

## **Annual Outcome Assessment Report: Dance**

### **2009-2010: Critical Thinking**

Last year's report on the Core Outcome of Critical Thinking was shared with the members of the Dance SAC who attended the Fall term in-service in October 2010. This sparked a conversation about how part-time faculty use exercises to promote critical thinking in their classes. Ideas were shared about how different approaches might be used including choreography assignments, group projects, movement improvisations, viewing and summarizing dance documentaries or video, and applying concepts learned in class to practical experiences outside of the classroom. It was also recommended that Dance CCOGs be updated to more closely reflect what is taking place in the classroom. This recommendation was included in the Dance 2010 Program Review and approved by faculty and administration.

### **2010-2011: Communication and Cultural Awareness**

One of the weaknesses of the 2009-2010 assessment was that there was very limited participation among the majority of Dance faculty in assessment and that the creation, implementation, and evaluation of the Critical Thinking Core Outcome was done by the SAC Chair. For the 2010-2011 assessment part-time faculty contributed by assisting in the creation of the project to be used in assessment as well as in evaluating the essays turned in by students.

During Winter term, the Dance SAC announced an essay contest open to any PCC Dance student enrolled in a dance class for that term. The essay topic examined how dance was used as a form of expression in various cultures. Students were asked to compare and contrast dance forms from different cultures examining the role of dance within each community. (See Appendix A)

The SAC Chair then created a rubric (See Appendix B), which was used to evaluate the essays that were submitted. Two dance faculty members applied the rubric to each of the essays. Of the hundreds of dance students enrolled in Dance courses at PCC Winter term, only five students submitted essays. This is largely attributed to the lack of part-time faculty communication and participation in Dance SAC activities, meetings, etc and has been discussed in greater detail in the Dance Program Review.

The essays turned in ranged in score from 36% to 94% with the majority falling in the middle. Several of the students demonstrated weakness in following the basic guidelines while the body of their essays lacked clarity and organization. A few of the students did demonstrate an understanding of the two dance forms being compared and contrasted and were able to connect their personal response to the forms being explored to a broader context. In the end, three students with the highest scores were awarded tuition bucks or tickets to a dance performance.

## **Recommendations**

Though a small, core group among the part-time Dance faculty have contributed to assessment plan this year, participation is still greatly lacking. Of the fifteen Dance faculty members teaching during Winter term, only two of them had students who submitted essays. This demonstrates a problem in communication. If students are not even getting the information they need to participate in Dance projects, events, etc. how can they take part? Despite attempts to communication with faculty spread across many campuses, this is still a problem. Because of this it is recommended that the Dance SAC Chair create and maintain a simple blog with Dance program announcements so that students may access this information online without having to rely on part-time faculty as intermediaries. Dance faculty will be asked to include the web address on their syllabi.

Another recommendation is that the Dance SAC look at other ways Communication may be assessed in dance-related courses. Though writing was used in our assessment plan there are many other ways, many of them more relevant to what we are doing in dance labs, of communicating that haven't been examined. Some teachers use peer feedback and instruction, oral presentations, class discussions, and more on a regular basis in their dance labs. Ultimately, to dance is to communicate.

## Appendix A

# PCC Dance Essay Contest

## Winter 2011

### **Prizes:**

1<sup>st</sup> place: \$160 in PCC tuition bucks

2<sup>nd</sup> place: \$80 in PCC tuition bucks

3<sup>rd</sup> place: two tickets to see Laboratory Dance Project @ Lincoln Hall

\*More than one winner *may* be awarded at the 2<sup>nd</sup> and 3<sup>rd</sup> place level.

### **Essay guidelines**

1000 words, typed, and double-spaced in a 12-point font that is easy to read.

Compare and contrast at least two dance forms from different cultural contexts. (Examples: Tango & Samba, Bhangra & Breakdancing, etc.) When writing your essay please consider the following questions:

- How has each dance form developed?
- What historical and artistic influences are present?
- What is the purpose of the dance forms? What role do they play in a particular group?
- How are the forms similar?
- How are they different?
- How do the cultural perspectives and/or values of a group impact the dance forms?
- How do these forms of artistic expression relate to your own cultural viewpoint?

**All participants must be currently enrolled in at least one Dance class at PCC. Please return your essay to a PCC Dance instructor by Friday, February 18<sup>th</sup>. PCC faculty will review the essays and award winners on Wednesday, March 16<sup>th</sup>.**

**\*IMPORTANT:** *Please do not include your name and contact information on your essay. Instead, please attach a final page to your essay with your first and last name, dance course and instructor, and student email address on it. This will keep the evaluation of the essays as fair and unbiased as possible.*

If you have any questions, please contact Heidi Dyer at [heidi.diaz@pcc.edu](mailto:heidi.diaz@pcc.edu).

## Appendix B

Essay number: \_\_\_\_\_

Total Score: \_\_\_\_\_

Followed the basic guidelines for the essay (1000 words, typed, double-spaced, 12-point font)	0	1	2	3	4
Ideas are conveyed in a clear and effective manner	0	1	2	3	4
Writing is focused on a central purpose	0	1	2	3	4
Minimal structure, grammar, or spelling errors	0	1	2	3	4
Compared and contrasted two dance forms from different cultural contexts	0	1	2	3	4
Evaluated different forms of creative and artistic expression	0	1	2	3	4
Connected personal responses to art to broader contexts (history, culture, etc)	0	1	2	3	4
Assessed cultural perspectives and values in relationship to their own	0	1	2	3	4
Examined the role of each dance form within a particular culture/group	0	1	2	3	4

- 0 Not at all
- 1 Limited application of knowledge and skills
- 2 Basic application of knowledge and skills
- 3 Demonstrates comprehension and is able to apply essential knowledge and skills
- 4 Demonstrates thorough, effective and/or sophisticated application of knowledge and skills