ballet II

DAN 3020 – Ballet III

DAN 4020 – Ballet IV

DAN 1030 – Modern I

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DAN 2030 – Modern II

DAN 3030 – Modern III

DAN 4030 – Modern IV

DAN 1040 – Jazz I

DAN 2040 – Jazz II

DAN 3040 – Jazz III

DAN 4040 – Jazz IV

DAN 1190 – Tap I

DAN 2190 – Tap II

DAN 3190 – Tap III

DAN 4190 – TAP IV

DAN 2760 – Pointe I

DAN 3760 – Pointe II

Measure 1.1. (Direct Knowledge)

The target is to have 75% of students attain a final grade of $\geq 75\%$ in all technique-based classes under the rubric measuring technique skill, performance skill, and disposition/professionalism.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 92% of students achieving a final grade of $\geq 75\%$ in all skill-based technique classes. Dance students were challenged to set higher goals for themselves in technique courses and demonstrated growth in technical proficiency, professional practices, and artistic development across all genres of study.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty balanced consistency and challenge in technique classes to encourage the development of habits supporting proficiency within each respective genre. Students in technique classes were provided with a detailed rubric outlining expectations in the areas of technique, performance, and professionalism at the start of the semester. Faculty filmed midterm assessments to create a visual understanding of student progress and to encourage self-assessment of technical proficiency and performance quality.

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Faculty emphasized self-assessment practices, as students often struggle to objectively evaluate their own progress while refining proficiency and building confidence in their training. Technique class levels were adjusted to better challenge students while maintaining appropriate progression and support. New progressions and exercises were introduced to help students embody foundational skills more efficiently and accurately. Faculty increased the pacing of combinations and classroom exercises to expose students to a greater volume of material throughout the semester.

Short choreographic combinations were implemented regularly to improve speed of retention and adaptability in movement execution. Improvement was noted across all students, including those with higher levels of technical proficiency. Faculty also emphasized crossover training opportunities and individualized feedback sessions. Friday afternoon “free studio” practice opportunities were offered to encourage additional rehearsal and technical refinement.

Faculty balanced demonstration and verbal instruction so that movement concepts and technical skills became embodied rather than students relying solely on imitation. Smaller-group performance assessments were utilized to allow both faculty and students to better identify areas needing improvement. Because performance quality remained an area needing continued growth, faculty placed greater emphasis on eyeline focus, head placement, arm coordination, projection, and overall energy throughout all portions of class.

Dance faculty continued providing guest artist exposure, attendance opportunities at the American College Dance Association (ACDA), participation in summer intensives, and opportunities for presentation of choreographic works. These experiences broadened students’ technical understanding and exposed them to a wider variety of dance styles and artistic perspectives while challenging them technically, professionally, and artistically.

As a result of these changes in AC 2025-2026, the target was met with 94% of students achieving a final grade of $\geq 75\%$ in all skill-based technique classes. The implemented changes had a direct impact on students’ ability to communicate dance subject matter through improved technical execution, performance quality, and professional engagement.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will work to strengthen the balance between technical consistency and artistic exploration across all levels of technique classes while increasing opportunities for individualized feedback, self-assessment, and reflective practices. Additional performance-based exercises emphasizing projection, musicality, focus, movement clarity, artistry, and performance confidence will be incorporated

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throughout the semester to further strengthen students' performance quality and technical execution.

Faculty will expand the use of small-group work, crossover training opportunities, guided reflection, and peer observation exercises to support both technical proficiency and artistic versatility. To further strengthen student comprehension and retention, faculty will integrate additional knowledge-based learning directly into practical studio application by reinforcing terminology, movement analysis, anatomical awareness, and conceptual understanding within technique exercises, combinations, choreography, and performance practices. These strategies are intended to strengthen the connection between theoretical understanding and embodied practice while supporting long-term student growth and technical development.

Faculty identified performance quality and upper-body integration as areas needing continued improvement, particularly in tap and other performance-based coursework. Students often focus primarily on footwork and technical accuracy before fully incorporating upper-body coordination, projection, and performance intention. Faculty will therefore emphasize that all performance components should be integrated simultaneously, even during foundational technical exercises. Additional focus will be placed on maintaining eyeline, intentional energy, performance focus, and proper arm placement throughout center work, across-the-floor exercises, combinations, and choreography.

Although lower-level technique courses currently include choreography for midterm and final performances, faculty will incorporate additional short combinations and movement phrases throughout the semester to improve students' speed of learning choreography, retention of movement patterns, adaptability, and overall performance confidence.

And lastly, faculty will encourage students to take greater individual initiative and ownership of their technical and artistic development by promoting consistent practice outside of class, independent rehearsal habits, and self-motivated preparation. Students will be encouraged to utilize open studio opportunities to review class material independently, and engage in additional conditioning, stretching, choreography review, and reflective practice outside of scheduled class times to further strengthen technical proficiency, performance quality, and personal accountability.

Measure 1.2. (Knowledge/Skill/Ability)

The target is to have 75% of students attain a grade of $\geq 75\%$ on all written assignments in technique courses.

Finding: Target was met.

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Analysis. In AC 2024-2025, the target was met with 89% of students achieving a final grade of $\geq 75\%$ on all written assignments. Dance students were encouraged to self-examine and become more detail-oriented in their writing. These changes had a direct impact on students' ability to communicate learned skills. Dance students completed journal assignments to encourage critical thinking, analyze their work through written reflection, and learn to study more efficiently. This was successful in helping students study more efficiently; however, students still struggled with evaluating themselves through written assignments.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty created clear journal rubrics and explained formatting and content expectations to emphasize the importance of writing assignments. Sample test questions and study guides for terminology were provided at the beginning of the semester to enhance student learning, review, and clarity. To expand dance terminology comprehension, exercises were presented through written, verbal, kinetic, and visual formats to support varying learning styles.

Faculty incorporated in-class and email reminders prior to assignment due dates. Zeros were entered into the gradebook immediately following deadlines for missing assignments so students could understand the direct impact incomplete work had on their grades. Assignments were modified to target different areas of dance study and encourage stronger analytical thinking. Faculty also incorporated open dialogue at the end of classes regarding assessment expectations, reflective writing strategies, and ways students could apply information across multiple courses.

Although some students continued to struggle with time management and assignment submission, all students were encouraged to complete assignments with an appropriate late penalty. To strengthen terminology retention, faculty consistently utilized terminology during class instruction and implemented collaborative team review sessions to reinforce comprehension and confidence prior to examinations. Faculty emphasized the importance of writing assignments and encouraged students to think critically about dance in ways that extended beyond physical studio practice.

Students were asked to engage with multiple forms of media and place varying topics in conversation with one another to develop informed opinions and stronger analytical writing skills within dance studies. Faculty also provided writing samples, peer discussion opportunities, and clearer prompts for journal assignments to help students improve depth, organization, and clarity in reflective writing. In upper-level courses, faculty continued encouraging increased student responsibility regarding assignment deadlines and preparation expectations.

As a result of these changes in AC 2025-2026, the target was met with 82% of students achieving a final grade of $\geq 75\%$ on all written assignments. The implemented changes

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improved students' ability to critically analyze dance concepts, communicate artistic and technical ideas through writing, and demonstrate increased confidence in the use of dance terminology and reflective analysis.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen students' written communication, reflective analysis, and critical thinking skills through expanded writing support, peer collaboration, and terminology integration across technique courses. Additional writing examples, guided reflection models, and structured peer review opportunities will be incorporated to help students deepen analytical writing skills, improve organization of ideas, and strengthen connections between technical practice and written reflection. Faculty will also incorporate verbal midterm assessments, and guided reflective discussions to help students articulate technical concepts, terminology, and self-assessment practices verbally. These strategies are intended to strengthen comprehension, confidence, retention of material and overall student performance outcomes.

Faculty will increase verbal processing opportunities and terminology usage throughout class instruction to reinforce comprehension, confidence, and students' ability to articulate technical and artistic concepts. As the semester progresses, faculty will increase the use of oral instruction and verbal cueing while gradually decreasing reliance on visual demonstrations. Students will also be provided with additional opportunities to verbally practice and apply dance terminology during classroom exercises, discussions, and performance preparation.

Faculty identified journal completion and assignment submission as continued areas needing improvement. Although clear deadlines and reminders have been implemented successfully, faculty recognize that some students still struggle with executive functioning skills, task initiation, prioritization, confidence, and workflow management. To support these students, faculty will provide examples of exemplary written work and dedicate class time early in the semester to help students brainstorm, organize, and establish personal goals for journal assignments and reflective coursework.

Faculty will also implement earlier intervention strategies for students who miss assignments by conducting brief outreach following the first missed submission to identify barriers affecting student performance and deadline completion. Students will be referred to campus academic support and student success resources when appropriate, and opportunities for partial credit on late assignments may continue to be offered to encourage assignment completion and continued engagement. These changes are intended to further strengthen students' analytical writing abilities, reflective practices, terminology comprehension, academic responsibility, and ability to connect theoretical understanding with practical dance application.

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Additional strategies will include promoting time management skills, encouraging earlier submission practices, and reinforcing expectations regarding professionalism and responsibility in written coursework. These changes are intended to further improve students' ability to communicate dance knowledge effectively through written, verbal, and analytical formats.

SLO 2. Students will exhibit a working knowledge of the historical and cultural dimensions of dance in the classroom, in choreographic and pedagogical environments.

Course Map. Tied to course syllabus objectives.

DAN 3560 – Dance History & Criticism I

DAN 3570 – Dance History & Criticism II

Measure 2.1. (Direct Knowledge)

The target is to have 75% of students attain a final grade of $\geq 75\%$ in all courses pertaining to history or cultural studies of dance through application, demonstration, or reflection.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 92% of students achieving a final grade of $\geq 75\%$ in all courses related to the history of dance. Students demonstrated success when challenged to broaden their appreciation and understanding of modern and contemporary dance practices and performances. Some students continued to struggle with the physical application of various styles and historical movement practices in both technique and dance history courses.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. The dance history courses were restructured to provide students with a refreshed perspective on historical aspects of dance and to strengthen engagement with dance history and critique. Faculty worked to increase students' understanding of how historical and cultural influences shape contemporary dance practices, performance, and choreography.

Faculty encouraged attendance at live professional performances and brought in guest artists to perform, teach master classes, audition students, and set repertory works. Guest artists representing a variety of professional backgrounds and stylistic approaches expanded students' exposure to historical and contemporary perspectives within dance. Faculty also integrated history and cultural studies assignments throughout multiple areas of the curriculum, allowing students to build broader connections between dance history, technique, choreography, and performance studies.

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Additional classroom time was dedicated to viewing and discussing influential dance works to strengthen critical observation and reflective analysis skills. The physical application of historical and stylistic movement practices was expanded within both studio and lecture-based courses, which improved student engagement and comprehension. Faculty incorporated movement-based analysis activities, guided reflective journaling, video critiques, and cross-cultural comparisons of dance forms to encourage deeper understanding of historical context through embodied learning experiences.

Students attended the American College Dance Association (ACDA), which provided immersive opportunities to observe, critique, and participate within a broader national dance community. These experiences strengthened students' ability to critically analyze dance works and expanded their understanding of historical and contemporary choreographic practices. Faculty also implemented additional peer discussions, self-assessment opportunities, and structured class check-ins to monitor student comprehension and provide academic support when needed.

These changes had a direct impact on students' ability to exhibit a working knowledge of history and cultural studies within the performing arts.

As a result of these changes in AC 2025-2026, the target was met with 87% of students achieving a final grade of $\geq 75\%$ in all courses related to the history of dance.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen the integration of historical, cultural, and stylistic context throughout both studio and lecture-based coursework. Additional emphasis will be placed on helping students connect historical dance practices to contemporary performance, choreography, and artistic interpretation through expanded discussion, movement exploration, and reflective analysis activities.

Faculty will incorporate innovative pedagogical approaches such as movement-based historical analysis, structured peer critique, visual media comparisons, and guided reflective journaling to strengthen student engagement and critical thinking skills. Greater emphasis will also be placed on cross-cultural studies and interdisciplinary connections to broaden students' understanding of global dance traditions and historical influences.

To further support student success, faculty will implement structured check-ins, guided discussions, and collaborative learning opportunities to identify areas needing additional academic support and reinforce student comprehension of historical content. Faculty will also maintain their commitment to exposing students to professional and pre-professional experiences through participation in ACDA, live performance attendance, guest artists, and repertory experiences. These opportunities are intended to further

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strengthen students' ability to critically analyze, interpret, and apply historical and cultural knowledge within dance studies and performance practice.

Measure 2.2. (Knowledge/Skill/Ability)

The target is to have 75% of students attain a grade of $\geq 75\%$ in course written assignments related to dance history and criticism.

Finding: Target not met.

Analysis. In AC 2024-2025, the target was not met with 53% of students achieving a final grade of $\geq 75\%$ in course assignments. Students performed well with group presentations on various figures from dance history; however, they struggled with the collegiate-level expectations required for written assignments. Faculty identified weaknesses in writing organization, research integration, time management, and overall engagement with written coursework. To support improvement, faculty established tutorials with a librarian to help students locate appropriate academic resources and encourage students to seek support services and strengthen research practices.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty implemented several targeted strategies to improve student engagement and performance in written assignments related to dance history and criticism. Creative writing exercises were incorporated not only as tools for critique but also to help students articulate ideas, strengthen conceptual understanding, and connect personally to course material.

Written assignments were intentionally distributed throughout the semester to encourage consistent participation and reduce the likelihood of students becoming overwhelmed by large assignments. Clear grading rubrics were provided and thoroughly explained to ensure transparency and align expectations with research-based writing assignments. Rubrics were revised to better reflect the objectives of each paper, which improved clarity for students and increased consistency in grading practices across assignments.

To further increase student engagement, faculty explored strategies to make coursework more personally meaningful and professionally relevant. Assignments encouraged students to connect historical and critical concepts to their own artistic experiences, cultural perspectives, and creative interests. Faculty also incorporated assignments modeled after real-world dance professions, including performance critiques, program notes, reflective analyses, and media-based writing exercises.

Additional low-stakes writing opportunities were implemented throughout the semester to help students gradually build confidence and improve writing fluency. Collaborative writing discussions, peer critiques, in-class reflections, and guided discussions were

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also incorporated to strengthen analytical thinking and encourage active participation. Faculty emphasized the importance of dance history and criticism by helping students understand how historical and critical analysis informs contemporary choreography, artistic identity, cultural awareness, and advocacy within the dance field.

Although some students continued to demonstrate inconsistent engagement with written assignments, the implemented changes improved overall participation, writing clarity, and confidence in critical analysis.

As a result of these changes in AC 2025-2026, the target was met with 86% of students achieving a final grade of $\geq 75\%$ in course assignments.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen students' written communication and critical analysis skills by incorporating writing assignments that encourage personal connection, artistic reflection, and cultural awareness. Additional emphasis will be placed on helping students understand the relevance of dance history and criticism within contemporary performance, choreography, advocacy, and professional practice.

Faculty will implement scaffolded writing assignments, peer review opportunities, guided discussion activities, and low-stakes reflective writing prompts to help students gradually build confidence and improve analytical writing skills. To further support student success, faculty will provide additional examples of successful written work, structured research guidance, and opportunities for revision and feedback throughout the writing process.

Assignments will incorporate interdisciplinary and real-world applications, including dance critiques, artist statements, program notes, historical comparisons, and media analysis projects. Faculty will also collaborate with campus academic support resources to strengthen research skills, writing organization, and collegiate-level communication expectations. These changes are intended to further improve students' ability to critically analyze, interpret, and communicate historical and artistic perspectives within dance studies.

SLO 3. Students will demonstrate critical thinking and creative problem-solving skills in theoretical and practical application in the creative process of choreography, improvisation, and movement for the actor.

Course Map. Tied to course syllabus objectives.

DAN 1660 – Dance Improvisation

DAN 2590 – Dance Composition I

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DAN 3590 – Dance Composition II

Measure 3.1. (Direct Knowledge)

The target is to have 75% of students attain a grade of $\geq 75\%$ on assignments, presentations, or projects of an analytical nature.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 96% of students achieving a final grade of $\geq 75\%$ on written assignments, presentations, or projects of an analytical nature. Students demonstrated success in participating in discussions regarding their artistic views and creative choices in Dance Composition courses rather than relying solely on written submissions to faculty. Students continued to struggle with consistently reading assignment instructions carefully and adhering to assignment deadlines. These findings had a direct impact on students' ability to further develop analytical and organizational skills within creative coursework.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty implemented several instructional strategies to support student success and enhance learning outcomes within composition, improvisation, and movement-based courses. Students were provided with detailed prompts and comprehensive rubrics for all assignments to improve clarity of expectations and understanding of project objectives. Faculty consistently reminded and encouraged students to carefully review assignment instructions and deadlines to strengthen responsibility and organizational habits.

Faculty focused on individualized support by recognizing the diverse range of student experience levels, technical backgrounds, and comfort within creative processes. An inclusive instructional approach was utilized to meet students at their individual levels while supporting growth through collaborative learning and artistic exploration. Assignments and creative prompts were intentionally designed to remain stimulating, relevant, and engaging, often encouraging students to draw inspiration from experiences beyond the studio environment.

Multiple sources of inspiration and creative research were incorporated to strengthen exploration, analytical thinking, and problem-solving skills. In-class discussions were used regularly to foster critical dialogue, deepen engagement with course material, and encourage students to articulate artistic intentions and compositional choices. Faculty emphasized artistic autonomy by allowing students the freedom to explore personal approaches to improvisation and choreography, supporting the development and refinement of individual artistic voices.

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Reflective practices and peer feedback sessions were incorporated throughout dance composition courses to encourage students to critically engage with both their own work and the work of their peers. Students participated in reflective journaling, musical mapping exercises, structured critiques, and self-assessment activities using established rubrics. These practices promoted deeper understanding of compositional choices and encouraged greater ownership of learning outcomes.

Public engagement opportunities were expanded to provide students with experiences presenting and producing creative work beyond the classroom environment. Students participated in informal showings, performances, and public presentations through opportunities such as DOOS and departmental performance platforms. These experiences strengthened confidence, adaptability, collaboration, and creative problem-solving skills within public and professional contexts.

As a result of these changes in AC 2025-2026, the target was met with 92% of students achieving a final grade of $\geq 75\%$ on written assignments, presentations, or projects of an analytical nature. Students continued to show improvement in creative exploration, collaboration, and analytical thinking; however, some students still struggled with critically analyzing their own performances and showcases. The implemented changes had a direct impact on students' ability to develop analytical and creative problem-solving skills.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen students' analytical thinking, creative problem-solving abilities, and compositional development through expanded improvisational exercises, structured composition projects, and reflective analysis activities. Additional emphasis will be placed on helping students critically evaluate their own creative work and performance choices through guided self-assessment, peer critique, reflective journaling, and analytical discussion.

Faculty plan to incorporate additional writing examples, peer review opportunities, guided analytical discussions, and compositional studies to further strengthen students' critical thinking and creative problem-solving skills. Faculty will also expand connections between compositional structures, improvisation, performance dynamics, and contemporary choreography through reflective assignments, movement analysis, and research-based discussion activities designed to deepen students' understanding of artistic process and creative intent.

To further support student confidence and artistic growth, faculty will incorporate additional choreography showings and informal performance opportunities throughout the semester while inviting additional faculty members and guest artists to provide feedback and outside perspectives. These experiences will help students become more

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comfortable presenting works in progress, strengthen their ability to receive and apply critique, and further develop both creative and analytical processes.

Faculty will expand improvisational structures and interdisciplinary collaborations through additional live music experiences, collaborative performance opportunities, and guided compositional prompts that encourage adaptability, responsiveness, artistic exploration, and creative risk-taking. Public engagement and project-based learning opportunities will continue to be emphasized to support communication skills, collaboration, and professional readiness within creative and performance environments.

To further support student engagement and ownership of learning, faculty will balance creative freedom with clearly defined expectations through detailed rubrics, scaffolded creative assignments, and structured reflective practices. These changes are intended to further strengthen students' abilities in choreography, improvisation, collaboration, artistic problem-solving, and critical analysis across multiple areas of dance study.

Measure 3.2. (Knowledge/Skill/Ability)

The target is to have 75% of students attain a grade of $\geq 75\%$ in written assignments, presentations, or projects demonstrating a unique point of view.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 93% of students achieving a final grade of $\geq 75\%$ in written assignments, presentations, or projects demonstrating a unique point of view. Students successfully embraced opportunities to perform improvisation assignments in various locations throughout campus to fulfill creative exploration within both their practice and reflective writing. Students demonstrated growth in creative risk-taking, artistic exploration, and development of individual perspectives. However, some students continued to struggle with organizing and developing ideas for future choreography and long-term creative planning.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty implemented a series of purposeful strategies designed to enhance student learning, foster artistic growth, and encourage deeper critical engagement within creative coursework. These actions supported both individual artistic development and collaborative skill-building experiences.

Faculty incorporated peer responses to choreographic work as a required component of the course. Structured critique forums encouraged students to thoughtfully engage with one another's creative work while developing analytical skills and fostering a culture of constructive feedback. Students were guided in giving and receiving feedback in

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professional and artistically meaningful ways, strengthening skills necessary for growth as performers, choreographers, and collaborators.

Faculty encouraged personal and artistic development by challenging students from the beginning of the semester to generate original ideas and perspectives rather than seeking singular “correct” answers. This approach supported independent thinking, artistic voice, and creative confidence. Faculty guided students through improvisational and compositional projects that encouraged exploration of personal perspectives, creative intentions, and artistic goals.

To broaden students’ understanding of space and performance, faculty incorporated alternative campus locations for choreography and improvisational assignments. These experiences challenged students to think beyond traditional theatrical settings and engage creatively with new environments. Students were also encouraged to consider how their artistic work could connect with and impact the broader community.

Specific assignments were designed to encourage students to maintain journals documenting choreographic ideas, collaborative reflections, creative processes, and professional communication practices. These reflective exercises supported long-term creative planning and provided students with resources to revisit and expand upon in future projects, including senior capstone experiences.

Faculty also increased collaborative and project-based learning opportunities to encourage students to contribute distinct ideas while strengthening communication, adaptability, leadership, and ensemble-building skills. Additional feedback methods, including video review and reflective analysis, were incorporated to strengthen students’ ability to critically evaluate their own creative processes and artistic development.

As a result of these changes in AC 2025-2026, the target was met with 94% of students achieving a final grade of $\geq 75\%$ in written assignments, presentations, or projects demonstrating a unique point of view. The implemented changes had a direct impact on students’ ability to develop creative work that reflected originality, personal perspective, artistic exploration, and thoughtful critical engagement.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will implement strategies designed to deepen student engagement, encourage innovation, and further support the development of each student’s artistic voice and creative identity. Additional emphasis will be placed on helping students organize, refine, and expand choreographic ideas through structured creative planning, reflective exercises, and guided compositional development.

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Faculty plan to provide additional opportunities for creative experimentation, interdisciplinary exploration, choreography showings, and structured improvisational performance experiences to further support the development of students' individual artistic voices and creative confidence. Faculty will integrate live music collaboration, interdisciplinary exploration, and guided improvisational prompts to encourage spontaneity, adaptability, artistic exploration, and compositional risk-taking within both choreography and performance settings.

Additional choreography showings and informal performance opportunities will be incorporated throughout the semester to help students become more comfortable presenting work in progress and articulating creative intent. Faculty would also like to invite additional faculty members and guest artists to provide feedback, mentorship, and outside perspectives throughout the creative process. These experiences will strengthen students' ability to receive and apply critique while broadening their understanding of varied artistic approaches and choreographic processes.

Faculty will expand peer critique sessions, reflective journaling, self-assessment practices, and collaborative discussion opportunities to support analytical thinking, originality, and artistic growth. Cross-disciplinary experiences involving theatre, music, visual art, and digital media will continue to be emphasized to expose students to new creative processes and broaden their perspectives regarding performance, composition, and audience engagement.

To further strengthen analytical and creative development, faculty will refine rubrics and project expectations for greater clarity, precision, and alignment with learning outcomes. These changes are intended to further strengthen students' confidence, originality, creative problem-solving skills, interdisciplinary collaboration, and ability to create meaningful choreographic work with a distinctive artistic point of view.

SLO 4. Students will demonstrate an integral understanding of the principles in dance training as it applies to the practice of dance pedagogy, somatic practice, rhythmic analysis, and dance anatomy.

Course Map: Tied to the course syllabus objectives.

DAN 1720 – Anatomy for Dancers

DAN 2050 – Rhythmic Analysis and Dance Accompaniment

DAN 3180 – Somatic Practice

DAN 3280 – Yoga

DAN 3800 – Dance Pedagogy

DAN 4180 – Pilates - Mat II

DAN 4280 – GYROKINESIS

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Measure 4.1. (Direct Knowledge/Skill/Ability)

The target is to have 75% of students attain a grade of $\geq 75\%$ on assignments, presentations, quizzes/tests, or projects of an analytical nature in pedagogy, rhythmic analysis, somatic practice, and anatomy.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 89% of students achieving a final grade of $\geq 75\%$ on assignments, presentations, quizzes/tests, or projects of an analytical nature in pedagogy, rhythmic analysis, and anatomy. Students demonstrated success in making connections between learned material and embodied movement practices. Students showed increased understanding of how anatomical and somatic principles apply directly to dance technique, conditioning, and performance. However, some students continued to struggle with critical thinking assignments regarding self-assessment, personal progress, and goal development.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty implemented targeted instructional strategies designed to reinforce anatomical knowledge, rhythmic comprehension, pedagogical understanding, and kinesthetic awareness while accommodating a range of learning styles. The intent was to deepen students' applied understanding of movement and support their ability to analyze concepts through multiple modalities.

In Dance Anatomy and somatic-based coursework, faculty expanded anatomy-focused activities across both lecture and studio-based classes. These activities emphasized the functional application of anatomical principles to dance movement and strengthened students' ability to identify muscular and skeletal functions within technique, conditioning, alignment, and performance practices. Study guides and review materials were distributed in advance to increase student preparedness and confidence with terminology and course concepts. Faculty incorporated movement mapping exercises, guided visual resources, experiential learning opportunities, and structured reflective practices to help students connect anatomical concepts directly to movement experiences within dance technique and conditioning classes.

Within Pilates and somatic practice courses, instruction progressed from foundational movement principles to more advanced exercises with emphasis placed on demonstration, observation, application, and self-awareness. Faculty incorporated a balance of individual assignments, partner work, and small-group activities to encourage collaborative learning and strengthen understanding through shared analysis and discussion. Somatic practices and movement fundamentals were reinforced through guided observation and group exploration of proper movement mechanics, body alignment, and movement efficiency. Weekly anatomy themes and movement-

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based warm-ups were also incorporated to reinforce the relationship between theoretical knowledge and embodied studio application.

In Rhythmic Analysis courses, faculty utilized auditory, visual, and kinesthetic instructional modalities to strengthen musical comprehension and rhythmic application. Instruction incorporated textbook excerpts, auditory examples, interactive exercises, music catalogs, videos, and collaborative rhythm activities to support varying learning styles and encourage stronger musical analysis skills. Tests and quizzes were carefully structured to mirror the same rhythmic patterns and exercises students practiced throughout the course, helping reinforce consistency between classroom instruction and assessment expectations.

Within Dance Pedagogy coursework, faculty emphasized practical application of teaching principles through analytical discussion, observation exercises, written reflections, and collaborative problem-solving activities. Students were encouraged to connect pedagogical concepts directly to technique classes, composition coursework, and movement-based learning experiences. Faculty incorporated examples and assignments that integrated concepts across multiple dance disciplines, helping students develop stronger interdisciplinary understanding and practical application of teaching methods.

Recognizing the variety of learning styles represented within the student body, faculty delivered instruction through auditory, visual, verbal, and kinesthetic modalities across all courses. Students were also provided with examples of completed assignments and projects to clarify expectations and provide models of exemplary work. These examples supported students in understanding organization, depth of analysis, and professional presentation standards expected throughout coursework.

As a result of these changes in AC 2025-2026, the target was met with 90% of students achieving a final grade of $\geq 75\%$ on assignments, presentations, quizzes/tests, or projects of an analytical nature in pedagogy, rhythmic analysis, somatic practice, and anatomy. The implemented changes had a direct impact on students' ability to demonstrate anatomical knowledge, rhythmic understanding, pedagogical awareness, kinesthetic comprehension, and analytical skills through practical application within movement-based coursework.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen students' understanding of body integration, anatomical awareness, rhythmic comprehension, and applied movement analysis through expanded experiential learning opportunities and interdisciplinary approaches to wellness and movement education. Additional emphasis will be placed on helping students accurately identify and apply muscular function, alignment

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principles, movement mechanics, and rhythmic structures within practical studio settings.

In Dance Anatomy, faculty will enhance lab-based learning opportunities by incorporating additional peer teaching activities, guided movement analysis, reflective movement journaling, and real-time anatomical observation during class exercises. Additional tactile, auditory, visual, and kinesthetic learning experiences will be implemented to support diverse learning styles and strengthen retention of anatomical concepts. Faculty will incorporate additional video-based examples and demonstrations within dance, anatomy lecture base coursework to strengthen students, visual, understanding and application of anatomical concepts and movement practice. Faculty will also work to streamline and condense assessments and examinations to improve clarity, comprehension, retention, and material and overall student success while minimizing rigor.

Within Pilates and somatic practice courses, faculty will integrate mindfulness practices, body awareness exercises, and body-mind connectivity approaches to encourage improved focus, stress regulation, movement efficiency, and self-awareness. Instruction will progress from foundational to more advanced movement principles while emphasizing proper execution, observation, and reflective analysis of movement patterns and physical development. Within Pilates and somatic, practice, coursework, faculty will place additional emphasis on helping students identify individual areas of physical strength and areas needing improve improvement through guide self-assessment, instructor feedback, and reflective movement analysis, an individual goal setting practices. These strategies are intended to strengthen body awareness, technical understanding, confidence, and student ability to apply corrective practices within movement training. To further support holistic dancer wellness, faculty will invite professionals from health, wellness, rehabilitation, and movement science fields to provide students with broader perspectives on injury prevention, recovery, conditioning, nutrition, and sustainable dance practices.

In Rhythmic Analysis coursework, faculty will strengthen auditory, visual, and kinesthetic rhythmic training through interactive exercises, auditory examples, movement-based rhythmic exploration, and collaborative activities. Faculty will further integrate practical rhythmic application within movement contexts to strengthen students' understanding of musicality, timing, and rhythmic interpretation within dance performance and choreography.

Although collaborative learning, group work, and class discussion continue to be highly effective in strengthening student engagement and comprehension, faculty identified a need for additional independent assessment opportunities to better evaluate individual understanding. More independent assignments, analytical exercises, and practical applications will therefore be incorporated throughout the semester to help identify

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misconceptions or areas needing additional clarification prior to quizzes, examinations, and performance assessments. These strategies will allow faculty to monitor individual student progress more effectively while reinforcing accountability and comprehension of course concepts.

These changes are intended to further strengthen students' kinesthetic awareness, technical understanding, movement efficiency, rhythmic comprehension, and practical application of dance science principles across performance, pedagogy, and somatic practice settings.

Measure 4.2. (Knowledge/Skill/Ability)

The target is to have 75% of students attain a grade of $\geq 75\%$ in interactive labs, discussions, and final performance.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 91% of students achieving a final grade of $\geq 75\%$ in interactive labs, discussions, and final performance. Students demonstrated success in making connections between learned material and practical applications within the body. Students showed increased understanding of movement concepts, body awareness, and physical application through experiential learning activities. However, some students continued to struggle with the correct execution and identification of muscle groups as applied in movement labs and practical exercises.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty implemented a series of targeted enhancements across anatomy, Pilates, somatic practice, and rhythmic analysis courses to deepen students' understanding of body and mind integration, anatomical function, and the practical application of movement concepts in support of technical development and overall wellness.

In Dance Anatomy coursework, faculty expanded the use of anatomy-focused labs, guided visual resources, movement mapping exercises, and tactile learning opportunities to strengthen students' understanding of muscular and skeletal function in relation to dance technique and movement efficiency. The use of coloring activities, vocabulary assignments, and guided observation exercises enhanced student engagement with anatomical concepts while reinforcing terminology and supporting visual and kinesthetic learning styles. Faculty also incorporated additional movement analysis exercises and real-time anatomical application during class activities to encourage students to connect theoretical concepts directly to movement execution.

Within Pilates and somatic practice courses, instruction broadened to emphasize mindfulness, body awareness, full-body connectivity, and movement efficiency through self-practice techniques, guided reflection, and focused movement exploration.

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Instruction progressed from foundational principles to more advanced exercises with emphasis placed on demonstration, observation, application, and self-awareness. The Pilates final performance served as a comprehensive demonstration of physical competencies developed throughout the semester, including strength, flexibility, coordination, endurance, and movement control achieved through consistent practice and embodied understanding.

In Rhythmic Analysis coursework, faculty incorporated additional auditory examples, interactive rhythm exercises, movement-based rhythmic activities, and collaborative learning opportunities to strengthen musical comprehension and rhythmic application within dance settings. New instructional materials and music analysis activities provided students with a more immersive and integrative understanding of rhythm, timing, and musical interpretation.

Faculty also recognized that clear expectations combined with structured work time in class proved beneficial to student learning outcomes. For larger projects and performance assignments, coursework was divided into smaller checkpoints and deadlines throughout the semester to help students pace themselves and remain engaged in the process. These progress checks focused on completion and developmental feedback while providing students opportunities to review work with faculty prior to final submissions. This structure allowed faculty to identify misunderstandings or areas needing clarification before final evaluations and helped students strengthen organization, confidence, and overall project development.

Discussion-based learning and interactive lab activities were intentionally dispersed throughout lectures and studio coursework to provide changes in pacing, encourage active participation, and help students take greater ownership of their learning. These activities also functioned as smaller progress checks throughout the semester, allowing faculty to assess student comprehension in real time while strengthening engagement and retention of course concepts.

As a result of these changes in AC 2025-2026, the target was met with 100% of students achieving a final grade of $\geq 75\%$ in interactive labs, discussions, and final performance. The implemented changes had a direct impact on students' ability to demonstrate knowledge and skills through practical application, movement analysis, kinesthetic awareness, and embodied learning experiences.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen students' understanding of body integration, anatomical awareness, rhythmic comprehension, and applied movement analysis through expanded experiential learning opportunities and interdisciplinary approaches to wellness and movement education. Additional emphasis will be placed on helping students accurately identify and apply muscular function, alignment

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principles, movement mechanics, and rhythmic structures within practical studio settings.

In Dance Anatomy and somatic-based coursework, faculty will enhance lab-based learning opportunities by incorporating additional peer teaching activities, guided movement analysis, reflective movement journaling, and real-time anatomical observation during class exercises. Additional tactile, auditory, visual, and kinesthetic learning experiences will be implemented to support diverse learning styles and strengthen retention of anatomical concepts.

Within Pilates and somatic practice courses, faculty will integrate mindfulness practices, body awareness exercises, and body-mind connectivity approaches to encourage improved focus, stress regulation, movement efficiency, and self-awareness. Instruction will progress from foundational to more advanced movement principles while emphasizing proper execution, observation, and reflective analysis of movement patterns and physical development.

In Rhythmic Analysis coursework, faculty will strengthen auditory, visual, and kinesthetic rhythmic training through interactive exercises, practical rhythmic application within movement contexts to strengthen students' understanding of musicality, timing, and rhythmic interpretation within dance performance and choreography. Faculty will also incorporate movement mapping exercises, guided visual resources, and warm-ups to reinforce the relationship between theoretical knowledge and studio application.

Although collaborative learning, group work, and class discussion continue to be highly effective in strengthening student engagement and comprehension, faculty identified that some students remain hesitant to participate in discussions due to lack of confidence speaking in front of peers or uncertainty regarding their understanding of course material. To support student engagement and participation, faculty will implement clearer class participation expectations through the development of participation rubrics outlining responsibilities during discussions, group work, and collaborative activities. Faculty will also utilize supportive questioning techniques, guided discussion prompts, and small-group breakout activities to encourage participation from more hesitant students and create a more supportive learning environment.

Faculty will incorporate independent assignments, analytical exercises, and practical applications throughout the semester to better assess individual understanding and identify misconceptions or areas needing additional clarification prior to quizzes, examinations, presentations, and performance assessments. For larger projects and final presentations, faculty will re-evaluate the sequence and pacing of course topics throughout the semester to ensure students enter final projects with stronger conceptual understanding and more fully developed skills prior to assessment.

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SLO 5. Students will demonstrate knowledge of production and performance through creative application of skills utilized in the field of dance.

Course Map: Tied to course syllabus objectives.

DAN 1000 – Freshman Seminar

DAN 1800 – Dance Production

DAN 1900 – Dance Performance

DAN 2800 – Dance Production

DAN 2900 – Dance Performance

DAN 3070 – Theatrical Dance

DAN 4100 – Senior Dance Concert

DAN 4400 – Senior Seminar

DAN 4660 – Dance & Technology

Measure 5.1. (Direct Knowledge)

The target is to have 75% of students attain a grade of $\geq 75\%$ in dance production and dance performance responsibilities and assignments.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 90% of students achieving a grade of $\geq 75\%$ in dance production and dance performance responsibilities and assignments. Students demonstrated success in developing unique perspectives on dance topics and showed growth in performance and production-based responsibilities. Students responded positively to collaborative and creative experiences connected to production and performance practices. However, some students continued to struggle with punctuality, preparedness, time management, and maintaining consistent responsibility within class and production expectations.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to further strengthen student readiness for professional practice, dance production, performance, and career development. Faculty implemented refinements across Freshman Seminar, Dance Production, Dance Performance, Dance and Technology, Theatrical Dance, Senior Dance Concert, and Senior Seminar courses. These improvements addressed both instructional content and course delivery with a focus on professional behavior, organizational skills, communication, and real-world application.

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Within Dance Production and Dance Performance courses, faculty worked to create a stronger balance between lecture-based instruction and hands-on experiential learning so students could connect foundational knowledge to practical production experiences reflective of professional standards within the dance industry. Communication and scheduling practices were improved through closer collaboration between faculty, production crews, choreographers, and technical personnel. Technical rehearsal schedules, dress rehearsals, deadlines, and performance expectations were communicated earlier in the semester to improve organization, accountability, and preparedness.

Within Senior Dance Concert and Dance Technology coursework, grading criteria were revised to place stronger emphasis on calendar management, deadlines, organization, professionalism, and collaborative responsibilities to better reflect industry expectations. Collaborative projects between senior choreographers and lighting design students within Dance and Technology simulated real-world production environments and strengthened students' understanding of artistic collaboration, technical communication, and production logistics. Clear rehearsal schedules, production roles, and performance expectations were communicated at the beginning of each production process to ensure students understood responsibilities from the onset of rehearsals and creative development.

Regular faculty check-ins were implemented to ensure students were receiving and understanding production-related communication and fulfilling responsibilities within rehearsals, performances, and course assignments. Faculty emphasized professional standards across all performance and production courses by treating projects and performances as professional-level experiences requiring accountability, preparation, collaboration, and discipline.

Within Theatrical Dance coursework, students participated in an open showcase performance opportunity that encouraged greater public presentation experience, collaboration, and artistic exploration in a performance setting. Faculty identified the continued need for increased use of video resources within classroom instruction and rehearsal processes to support student self-assessment, performance analysis, and visual understanding of choreography and staging.

Within Senior Seminar coursework, students participated in professional development assignments designed to prepare them for careers in the dance field and future capstone experiences. Coursework included dance company research, resume and cover letter development, portfolio preparation, interview practice, professional website development, and reflective writing assignments related to career goals and artistic identity. Faculty provided examples, guided discussions, peer feedback opportunities, and individualized feedback throughout the semester to support students' professional

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communication skills and understanding of production and performance practices within the dance industry.

Students also participated in class presentations, mock interviews, and discussions regarding professional expectations within both concert dance and commercial dance environments. Senior Seminar students additionally benefited from virtual professional engagement opportunities through WebEx sessions with working artists and professionals in the field. These interactions provided networking opportunities, professional insight, and broader understanding of career pathways within dance and related industries.

Within Freshman Seminar coursework, faculty worked closely with students to strengthen organizational skills, communication, accountability, and academic preparedness. Students reviewed assignment deadlines, practiced creating and maintaining daily planners, and developed strategies for tracking coursework and responsibilities across multiple classes. Faculty also incorporated practice assignments and guided in-class activities prior to homework submissions to help students better understand expectations, assignment structure, and time management skills necessary for success within the dance program.

To support at-risk students, faculty identified students struggling academically or professionally and worked with them individually to create intervention strategies focused on accountability, time management, grade recovery, and successful completion of performance and production requirements. Faculty also revised and clarified Dance Production course requirements and syllabi to increase transparency and strengthen student understanding of grading criteria, production responsibilities, and professional expectations.

As a result of these changes in AC 2025-2026, the target was met with 87% of students achieving a grade of $\geq 75\%$ in dance production and dance performance responsibilities and assignments. The implemented changes had a direct impact on students' understanding of professional expectations, collaborative production practices, organizational skills, career readiness, and performance preparation within dance production and performance environments.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen students' understanding of professional practices, production responsibilities, collaborative performance processes, and career preparation through increased experiential learning opportunities and interdisciplinary production experiences.

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Additional emphasis will be placed on improving student accountability, punctuality, communication, preparedness, organizational skills, and time management within rehearsal and production settings. Faculty will refine grading criteria and assessment practices to reflect professional industry expectations related to rehearsal etiquette, leadership, collaboration, production responsibilities, and professional engagement.

Within Dance Production, Dance Performance, Dance and Technology, and Freshman Seminar coursework, faculty will expand opportunities for interdisciplinary collaboration between performers, choreographers, technical designers, and production crews to simulate professional production environments and strengthen communication across creative teams. Additional rehearsal observation opportunities, production meetings, and collaborative problem-solving activities will be incorporated to further prepare students for professional performance and production settings.

Within Freshman Seminar coursework, faculty will strengthen organizational and academic success strategies by helping students develop stronger time management, communication, and accountability skills early in the program. Faculty will incorporate assignment tracking methods, planner development, guided in-class organizational activities, and reminders regarding upcoming coursework and deadlines. Because some students continue to need frequent reminders regarding assignments and expectations, faculty will implement additional visual reminders in class by consistently writing upcoming assignments and due dates on the board to reinforce organization, responsibility, and preparedness.

Within Senior Seminar coursework, faculty plan to provide additional examples of professional materials including resumes, cover letters, digital portfolios, artist statements, and audition resources to strengthen students' understanding of professional presentation and career readiness expectations. Faculty will increase peer review opportunities, mock interviews, professional presentations, and career preparation exercises to strengthen students' communication skills, confidence, and professionalism within both concert dance and commercial dance environments.

Within Theatrical Dance and performance-based coursework, faculty will explore opportunities for open showcases, public presentations, and video integration within classroom instruction and rehearsal processes to support student self-assessment, performance analysis, and visual understanding of choreography and staging. Video review opportunities will help students strengthen performance quality, professionalism, projection, spacing, and overall stage awareness.

To further support career readiness, faculty will incorporate portfolio development, audition preparation, production documentation, professional communication practices, and reflective career exploration assignments within senior-level coursework. Faculty will also identify and support at-risk students through individualized intervention

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strategies focused on accountability, organization, communication, and successful completion of production and performance responsibilities.

These changes are intended to further strengthen students' readiness for professional performance, choreography, production, technical collaboration, leadership opportunities, and long-term career development within the field of dance.

Measure 5.2. (Knowledge/Skill/Ability)

The target is to have 75% of students attain a grade of $\geq 75\%$ in the presentation of their capstone experience in Senior Dance Concert.

Finding: Target was met.

Analysis. In AC 2024-2025, the target was met with 92% of students achieving a grade of $\geq 75\%$ in the presentation of their capstone experience in Senior Dance Concert. Students demonstrated success in exploring artistic challenges, developing original choreographic work, and engaging in the creative and production processes associated with senior capstone projects. Students showed growth in artistic voice, leadership, collaboration, and production management. However, some students continued to struggle with meeting deadlines consistently throughout the semester and balancing the organizational demands of large-scale creative projects.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Faculty implemented targeted strategies within Senior Seminar and Senior Dance Concert to enhance communication, reinforce planning and organizational skills, and deepen creative exploration throughout the capstone experience.

Faculty maintained weekly meetings with the senior cohort to ensure consistent progress, monitor project development, and provide support in addressing unforeseen artistic and logistical challenges in real time. These meetings created opportunities for troubleshooting, collaborative dialogue, accountability, and progress updates while helping students strengthen communication and project management skills.

To expand pre-planning and encourage stronger creative development, students began brainstorming choreographic concepts, music selections, production ideas, and project proposals during the summer prior to the academic year. This earlier preparation fostered a more intentional, organized, and focused creative process throughout the capstone experience.

Faculty emphasized in-person communication and professional dialogue by encouraging students to verbalize creative, technical, and logistical challenges both individually and within the cohort setting. These discussions promoted collaborative

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problem-solving, peer accountability, leadership development, and professional communication skills that mirror real-world production practices.

All deadlines, production schedules, and project expectations were clearly articulated at the beginning of the semester to support improved time management and organizational planning. Faculty also strengthened expectations related to rehearsal etiquette, production preparation, collaboration, and professionalism throughout the concert process.

As part of their capstone experience, students developed professional websites or digital portfolios to support career readiness and professional presentation. Through this process, faculty recognized challenges students faced regarding ownership and maintenance of website domains and digital portfolio platforms. Faculty explored budget-conscious options and potential funding support to encourage greater student investment in professional digital presence and career development materials.

Faculty also encouraged greater interdisciplinary collaboration between choreography, production, technology, and performance areas to strengthen students' understanding of collaborative artistic processes and professional production environments. Reflective practices were incorporated throughout the capstone process to encourage students to critically assess their growth as artists, choreographers, collaborators, and producers.

As a result of these changes in AC 2025-2026, the target was met with 86% of students achieving a grade of $\geq 75\%$ in the presentation of their capstone experience in Senior Dance Concert. The implemented changes had a direct impact on students' ability to successfully plan, organize, execute, and reflect upon professional-level creative and production projects within the capstone experience.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. Faculty will strengthen the capstone experience through structured mentorship, expanded project planning support, and increased emphasis on professional communication, organization, and leadership development.

Faculty will maintain weekly senior cohort meetings to support accountability, progress tracking, creative feedback, and collaborative problem-solving throughout the production process. Additional emphasis will be placed on helping students strengthen time management, deadline adherence, and organizational skills necessary for successful completion of large-scale artistic projects.

Faculty will increase individual student check-ins throughout the creative and production process to encourage stronger communication, accountability, and problem-solving skills. Students will be encouraged to communicate challenges, artistic concerns, scheduling conflicts, and production needs earlier and more consistently throughout the semester so faculty can provide guidance, feedback, and support in real time. These

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structured communication opportunities are intended to strengthen students' professional communication skills, collaborative practice, leadership development, and ability to navigate challenges independently within large-scale creative, and production environments.

Faculty will encourage earlier summer preparation and project proposal development to allow students additional time for conceptual exploration, production planning, music selection, and choreographic refinement. Greater interdisciplinary collaboration between choreography, performance, technology, and production areas will continue to be emphasized to strengthen students' understanding of professional production environments and collaborative artistic practices.

To further support career readiness, faculty will assist students with the development of professional digital portfolios, resumes, websites, and presentation materials that support transition into professional and graduate opportunities within the dance field. Reflective practices will be incorporated to help students critically assess artistic growth, leadership development, collaborative experiences, and overall professional preparation through the capstone process.

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Comprehensive Summary of Key Evidence of Seeking Improvement Based on the Analysis of the Results

The following reflects the changes implemented to drive the continuous process of seeking improvement in AC 2025-2026. These changes were based on the knowledge gained through the analysis of AC 2024-2025 assessment results. Faculty used assessment findings to strengthen technical training, written and reflective practices, historical and cultural engagement, creative problem-solving, anatomical and somatic understanding, production experiences, and professional preparation throughout the dance curriculum.

Measure 1.1

Faculty strengthened technical training across all levels of technique coursework by implementing clearer assessment tools, increased self-assessment opportunities, and expanded performance-based instruction. Students were provided with detailed rubrics outlining expectations in technique, performance quality, and professionalism. Midterm evaluations were filmed to encourage reflective learning and allow students to visually assess technical growth and performance development. Faculty incorporated additional progressions, faster-paced combinations, crossover training opportunities, and short choreographic phrases to improve movement retention, adaptability, technical execution, and artistic confidence. Increased emphasis was placed on projection, eyeline focus, arm coordination, head placement, musicality, and overall performance quality throughout classwork and choreography. Students also benefited from guest artist experiences, participation in the American College Dance Association (ACDA), and summer intensive opportunities, which broadened technical understanding and exposure to professional and pre-professional dance environments.

Measure 1.2

Faculty implemented multiple strategies to strengthen students' analytical writing, reflective practices, and dance terminology comprehension within technique coursework. Clear journal rubrics, study guides, terminology reviews, and sample assignments were provided to clarify expectations and improve student preparedness. Instruction incorporated written, verbal, visual, and kinesthetic learning modalities to support diverse learning styles and reinforce terminology retention. Faculty increased classroom discussions, reflective prompts, peer dialogue opportunities, and written analytical exercises to encourage students to critically engage with dance concepts beyond physical studio practice. Assignment reminders, gradebook accountability measures, and structured support systems were also utilized to improve student responsibility and assignment completion. Faculty emphasized reflective writing as an important tool for self-assessment, critical thinking, and artistic development.

Measure 2.1

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Faculty strengthened students' understanding of historical and cultural perspectives within dance by restructuring coursework to create stronger connections between historical context, performance practices, choreography, and contemporary dance studies. Additional class time was devoted to viewing and discussing influential dance works, while movement-based analysis and reflective discussions encouraged students to physically embody and critically analyze historical styles and practices. Students participated in professional experiences through ACDA attendance, live performance observation, guest artists, repertory work, and master classes, which expanded exposure to diverse choreographic voices and artistic traditions. Faculty also integrated historical and cultural studies into multiple areas of the curriculum to reinforce interdisciplinary understanding and strengthen students' ability to apply historical knowledge within performance and creative work.

Measure 2.2

Faculty implemented targeted instructional strategies to improve student engagement and success within written assignments related to dance history and criticism. Writing assignments were scaffolded throughout the semester to encourage consistent participation and reduce student overwhelm. Rubrics were revised to better align with assignment objectives and improve transparency and grading consistency. Faculty incorporated creative writing exercises, reflective analysis, critiques, and interdisciplinary assignments designed to help students connect historical concepts to personal artistic experiences and contemporary dance practices. Collaborative discussions, peer review opportunities, and low-stakes writing exercises were also utilized to strengthen writing confidence, analytical thinking, and research skills. Faculty continued encouraging students to view writing as an important form of artistic expression, critical inquiry, and professional communication within the dance field.

Measure 3.1

Faculty implemented a variety of instructional strategies to strengthen students' analytical thinking, creative problem-solving, and compositional development within choreography and improvisation coursework. Students were provided with detailed prompts, structured rubrics, reflective assignments, and guided discussions to clarify creative expectations and strengthen organizational skills. Faculty emphasized individualized support, artistic exploration, and collaborative learning experiences while encouraging students to engage with creative processes beyond the traditional studio environment. Reflective journaling, peer feedback sessions, musical mapping exercises, improvisational structures, and public performance opportunities were incorporated to strengthen self-assessment, critical dialogue, and compositional analysis. Expanded opportunities for choreography showings and public presentations further supported students' confidence, adaptability, and creative communication skills. Some examples this past year were improvisation studies with live musicians and interdisciplinary project

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called MOVE with many professors across campus enriching the student experience and real-life application of learned skills. As well as two student pieces presented at ACDA.

Measure 3.2

Faculty implemented purposeful strategies to encourage artistic growth, originality, and development of individual creative voice within choreography and improvisation courses. Structured peer critique sessions, reflective journaling, collaborative learning experiences, and guided improvisational projects encouraged students to develop analytical skills and engage thoughtfully with creative processes. Alternative performance locations and community-based explorations challenged students to think beyond traditional performance environments while broadening understanding of audience engagement and artistic impact. Faculty encouraged students to generate original ideas, explore interdisciplinary influences, and maintain journals documenting choreographic ideas, creative goals, and collaborative reflections. These experiences strengthened creative confidence, communication skills, and students' ability to develop meaningful choreographic work with a distinct artistic perspective.

Measure 4.1

Faculty implemented targeted strategies to strengthen students' understanding of anatomy, pedagogy, somatic practice, rhythmic analysis, and kinesthetic awareness across both lecture and studio-based coursework. Anatomy-focused activities, movement mapping exercises, guided visual resources, and experiential learning opportunities were incorporated to help students connect theoretical concepts directly to movement practice. Faculty utilized auditory, visual, verbal, and kinesthetic instructional modalities to support varying learning styles and reinforce comprehension of anatomical terminology, rhythmic structures, and pedagogical concepts. Within Pilates and somatic coursework, instruction progressed from foundational movement principles to more advanced applications emphasizing alignment, observation, body awareness, and movement efficiency. Faculty also strengthened interdisciplinary connections between anatomy, pedagogy, rhythmic analysis, and technique coursework to encourage broader understanding of movement science and dance training principles.

Measure 4.2

Faculty implemented targeted enhancements across anatomy, Pilates, somatic practice, and rhythmic analysis coursework to deepen students' understanding of body integration, movement mechanics, rhythmic comprehension, and practical application of dance science concepts. Lab-based learning opportunities, guided movement analysis, vocabulary exercises, coloring assignments, and tactile learning experiences strengthened student engagement and reinforced anatomical understanding through experiential practice. Pilates instruction incorporated mindfulness practices, body

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awareness exercises, and final performance demonstrations to encourage physical confidence, movement efficiency, and holistic wellness. Rhythmic Analysis coursework integrated additional auditory examples, interactive rhythm exercises, and movement-based musical exploration to strengthen rhythmic interpretation and musical application within dance settings. Faculty also incorporated structured classroom discussions, guided progress checkpoints, and collaborative learning opportunities to support student engagement, comprehension, and reflective learning throughout the semester.

Measure 5.1

Faculty implemented refinements across Freshman Seminar, Dance Production, Dance Performance, Dance and Technology, Theatrical Dance, Senior Dance Concert, and Senior Seminar coursework to strengthen professional preparation, production knowledge, and collaborative performance practices. Faculty emphasized stronger connections between theoretical instruction and hands-on production experiences reflective of professional industry standards. Communication practices, rehearsal schedules, deadlines, and production expectations were clarified earlier in the semester to strengthen organization, accountability, and preparedness. Collaborative projects between choreography and technical production students simulated professional production environments and strengthened interdisciplinary communication skills. Students participated in mock interviews, portfolio development, professional writing assignments, presentations, and networking opportunities through guest artists and WebEx sessions with professionals in the field. Faculty also implemented individualized intervention strategies and organizational support systems to assist students experiencing academic or professional challenges.

Measure 5.2

Faculty strengthened the capstone experience within Senior Dance Concert and Senior Seminar coursework through increased mentorship, communication, and project planning support. Weekly cohort meetings were implemented to monitor progress, encourage collaborative problem-solving, and support students through creative and production challenges in real time. Students were encouraged to begin brainstorming choreographic concepts, music selections, and production planning during the summer prior to the academic year to encourage stronger organization and more intentional creative development. Faculty emphasized professional communication, leadership, accountability, and collaborative artistic practice throughout the capstone process. Students also developed professional websites and digital portfolios to support career readiness and professional presentation within the dance field. Reflective practices, post-performance analysis, and interdisciplinary collaboration opportunities further strengthened students' understanding of professional production environments and long-term artistic development.

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Plan of Action Moving Forward

The following reflects planned actions for AC 2026-2027 based on assessment findings and faculty analysis of AC 2025-2026 results. Faculty will implement strategies designed to strengthen technical development, written and reflective practices, historical and cultural understanding, creative problem-solving, anatomical and somatic awareness, production experiences, and professional preparation throughout the dance curriculum.

Measure 1.1

Faculty will strengthen technical consistency, performance quality, and artistic development through expanded self-assessment opportunities, crossover training experiences, individualized feedback, and additional performance-based exercises. Greater emphasis will be placed on projection, upper-body coordination, musicality, performance confidence, and movement clarity throughout all levels of technique coursework. Faculty will also encourage increased student initiative through independent practice, open studio opportunities, and self-motivated technical refinement outside scheduled class times.

Measure 1.2

Faculty will strengthen analytical writing and reflective practices through expanded peer review opportunities, structured writing support, guided reflection models, and increased terminology integration within classroom instruction. Additional emphasis will be placed on verbal processing, academic responsibility, time management, and helping students connect technical practice to written analysis and reflective learning experiences. Faculty will expand assessment practices beyond written and analysis by incorporating verbal, midterm, assessments, guided class, discussions, and collaborative observation, a video recorded movement analysis. These strategies will encourage students to verbally articulate technical concepts, anatomical, understanding, terminology, performance, quality, and reflected observations while strengthening critical thinking skills and comprehension, both through verbal and visual learning modalities.

Measure 2.1

Faculty will integrate historical and cultural perspectives into both studio and lecture coursework through movement-based analysis, reflective discussions, video critiques, guest artist experiences, and interdisciplinary learning opportunities. Additional focus will be placed on helping students connect historical context to contemporary choreography, performance practices, and artistic interpretation. Faculty are hoping to continue bringing in guest artists representing a variety of historical, cultural, and stylistic backgrounds to teach master classes, to engage students in diverse, artistic perspectives. These experiences are intended to broaden students' understanding of

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dance and global art form while strengthening cultural awareness, historical context, and artistic versatility.

Measure 2.2

Faculty will refine writing instruction through scaffolded assignments, research support, reflective analysis, peer review activities, and real-world writing formats that connect dance criticism and historical studies to contemporary practice. Faculty will help students view writing as a tool for artistic expression, critical inquiry, and professional communication.

Measure 3.1

Faculty will expand improvisational structures, choreography showings, compositional studies, reflective journaling, and guided analytical discussions to strengthen creative problem-solving and critical thinking skills. Additional opportunities for faculty and guest artist feedback will support students' ability to present works in progress and apply critique during the creative process.

Measure 3.2

Faculty will encourage artistic experimentation and interdisciplinary exploration through choreography showings, improvisational prompts, live music collaborations, peer critiques, and guest artist feedback opportunities. These strategies will support students' originality, creative confidence, compositional risk-taking, and development of a distinctive artistic voice.

Measure 4.1

Faculty will strengthen anatomy, pedagogy, somatic practice, and rhythmic analysis through expanded lab-based learning, movement mapping, scaffolded assessments, anatomy-focused warm-ups, and multimodal instructional strategies. Faculty will also align content across anatomy, Pilates, technique, and pedagogy courses to reinforce transfer of knowledge across the curriculum.

Measure 4.2

Faculty will enhance experiential learning opportunities through interactive labs, guided movement analysis, mindfulness integration, rhythmic exploration activities, and structured participation expectations to support student engagement and comprehension. More independent assignments and progress checks will be incorporated to better assess individual understanding before quizzes, examinations, presentations, and performance assessments. Faculty recognize that the more students physically apply and embody in anatomical and pedagogical concepts through movement practice, experience, exploration, stronger comprehension, retention, practical application. Therefore, faculty will integrate more embodied learning

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experiences throughout pedagogy, anatomy, and rhythmic analysis coursework to strengthen the connection between theoretical understanding and physical execution

Measure 5.1

Faculty will strengthen professional preparation and production practices through interdisciplinary collaboration, expanded mock interviews, portfolio development, rehearsal observation opportunities, and increased communication regarding production responsibilities and deadlines. Freshman Seminar and Senior Seminar coursework will continue emphasizing organizational skills, career readiness, professional communication, and accountability.

Measure 5.2

Faculty will support the capstone process through weekly cohort meetings, increased individual faculty check-ins, expanded interdisciplinary collaboration, and earlier project planning to strengthen organization, leadership, and communication skills. Faculty will encourage students to communicate artistic, logistical, and production concerns earlier so that feedback and support can be provided throughout the creative process.