

WSU Five-Year Program Review
Self-Study

Cover Page

Department/Program: Department of Performing Arts/Dance

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Preface

In 2017, the dance area conducted a self-study program review under the direction of the National Association of Dance Schools (NASD), this nation's accreditation body for dance programs in higher education. An NASD consultant came to campus to engage with dance faculty and students before our official review team site visit. A self-study document was prepared, and correspondences with NASD Commission continued for the following two years. During this time, the dance area was provided with supportive feedback and guidance by the Commission. As a result, many of the recommendations suggested to the dance area were adopted and have proven beneficial to the program. For example:

- *Clarifying Dance Mission Statement*
- *Creating more efficient curricular pathways to graduation for both the BA in Dance and the BA/BS in Dance Education K-12*
- *Demystifying prerequisites in the Dance curriculum*
- *Capitalizing and branding on the strength of the Dance Area's Moving Company outreach program.*
- *The adoption of rubrics to specifically clarify expectations of technical proficiency for level placement.*
- *Review and support for Dance adjunct faculty.*

There were, however, NASD Commission recommendations that the dance faculty did not feel to be a good fit with the program.

Recommendations such as:

- *Auditions for acceptance into the program.* The dance area does conduct auditions for scholarships, tuition waivers, and performance opportunities such as Orchestis Dance Theatre and Moving Company. However, there are no auditions for entrance into the program. Dance faculty feel strongly that mirroring the University's open-enrollment ethos best serves the program needs and goals.
- *Move away from shared administrative duties.* Although the dance area has a designated Area Head, the three full-time faculty share the breadth of administrative responsibilities. The dance area has a practice of rotating administrative duties among the faculty so that there might be continual understanding of administrative logistics, fresh insight, and evolving movement in the planning and execution of program needs; responsibilities of scheduling, advocating for resources, allocation of funds within the program, program reviews, assessment reports, development and implementation of policies with the program, future planning, student advising, and various other administrative duties.

After our 2019 NASD Progress Report to the Commission, the dance area requested that our engagement with the accreditation body be paused. Our most senior faculty member had retired, a wonderfully talented and visionary young faculty member was hired on that tenure-line,

and then the pandemic hit. Dance faculty members agreed that it was time to reassess the program's direction and further embrace our mission, vision, and values to provide the best service to our students and the community.

Brief Introductory Statement

The dance area lives within the Department of Performing Arts (DPA) and participates in an annual strategic planning report that combines the three areas of Music, Dance, and Theatre.

Dance offers a BA in Dance, BA/BS in Dance Education K-12, an AA in Dance, a Dance Minor, and a Dance Teaching Minor. The program resides in the Val A. Browning Center for the Performing Arts and provides students with a broad study centered upon the art form's power to transform the individual and the community. The dance area's prioritization of community engagement weaves throughout all of the degree offerings, enhancing the quality of student learning and professionalizing experiences. Increased proficiency in written and oral communication skills, framed within the context of experiential learning, are the foundations for dance courses; technique, composition, pedagogy, theory, culture, history, and performance studies.

Within the DPA, a primary responsibility of the dance area is to provide educational opportunities for majors, minors, and the general student body. Because of its position within the institution, dance actively aligns its goals to coordinate with the mission and vision of the University, the College of Arts & Humanities, and the Department of Performing Arts. Thus the dance area is committed to providing a diverse and comprehensive curriculum that serves students within the DPA, across campus, and throughout our community via the General Education program, Concurrent Enrollment, and a variety of creative performance and choreographic opportunities; Orchestis Dance Theatre, Moving Company and annual participation with the American College Dance Association (ACDA) festival, the National Dance Education Organization (NDEO) and the Utah Dance Education Organization (UDEO), among others.

The dance faculty focus upon our art form's traditions to enhance creativity, critical thinking, collaboration, and communication. These skills are embedded in the language and practice of dance and prepare students for the evolving job market, to live as engaged individuals, embrace lifelong learning, and enrich society. Faculty mentoring and advising of undergraduate dance majors helps to prepare students for professional careers in dance education (private sector, public school, and non-profit educational environments), as dance makers, performers, digital dance artists, as well as additional career applications such as Dance Movement Therapy (DMT), physical therapy, arts administration, and preparation for graduate study.

Standard A - Mission Statement

Dance Area Mission Statement

The Weber State University dance area is part of the Department of Performing Arts in the Lindquist College of Arts & Humanities. Its mission aligns with the University Mission Statement emphasizing *Access*, *Learning*, and *Community*.

Learning – Students work closely with faculty, staff, community, and peers in the study of dance techniques, creative process, and history and theory. Students are supported to take risks and develop their point of view. They also develop research skills, attitudes, and understandings that are key to our art form and investigate dance’s relationship to other subjects and disciplines.

Community – Students connect academic coursework and the tight-knit culture of public performance with community engagement. They explore diverse and inclusive perspectives and collaborate on high-impact projects that harness the power of Dance to impact our lives and our communities in order to foster greater equity.

Access – Through regular advisement and scholarship opportunities, students are supported in their efforts to complete their degree in an environment that supports student expression. The degree provides education for enthusiastic and energetic students to use their passion for the art form to guide their career interests or advanced study choices.

	LO 1	LO 2	LO 3	LO 4
DANC1010- Introduction to Dance			I,D	
DANC1100- Ballet I	I	I	I	I
DANC1200-Modern I	I	I	I	I
DANC1310-Music for Dance	I	I,D	I,D	I,D
DANC1450/3450-Special Topics	I,D	I,D	I,D	I,D
DANC 1500/2500-Jazz I/II	I,D	I,D	I,D	I,D
DANC 1520-Folk and Ethnic	I,D	I,D		
DANC 1580/3580- Rhythm Tap	I,D	I,D	I,D	I,D
DANC 2250/4250 Alignment and Conditioning	I,D			
DANC 2300- Dance Kinesiology	I,D			
DANC 2410-Improvisation	I,D	I,D	I,D	I,D
DANC 2470/3470-Ballet II/III	D,M	D,M		D,M
DANC 2490/349--Modern II/III	D,M	D,M		D,M
DANC 2610/4610 Dance and Digital Technology		I,D,M	I,D,M	I,D,M
DANC 2920/4920-Short Courses, Workshops	I,D,M	I,D,M	I,D,M	I,D,M
DANC 2950/4950-Dance Festival Participation	D,M	D,M	D,M	D,M
DANC 3015-Dance History		I,D	I,D	I,D
DANC 3020-Techniques and Materials for Teaching Modern Dance	I,D	I,D	I,D	I,D
DANC 3440-Dance for Musical Theatre	D,M	D	D	D
DANC 3500/3510 Choreography I/II	I,D	I,D	I,D	I,D
DANC 3520-Choreography Practicum	D	D	D	D
DANC 3640- Teaching Creative Dance in Elementary School	I,D	I,D	I,D	I,D
DANC 3860- Field Experience	D	D	D	D
DANC 3910/3911-Moving Company	I,D,M	I,D,M	I,D,M	I,D,M
DANC 4700- Creative Synthesis	M	M	M	M
DANC 4910- Rehearsal and Performance	I,D,M	I,D,M	I,D,M	I,D,M

Standard B – Curriculum

I=Introduced,
D=Developed
M=Mastered

LO 1 -Technique and Performance
LO 2 -Theory/Criticism,
LO 3 -Creative Process
LO 4 -Meaning/Self Discovery

Summary information

The dance area meets annually with Utah System of Higher Education (USHE) dance programs during the Majors Meetings to find consensus on transfer articulations, course numbering, and credit hours. In addition, our program meets with the USHE, BYU, and Westminster College dance programs annually during the Utah Dance Education Organization's High School Dance Day. At this meeting, our programs discuss how our common curriculum supports recruitment and retention efforts, private and public sector dance education issues within the state, and balancing administrative duties, production logistics, and festival participation within our region.

Standard C - Student Learning Outcomes and Assessment

A. Measurable Program Learning Outcomes (LO)

Bachelor of Arts in Dance

The Bachelor of Arts degree assists students in developing essential skills in academic dance performance and choreography. This degree is intended for students who plan to pursue a career in the field through performance, choreography, private-sector education, and advanced degrees in dance performance, education, choreography, or dance therapy.

Bachelor of Art/Bachelor of Science in Dance Education K-12

Version Date: April, 2019

Bachelor of Arts in Dance Education degree provides students with competencies in professional dance education. In addition, the degree leads to secondary teacher certification with an elementary dance endorsement.

Associate of Arts in Dance

An Associate of Arts with a Dance major will indicate that a student has completed all WSU AA degree requirements and the foundation level courses required for the Bachelor of Arts in Dance. Students who have completed the AA degree may continue with intermediate and advanced coursework for the BA.

Dance Minor

A dance minor is available for students not wishing to specialize but interested in dance and want a concentration of study in the area to complement an affiliated program of study.

Dance Teaching Minor

A dance teaching minor is available for students seeking a dance teaching concentration to complement an affiliated program.

At the end of their study at WSU, students in the Dance area will become proficient in:

LO 1. Technique and Performance: Students will apply dance technique and kinesiological principles to improve as dancers and performers.

LO 2. Theory/Criticism: Students will apply and communicate the principles of dance theory and criticism.

LO 3. Creative Process: Engage in the evolving nature of the creative process.

LO 4 Meaning/Self Discovery: Students will discover, express, and gain ownership of their own point of view about dance.

Summary Information

The dance area curriculum provides for the following professionalizing skill acquisition:

- Oral communication – creative series, dance education courses, outreach & technique courses.
- Written communication – culture, history and theory courses, creative series, & technique courses.
- Research/Collaboration/Facilitation – creative series, dance education courses, outreach, and exposure of professionals in the field.
- Kinesthetic Understanding/Performance Studies – all courses.
- Digital Literacy & Production – Adobe Creative Suite, iMovie, Final Cut Pro, e-portfolios, lighting/sound/costume foundations basics, and performance production.

B. Other programs

a. General Education Outcomes

This program supports General Education in the following area(s)

- AI Comp IL QL
- CA HU LS PS SS
- WSU DV

Provide a brief summary of the program’s contribution to supporting, improving, and revitalizing the General Education program at WSU:

The dance area’s General Education (GE) course, DANC1010; Introduction to Dance, embeds the outcomes of Creative Arts (CA), Diversity (DV), and General Education Learning Outcomes (GELOS) for all on-campus and Concurrent Enrollment (CE) offerings.

Dance professor Erik Stern contributed to the General Education revitalization committee that initiated Big Questions and Signature Assignments and the dance area assisted in piloting the program within the DANC 1010; Introduction to Dance course offerings. Throughout the dance area, DANC1010 instructors have instituted an e-portfolio as our Signature Assignment (SA). Our Big Question, *Why do Humans Dance?*, provides the source material for the SA. We integrate web-design platforms as an educational tool to increase digital skills by creating, presenting, responding, and connecting to dance content that scans the history of the moving body across the geography of time and culture.

An additional contribution to the General Education program includes Professor Erik Stern’s ongoing collaboration with the WSU Mathematics Department. His co-creation of the course *Pattern Play* (WSU 2340 Perspectives in Quantitative Literacy and the Creative Arts), with Math professors Rachel Bachman and Julian Chan, serve to provide students with an opportunity to satisfy Quantitative

Literacy (QL) and Creative Arts (CA) GE requirements through an interdisciplinary model. Data has shown that this course successfully elevates QL outcomes while challenging students to explore the unique connections between mathematics and the arts.

Creative Arts (CA) General Education Student Learning Outcomes

- Students will create works of art and increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.
- Students will demonstrate knowledge of key themes, concepts, issues, terminology, and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, periods, and cultures.

Diversity (DV) General Education Student Learning Outcomes

- Describe their own perspective as one among many.
- Identify values and biases that inform the perspectives of oneself and others.
- Recognize and articulate the rights, perspectives, and experiences of others.

b. Concurrent Enrollment

The dance area participates in the Concurrent Enrollment (CE) program by supporting DANC 1010 courses in approximately 10 Northern Utah high schools. We have an average of 5 high schools that offer the course per semester as they generally rotate. Dance area faculty meet with CE teachers annually to provide resources and promote discussion around best practices for implementing the course, adopting our provided syllabus, and setting expectations for student success in writing, exams, and Signature Assignments. When conducting site visits, dance area faculty make time for open dialogue in class with students and their teachers as a tool for informal assessment and feedback. In addition, dance area faculty provide dance master classes and extend invitations to campus (for performances and workshops) to our CE teachers and their students.

c. Other interdisciplinary

The dance area has been commended time and again for our interdisciplinary work across campus and regionally. It is truly one of the hallmarks of our program next to community outreach, and often they go hand in hand. Interdisciplinary work is embedded in our curricular offerings; DANC 3910/3911 Moving Company, DANC 4910 Rehearsal and Performance, and DANC 4700 Creative Synthesis, and touches all students in the program, including our DANC 1010 students through offerings such as classes with guest artists and attending a variety of

performances. Dance area interdisciplinary collaborators have included, but are not limited to, WSU faculty and students from the departments of Mathematics, Music, Theatre, Visual Arts, Science, History, Political Science, and Education (Elementary, Secondary and Physical Education).

A. Five-year Assessment Summary

The dance area's last program review was conducted in 2014/2015. Since that time, we have completed WSU biennial reviews and a formal review by the National Association of Schools of Dance (NASD) in 2018. The NASD evaluation was a fully comprehensive deep-dive into the dance area operations and concluded with a progress report submitted to the Commission in 2019. As stated at the beginning of this document, the dance area faculty very much valued the process undertaken with NASD. Our faculty learned a great deal and have made significant adjustments to the program's design and operation due to the review. In the end, however, the dance area remained in deferred action with the Commission. At that point, the dance area faculty discussed options and chose not to continue to pursue national accreditation. It did not feel to be the right fit for our program. The dance area is a small but thriving program whose three faculty members are committed to remaining agile in responding to the needs of our students. We will continue to maintain our Non-accredited Institutional membership with the body and reference the NASD Standards and Guidelines as a model for best practices.

The Consultant believes this to be a very strong undergraduate program in dance with highly dedicated, imminently qualified faculty members; comprehensive evidence of curricular rigor in the major degree plans; very engaged, creatively active students; and a very active community involvement. It was a great honor to be invited to review the program.

Closing statement from NASD consultant Larry Attaway, Chair of the Department of Dance at Butler University.

To view the following NASD Dance Area documents, please visit this [link](#).

1. NASD Consultant Report (2016)
2. NASD Dance Area Self Study (2018)
3. NASD Dance Area Management Document Portfolio (2018)
4. NASD Site Visitors Report (2018)
5. NASD Optional Response (2018)
6. NASD Commission Report (2019)
7. NASD Progress Report (2019)

Findings from the WSU Program Review 2015

Version Date: April, 2019

Summary:

It is important to note that this program review is the first that is for the dance program alone. The previous review was for the entire performing arts department. However, the dance program has actively tackled recommendations from the previous review. They have followed the request that they spread out the workload of advising and internal administration, and are now sharing both duties evenly among the three full-time faculty members. And they have wholeheartedly taken on the recommendation that the department pursue more interdisciplinary collaborations. In fact, they appear to have taken the lead in this area.

Recommendation:

In the interest of increasing retention and boosting their numbers we think perhaps the program, with the help of the administration, could benefit by looking into the possibility of creating a two-year certificate and/or Associate Degree.

Actions:

As of 2020, the dance area offers an Associate of Arts in Dance degree.

Recommendation:

They have made great strides in charting how these outcomes are being addressed in each class in their curriculum. We think assessment of student progress will be the next challenging task because dance is not an inherently quantifiable field. We recommend that they look for more ways to translate student progress into quantifiable measures without compromising the qualitative nature of dance. We applaud the fact that the faculty is already archiving student work by videotaping performances and classroom activity. This will provide the student and faculty with an ongoing portfolio of the student's work.

Actions:

The dance area has increased our focus on assessment of student progress by instituting annual sophomore juries, continued documentation of student work in the settings of performance, choreography, and teaching, culminating in committee-led senior capstone requirements.

Finding from NASD Consultant Review 2016

Before beginning the self-study for the NASD application, the dance area hired an NASD consultant to provide a preliminary review of the program.

SUMMARY OF RECOMMENDATIONS

Version Date: April, 2019

In general, the Consultant found very few problematic areas in the Dance Program of Weber State University. Mostly the concerns are connected to clarification of printed materials and to the updates needed on all electronic publications. The main area of confusion rests with the institution's policy on inclusivity and the ability to clearly identify the dance major student. There is also confusion with the Governance structure of the College and whether or not the Program in Dance is appropriately represented within the structure and whether or not the program has sufficient autonomy to determine policy that best services the program.

Actions:

The dance area has updated its website and print materials, revised the dance area mission statement, and aligned it to the department, college, and University mission statement. Throughout our engagement with NASD, the Dance area has respectfully pushed back against the recommendation for major auditions for entry into the major. The program strongly believes in the strength of the institution's open enrollment and dual-mission status. Dance faculty have witnessed our art form's power to transform student lives when they experience dance for the first time. The program embraces them, and they are welcome to create and perform with us. The dance faculty understand NASD's concerns about maintaining a threshold for students that may be unable to withstand the rigor, the physical stress, and the time-intensive nature of the discipline. In our experience, however, the strength of our faculty advising coupled with the built-in threshold of the sophomore jury has proven to be a better process for the type of dance student attending WSU.

Findings from the Dance Program Review 2015-2016 Annual Assessment

Based on your program's assessment findings, what subsequent action will your program take?

Dance faculty focus upon ongoing assessment procedures and protocols in the program. Throughout the process, we continually refine ways in which to increase curriculum effectiveness. As a result, in all areas (most specifically technique, composition, and pedagogy), dance faculty have observed a rise in skill level, competency, and personal investment.

NASD Visitor's Report 2018

The NASD site visit was conducted by Mary Lisa Burns, Dean of the Dance Division at the New World School of the Arts in Miami, and Dale A. Merrill, Dean of the College of the Arts at California State University, Fullerton. Unfortunately, the 21-page report created by Burns and Merrill does not directly give recommendations but states areas in which the dance area is not in compliance with NASD Standards and

Guidelines for accreditation. Nevertheless, the visit was beneficial and brought to our attention the program strengths and weaknesses. The big take-aways from their visit, and action items that we created and implemented, were:

- Frame the program with our interdisciplinary collaboration and community outreach. Burns and Merrill felt that this was the dance area's great strength and best differentiator from our region's other university dance programs.
- Be proactive about counseling students out of the dance major early if they show signs of too many physical and academic struggles.
- Streamline the Bachelor's degrees. Burns and Merrill felt that our degree offerings looked too much like Bachelor of Fine Art concentrations.

Dean Sprenger's findings from the Department of Performing Arts Annual Report 2018

Notes for the Dance area:

Re: Dance professor Erik Stern- *The recent Shared Ground event that combined dance, jazz, and performance history is a prime example of interdisciplinary collaboration. Pattern Play, a nationally recognized method of teaching dance and math, is also a wonderful example of interdisciplinary teaching.*

The recent NASAD review demonstrated that Dance is deeply devoted to high-impact teaching, professionalizing skill development (creativity, communication, leadership), project-based learning, and off-campus service.

On student success, Dance is actively finding ways to improve advising, reduce bottlenecks, streamline credit hours, and provide better access via online and hybrid offerings.

Action: The Dance area was appreciative of Dean Sprenger's support in his report. He did write that for the DPA as a whole, "the ratio of majors to graduates is problematically high." We have adjusted the program per NASD recommendation in the dance area to help solve this issue in our area. Over the past three years, we are pleased to report that Dance majors' completion rate has been rising.

NASD Commission Action Report 2019

After the Dance area submitted our 2019 Progress Report to the Commission, we received four remaining action items that detailed recommendations for the consistency, clarity, and accuracy of all print and online information; an updated shared governance chart for the Dance area and the shared duties; updated faculty hours and how administrative duties impact teaching load; and the update on the effectiveness of Dance area adjunct faculty review.

Version Date: April, 2019

The Dance area was instructed to report back on the action items by August of 2020. By this point, most items had been addressed, minus the dance area shared governance chart. However, the ripple effects of the pandemic instigated many planning discussions among our faculty. By this point, too, Assistant Professor Joseph Blake was in his second year with the program and offered new and exciting insight into the possibilities of directions for the program; outreach, collaboration, and the diversification of the Dance curriculum. The dance faculty agreed that the program had benefitted much from the process of review undergone with NASD but that we would start to pivot. The faculty wanted to remain agile and responsive to our students and community. The consensus was that reviewing and reporting changes to NASD, as they occur, added more workload than we felt necessary if moving forward with the accreditation process.

Overall Action Items Implemented while in NASD Review Process

The Dance Area:

- Centers interdisciplinary collaboration and community outreach across the dance curriculum.
- Maintains current, accurate, and consistent messaging for degree requirements and student exceptions across print and online materials.
- Streamlined the bachelor's degrees by removing and making the required credit hours to graduation more efficient; fewer technique and performance requirements, consolidated Dance History requirements, and removed senior capstone for Dance Education requirement as those majors move into the College of Education for Secondary Licensure.
- Conducts an adjunct review process annually.
- Conducts sophomore juries via individual meetings with dance faculty upon achieving 60 credit hours.
- Created a new Associate of Arts in Dance.

Assessment of Graduating Students

Associate of Arts (AA) in Dance students are assessed via the dance area's sophomore jury process. The individual student meets with the three dance faculty to discuss their progress and receive feedback regarding technique, performance, foundation in choreography, writing skills, professionalism, collaboration with peers and department faculty, outreach experience, and future planning. The sophomore jury assessment is conducted through discussion, and oral communication is also assessed. Upon completion of the jury, the student will create a written summary of the conversation and submit it to the faculty.

Graduating seniors in the Bachelor of Arts (BA) in Dance enroll in DANC 4700 Creative Synthesis. This is a capstone course that brings together all of the learning outcomes for the program. Students have an option to create a work for a main stage performance or conduct written research. The students will form a three-member committee, two faculty in dance and one faculty member from outside of dance. The committee members will follow the student through the process and oral defense of the work upon completion. Students are required to initiate the process with a prospectus and culminate with a final synthesis paper. In addition, students will submit an e-Portfolio of their undergraduate work. The e-Portfolio is begun in their sophomore year in the DANC 2610 Dance and Digital Technology course and continues to be built and finally presented in the senior capstone.

In their fourth year, graduating seniors choosing either the Bachelor of Arts (BA) or Bachelor of Science (BS) in Dance Education move on to the Secondary Licensure program in the College of Education. The Dance area removed the DANC 4700 Creative Synthesis requirement in the Dance Education degrees as it showed to increase time to graduation. Once accepted to the College of Education's Secondary Licensure program, dance education students will enroll in one semester of full coursework and the second semester of student teaching in the public schools. Students are required to complete a portfolio for the Secondary Licensure program.

Standard D - Academic Advising

Weber State University's Admissions Office organizes new student orientation sessions for incoming freshman and transfer students. These students attend advising sessions based on their major areas of interest. Dance faculty are made aware of interested Dance majors and come prepared to these advising sessions to assist students in understanding the program requirements and scheduling required courses.

Every student entering as a Dance or Dance Education K-12 major must take DANC 1010 Introduction to Dance. This course is a prerequisite for upper-level coursework and fulfills a Creative Arts and Diversity requirement for General Education. In addition, the Dance Student Handbook and the university catalog are two resources that are helpful to our students. Information in the handbook is stated clearly, so the students entering the program have a thorough understanding of the department's workings and requirements for completing their major.

Full-time dance faculty members are assigned advising duties, and every dance major, minor, and honors student is assigned a program advisor. Faculty advisors monitor our student's progress through the CatTracks and Starfish advising tools, and it is communicated with students that they are expected to meet with their advisors regularly. Students review their Degree Map and plan for each upcoming semester before registration.

The College of Arts & Humanities has three academic advisors serving students from recruitment efforts through to graduation. Our academic advisors are vital partners and help guide dance majors and minors through their general education coursework. In addition, academic advisors often provide essential information to the dance program advisors when a student may be struggling in areas outside of Dance. The senior academic advisor, Debbi Murphy, also attends the college curriculum meetings. Her feedback is highly valued when the dance area is creating new coursework or modifying the existing curriculum.

Standard E - Faculty

**Please see full-time faculty CVs at the supplementary materials link.*

Programmatic/Departmental Teaching Standards

The Dance Area has three full-time faculty members –one assistant professor and two full professors. Faculty members being considered for promotion or tenure are reviewed regularly as per the University Policies and Procedures 8-11; second-year chair review, third-year, sixth-year reviews, and a post-tenure review every five years after that. For each review, beginning with the third year, the faculty member is assigned a Peer Review Committee to assess teaching effectiveness combined with student course evaluations and the faculty members' accompanying narrative response. Guidelines for tenure and promotion for the Department of Performing Arts are addressed in the department's Tenure and Promotion Document.

Dance Area faculty work together to assess the effectiveness of course offerings and make modifications or additions to the curriculum as needed. Although not accredited, the dance area follows the National Association of Schools of Dance Standards and Guidelines for curriculum for the Bachelor of Art in Dance and the Bachelor of Art and Bachelor of Science in Dance Education.

Faculty Qualifications

All full-time faculty members have a terminal degree in Dance and maintain current and active roles in the field. In addition, all faculty maintain membership or board roles in discipline-specific organizations such as the International Association of Dance Medicine and Science, the National Dance Education Organization, the International Association of Fine Arts Deans, the American College Dance Association, Dance Science and Somatics Educators, and the Utah Dance Education Organization.

Currently, Assistant Professor Joseph Blake serves the National Dance Education Organization as the Advisory Board Director of Student Initiatives. Professor Erik Stern is a designated teaching artist with the Kennedy Center for the Performing Arts Partners in Education

Program. Professor Amanda Sowerby serves on the Utah State Board of Education's Competency-Based Endorsement writing team for Dance Education Elementary Endorsement and Secondary Licensure.

Faculty Scholarship

Dance Area faculty are highly engaged in creative and academic scholarship, as evidenced by the CVs found in the supplementary materials. It is central to dance faculty that students are co-researchers in their creative inquiry. The central mission is to guide and prepare emerging dance artists and educators into the field. Dance faculty present at and attend professional, national and international conferences. Their professional development is directly tied back to the educational experiences they provide to students within the performance, choreographic, educational, and community outreach opportunities.

Mentoring Activities

Faculty Mentoring

The dance area supports the mentoring of new tenure-track faculty and adjunct instructors. These activities include but are not limited to; new faculty retreats, group adjunct meetings, and new faculty development meetings. In addition, the dance area maintains open lines of communication at all levels and embraces the sharing of teaching materials to strengthen the program's outcomes.

Faculty Mentoring of Students

Dance area faculty develop and maintain close guidance of students upon enrollment within the studio, classroom, and on-stage studies. Formalized faculty-student mentorship begins at the sophomore level within the DANC 3500 Choreography I: Space & Time/Design in Dance course. Next, students are assigned faculty mentors throughout the creative process courses culminating in DANC 3520 Choreography Practicum and DANC 4700 Creative Synthesis in Dance for Dance Education and Dance majors. Faculty mentors share responsibility in attending mentee rehearsals, arranging discussion sessions, and supervising student research; most recently when under the umbrella of the Office of Undergraduate Research (OUR), 24 Hour Dance Film Festival/UT, National Dance Education Organization's Honor Society for Dance Arts at the college level (NDEO/NHSDA), and the American College Dance Association (ACDA).

Diversity of Faculty

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The dance area full-time faculty is composed of two men and one woman.
Two faculty members are white and one faculty member is BIPOC.

Ongoing Review and Professional Development

Tenure track and tenured faculty are reviewed according to University PPM 8-11.

First-year tenure track dance faculty are assigned senior faculty mentors and participate in new faculty development meetings. The year-long monthly meetings guide new faculty in university and college resources for teaching, scholarship, and service planning.

Tenure track dance faculty undergo:

- Second Year Chair Review: assessment of teaching, scholarship, and service in preparation for first formal review.
- Third Year Formal Review: assessment of autobiographical file, supplementary materials, peer review, and student evaluations.
- Sixth Year Formal Review: assessment of autobiographical file, supplementary materials, peer review, and student evaluations. If successful, tenure and promotion to Associate Professors are granted.
- Every five years after tenure is granted, a Post Tenure evaluation is performed. Faculty will undergo peer review and assessment of course materials and teaching effectiveness.
- Eleventh Year: Associate Professor is eligible to apply for promotion to Full Professor.

Adjunct Faculty in the dance area are reviewed on an annual basis. Full-time dance faculty mentor adjuncts by visiting classes, sharing and reviewing course materials, and conducting individual and group adjunct meetings for guidance and support. Dance adjunct faculty is often composed of MFA graduates who are innovative and emerging artists and educators in the field. The dance area hires adjuncts with a diverse background of experiences and perspectives. It is vital to provide our students exposure to the leading edge creative and academic practitioners in northern Utah.

Use of High Impact Educational Experiences (HIEEs)

The study of dance is inherently a high-impact educational experience, which is why the discipline can genuinely transform lives. From the moment our students enter the studio to the time they complete their degrees, they are part of an intimate community of emerging

choreographers, performers, and educators. Dance is a time-intensive practice, and although our students push their minds and bodies to new territory, they do so with others in the same space. Our dance students inspire and challenge each other while building bonds in various guided community engagement services, learning opportunities, and performances beyond campus.

Several dance area course offerings embed high-impact educational experiences directly into the coursework.

The **CEL Attribute** designates a class as “Community Engaged Learning” and signals to students that the class involves community outreach.

The **INT Attribute** designates a course as an "internship" and lets students know that they will engage with professionals in experiential learning during this course.

- **DANC 2920/4920 - Short Courses, Workshops, Institutes, and Special Programs**
Students work collaboratively with professional guest choreographers on the creation of works to be performed publicly.
- **DANC 2950/4950 - Dance Festival Participation**
Students attend a discipline-related conference or festival (American College Dance Association), present work that professionals adjudicate, attend masterclasses with professionals, and reflect on the experience.
- **DANC 3320 - Techniques and Materials for Teaching Modern Dance (INT Attribute)**
A course on dance education for young adults that includes a field experience component teaching in area high schools.
- **DANC 3520 - Choreography Practicum (INT Attribute)**
Students conceive, cast, lead rehearsals, coordinate with the production team, and complete an original choreographic work, which is performed publicly.
- **DANC 3640 - Teaching Creative Dance in the Elementary School (INT Attribute)**
A course on dance education for elementary-age students includes a field experience teaching component at area elementary schools.
- **DANC 3860 – Field Experience**
Dance Education majors and minors coordinate with advisors to arrange and receive mentorship for an on-site teaching experience.

- **DANC 3910 - Moving Company: Rehearsal & Development (INT/CEL Attribute)**

Dance Area outreach course involves project-based collaboration between students, faculty, and staff and interaction with campus and community organizations.

- **DANC 3911 - Moving Company: Performance (INT/CEL Attribute)**

The second semester of the outreach focuses on outreach and assessment of student and community partner experiences.

- **DANC 4700 - Creative Synthesis in Dance (INT Attribute)**

Students conceive a capstone creative project, identify and recruit a three-person capstone committee, and propose, create, perform publicly, reflect on, and have an oral defense on the overall project.

- **DANC 4890 - Cooperative Work Experience**

Individual student work or work in small groups by arrangement; students receive credit for on-the-job experience relating to their educational or career goals.

- **DANC 4910 - Rehearsal and Performance**

Students cast in Dance Area fall, spring concert, or Choreography II projects engage in rehearsal, production-related tasks, and learning opportunities and work collaboratively with faculty and staff to create, produce, and perform dances as part of a public performance.

- **Dance Office Student Administrative Assistant Position**

- **Moving Company Student Internship Position**

The 50/50 Program, housed in the Career Services Office, is designed to promote the creation of new, on-campus student jobs to allow more opportunities for students to work on campus. These positions are intended to help students gain meaningful work experience and provide a support system for faculty and staff. The Dance Office Student Administrative Assistant position helps facilitate scheduling, video archiving, production organization, and filing. The Moving Company Student Internship Position assists the director in production meetings (press/marketing, costume, and technical elements), outreach planning, and guest artist logistics.

Weber State University's Dance Area's National Honor Society for Dance Arts (NHSDA) Collegiate Program is student-run and supervised by Assistant Professor Joseph Blake. Dance majors inducted into the program graduate with NHSDA honors.

The goals of the NHSDA Collegiate Program are:

- To encourage exploration of dance education pedagogy, choreography, performance, research, community outreach, and advocacy in the context of a broad dance program.
- To stimulate dialogue and networking between students, faculty, and experts in the field.
- To promote the use of standards in dance education curriculum and teaching methods.
- To develop future leaders in the field of dance arts education and performance.

Evidence of Effective Instruction

i. Regular Faculty

Effectiveness of instruction is collected through peer reviews at third, sixth, at eligibility for full and post-tenure review thresholds. Each semester, student course evaluations are conducted for a faculty member's peer review team, the department chair, the rank and tenure evaluation committee, and the dean. In addition, the dance area collects evidence of effective instruction by collecting students' written and creative works. Finally, the sophomore jury assesses effective teaching, and students are encouraged to provide insights into how faculty may better help student success.

ii. Adjunct Faculty

Dance adjunct faculty are gathered before the start of each semester in a half-day retreat. These gatherings have proven to be an excellent opportunity to onboard, support, and reflect with new and returning members. Dance area regular faculty share all syllabi and resource materials. In addition, the group discusses shared goals for the program, tips and tricks, and a vision or theme for the semester. Adjuncts are encouraged to feel like full members of the program, and the dance area provides space for adjuncts in the dance office suite in the Val A.

Browning Center for the Arts. In addition, dance area faculty observe adjunct instructors in-class on a per-semester basis. Discussions with adjunct faculty provide observation and formative assessment of their teaching effectiveness. These observations, along with student course evaluations, are shared with full-time faculty in dance area meetings so that the program may find ways to best support our instructors if and when necessary.

Standard F – Program Support

Version Date: April, 2019

Support Staff, Administration, Facilities, Equipment, and Library

The Department of Performing Arts provides direct support to the dance area through the Department Administrative Assistant and Budget Specialist. The dance area has a dedicated Technical Director, at half-time, to assist with dance productions and the education of technical theater elements as our students prepare for their per semester performances on the mainstage theaters.

At the college level, the dance area benefits from the college's PR and Marketing Manager for dance concert press releases, posters, and social media blasts. Our students and faculty work closely with the college's academic advisors, employment advisor, and internship coordinator. The dance area does identify a pressing need for a half-time staff position of Dance Costume Designer and Manager. A proposal for this position was presented to the Department of Performing Arts as a whole. On a per semester basis, the dance area must search for a costume designer and builder available for a specific number of hours and times of day to work with our students. Because we do not have a dedicated position, recruiting and retaining the necessary talent for our production needs is difficult.

Adequacy of Staff

Administrative Specialist

The Department of Performing Arts Administrative Specialist maintains and verifies time and attendance for department student workers. This position enters adjunct faculty contract information into the system, orders supplies, and maintains the workroom for 24 full-time faculty and 54 adjunct faculty and staff; maintains office machines and equipment, assists the chair with organizing departmental retreats, meetings, award, and scholarship receptions and other departmental activities; takes minutes at departmental meetings and responds to numerous emails and phone calls from interested students, parents, and community members; schedules scholarship and entrance auditions for new students; assists the chair with generating data to be used in reports. In addition to email and phone calls this position responds to walk-in customers with their queries; sorts the daily mail; helps to plan and input courses for all three semesters; enters information for new or retiring employees; helps students register for courses, declare majors or minors, and inputs grades; designs and prints music convocation and recital programs; collects and inputs grades for private instructors; distributes music locks and lockers to students; posts signs and flyers for events and deadlines; maintains spreadsheets of adjunct contracts and scholarship recipients; helps adjunct faculty with parking issues, scheduling their workspace and processing their contracts for payment; schedules and facilitates juries; distributes and collects private instructor evaluations and types the students' comments from these evaluations; coordinates with the Browning Center on classroom usage; proctors exams, maintains student files, collects syllabi and CVs from faculty, and ensures that faculty and staff maintain their Defensive Driving and FERPA Certifications; assembles letters,

types certificates and orders refreshments for the DPA scholarship and awards reception; helps the Dean's office with commencement and the Arts & Humanities Convocation.

Budget Specialist

The Budget Specialist maintains budgets for 122 indexes for the department. These include: (a) daily data entry of revenues, expenses, fixed assets, and liabilities into the department ledger; (b) maintenance of the department's balance sheet; (c) monthly reconciliation of accounts for various business activities (both external and internal); monitor cash flow for all lines of business for the department. They complete and submit purchasing reallocations for staff and faculty members. This requires: (a) collection of all receipts from staff members and faculty; (b) documentation of all transactions on reallocation logs; (c) obtaining appropriate signatures; (d) balancing monthly expenses to statements; (e) submitting documentation to the accounting department; (f) allocating purchases to the correct index within the department's general ledgers. They authorize travel, mileage, and petty cash reimbursements for all staff members, faculty, students, and guest artists. They complete accounting processes and required paperwork for all department fund transfers, invoices, and requisitions. They complete all PARs and faculty load on INB for the department; verify and submit all deposits for the department; assist with financial documentation for the National Association of Schools of Music (NASM), and Development grant reports. This requires: (a) compiling all revenue and expenses from previous fiscal years; and (b) organizing the data into specific categories for the reports. They compile and complete financial documentation for Student Fees Request Committee (SFRC) requests to ensure major indexes continue to receive funding. This includes: (a) determining carry over from the previous fiscal year and writing a justification of why the funds were not spent and how they will be spent; (b) contacting account owners to determine requests for the upcoming fiscal year; (c) compiling data into a requested spreadsheet, and (d) answering questions related to expenses at SFRC presentation meeting. They meet with internal auditors on a yearly basis: (a) pulling documentation for auditor's review and (b) demonstrating processes used to ensure compliance with WSU policies. They assist in coordinating travel for staff and candidates, which include international and domestic air travel, accommodations, and other transportation; edits hourly employee timesheets as requested and acts as the secondary verifier every two weeks; coordinates with the copy center regarding the department's copy machines, which include running and submitting quarterly meter readings; assists with new employee orientation (including hourly staff) introducing them to the office, the eWeber portal applications such as TAS, Leave Tracker, Lynx Self Service, Gmail, and Training Tracker; offers a brief explanation of benefits WSU offers such as the Wellness Program and free tuition; interacts with the department faculty and staff, guest artists, Payroll, Human Resources, Accounting, Development, Facilities Management, department administrative assistants, Internal Audit, and the Browning Center. They provide financial documentation and coordinate payments. In addition to the duties above, our budget specialist helps with office walk-ins and offers presentations to the department on budget issues that affect them.

Multimedia Specialist

The MultiMedia Specialist supervises one lab aide. They oversee student fees used to maintain the Performing Arts Computer Lab and have been very successful in securing grants through the Academic Resources and Computing Committee (ARCC). They schedule and coordinate use of the lab, balancing open lab hours with weekly class sessions; maintains and administers 20 Mac computers, two PCs, two printers, and all the associated hardware and software found in the multimedia lab; provide an aesthetically pleasing environment to promote creative thinking and learning; conducts lab tours, lectures and provides instruction for future WSU students; has served as a Wildcat Tech Expo presenter exhibiting Pro Tools (multimedia technology program); helps to promote faculty, student and community collaboration through the Adrian Maxson Scholarship concerts. They regularly assist students, faculty, and staff with various projects and help individuals solve problems, providing technological support and tutoring for students, faculty, and staff. They also provide classroom support for sound and projection systems.

i. Include evidence of ongoing Staff Development

Staff are involved in ongoing staff development. Some examples include: (a) Isadora TroikaTronix Creativity Server, (b) COMM 3200: Live Event Production; (c) (d) Customer Service Training; (e) Ethics & Procurement Training; (d) Policy and Procedure changes; (e) Registrar's Boot Camp; (i) Pro Tools; (j) WSU Master Online Teacher Certification;(l) WSU online: Canvas Training; (m) WSU Higher Education Academy; (n) iPhone/iPod/iPad; (o) iCloud; (p) Free Software Alternatives; (q) SharePoint (r) Adobe Creative Suite; (s) Computer Tag Tracking System; (t) New Staff Salary Grade Structure and Grading Process.

Adequacy of Administrative Support

The Department of Performing Arts functions as an organized structure, overseeing three areas in one: Dance, Music, and Theatre. There is some overlapping coursework between dance and theatre but less so in music. The half-time department chair manages eight staff, 24 full-time faculty, and 54 adjunct faculty. The chair responsibilities include: organizing efforts to screen and hire adjunct faculty, maintain communication with the three areas by regularly attending theatre, music, dance, and departmental meetings; overseeing departmental purchases; approving ePARs and helping to process private lesson report forms; completing reports for scholarships, serves on all departmental review committees for promotion and tenure, writes and conducts 2nd Year Chair reviews and Post-Tenure reviews; approve and allocate funds for grant proposals

initiated by faculty and review sabbatical proposals; approve curriculum proposals; help to manage a large number of scholarships awarded by the department; organize and manage an annual faculty retreat and a scholarship awards reception; attends most performances produced by the department. According to the Policy and Procedures Manual, the chair manages searches for new faculty and staff; communicates with the Browning Center staff to help facilitate efficient and effective performances within the Browning Center; meets with students to discuss a variety of issues and regularly meets with new students that attend orientations systems throughout the year.

The dance area is grateful for the excellent support received from the Lindquist College of Arts & Humanities. Lead college advisor Debbi Murphy and her team guide our students through general education requirements and assist in the navigation to graduation. Cassie Smith, the college’s PR and Marketing Manager, advises and supports dance area faculty and staff with marketing programs and performances. Mark Ashby, the college’s IT Support Professional, advises and supports the dance area with academic technology needs. Brent Parkin, the college’s Development Director, advises and supports the dance area with matters concerning alumni and donors.

Adequacy of Facilities and Equipment

The Department of Performing Arts is short of space. The dance area utilizes room 38 as the main dance studio space in the Browning Center. Additionally, gymnasium rooms SG232/233 are made available to the dance area. Students and faculty perform in the Allred Theater in the Val A. Browning Center for the Arts. Occasional Dance performances are also held in the Austad Auditorium and the Eccles Theater.

Adequacy of Library Resources

The Stewart Library develops and maintains the dance collection, in collaboration with dance faculty, to support Bachelor of Arts degrees in Dance and Dance Education programs as well as the Bachelor of Science in Dance Education program. The collection also supports the Dance Minor and Dance Teaching Minor as well as the research and teaching needs of faculty. The scope of the collection includes the following areas: dance; dance technique; dance education; dance psychology; dance therapy; dance history; ballet; modern dance; world dance; folk and country dance; the anatomy and physiology of dance; dance for musical theatre; biographies of dancers and choreographers; choreography; and the physics of dance. The table below shows the total number of items currently in the collection.

Item Formats	Total
Print and electronic dictionaries, encyclopedias, manuals, and handbooks (reference works)	102
Print and E-books	12, 911

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Print and Electronic Journals in Dance and the Performing Arts	389
Audio recordings in the library and online databases	2,967
Video recordings	1,862
Microforms	0
Weber State archival material (includes student capstone projects, oral histories, and student newspaper articles related to dance).	2,623
Government Documents	37
Streaming Video from <i>Dance in Video</i> , <i>Academic Video Online</i> , and <i>Kanopy</i>	16,845
Curriculum/Young People's print books	118
Total Items	37, 817

Standard G - Relationships with External Communities

Description of Role in External Communities

The dance area prides itself on the very consistent and engaging activities we maintain in the community. This has been a hallmark of our program for decades. As emerging dance makers, performers, and educators, our students thrive in a multitude of settings; public and private

educational environments, non-profit organizations including residential and community centers, and health care facilities. Dance area faculty and staff have choreographed, directed, performed with, and provided technical design or support for dance companies, universities, and high schools nationwide.

Dance area faculty and staff are members of and have participated in the governing boards of a variety of national and state dance organizations, including the John F. Kennedy Center for the Performing Arts Partners in Education Program, International Association of Blacks in Dance, National Dance Education Organization, International Association of Dance Medicine and Science, Dance Science and Somatics Educators, World Dance Alliance, and the Utah Dance Education Organization. Professor Erik Stern has widely published in well-regarded peer-reviewed journals.

The dance area is affiliated with Tamara Goldbogen, WSU Endowed Chair of the Beverley Taylor Sorenson for Arts Learning. Tamara and her team lead the WSU Arts Learning Collaborative, providing year-round professional learning opportunities in arts integration for K-12 teachers, instructional coaches, arts specialists, and WSU students. Full-time dance faculty engage Utah K-12 public schools with masterclasses, guest lectures, supervising pre-service teachers, and Concurrent Enrollment instructors. Across campus, dance area faculty have served with many offices, organizations, and University committees, including the Center for Community Engaged Learning, Faculty Senate, University Planning Committee, University Scholarship Committee, Sustainability Committee, and the General Education Revitalization Committee.

Summary of External Advisory Committee Minutes

The dance area does not have an external advisory committee. This is a topic we have discussed, but no action has yet been taken.

Community and Graduate Success

The dance area maintains close contact with our alumni. We have a 90% success rate at placing BA/BS Dance Education students into public school dance positions. Approximately 80% of our BA in Dance graduates either own or are employees at private sector dance businesses. We have alumni that have attended graduate school and are teaching in university dance programs. Dance area alumni work together on creative projects, and several have created non-profit dance organizations. In addition, we have dance alumni that have careers in physical therapy, arts administration, and video production.

Standard H – Program Summary
Results of Previous Program Reviews

Problem Identified	Action Taken	Progress
<p>Issue 1: <i>In the interest of increasing retention and boosting their numbers we think perhaps the program, with the help of the administration, could benefit by looking into the possibility of creating a two-year certificate and Associate Degree.</i></p>	Previous 5 Year Program Review:	Charge- create a 2-yr degree
	Year 1 Action Taken:	Investigate other AAs in Dance
	Year 2 Action Taken:	Discussions regarding transfer articulations.
	Year 3 Action Taken:	Exploring transfer articulation agreements with other 2-yr programs in dance.
	Year 4 Action taken:	The creation of an Associate of Art in Dance was completed in 2019.
<p>Issue 2 <i>We think assessment of student progress will be the next challenging task because dance is not an inherently quantifiable field. We recommend that they look for more ways to translate student progress into quantifiable measures without compromising the qualitative nature of dance.</i></p>	Previous 5 Year Program Review:	Charge- improve dance assessment measures and reporting.
	Year 1 Action Taken:	Improvements are made to clarify expectations for the senior capstone course DANC 4800 Creative Synthesis.
	Year 2 Action Taken:	Dance area integrating the use of rubrics more widely throughout the curriculum.
	Year 3 Action Taken:	Dance area clarifying proficiency standards for technique courses.

	Year 4 Action taken:	Annual assessments and NASD self-study facilitate the dance area's increase in articulating and documenting formative and summative evaluation in coursework.
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<p>Issue 3</p> <p><i>We think it would be wise for the dance program faculty to articulate a long-term strategic plan. This would help them to outline their needs and be more persuasive in their arguments for additional support and faculty lines, by enabling them to tie the additional support to their curricular goals and plans for growth.</i></p>	Current 5 Year Program Review:	Charge- create a strategic plan.
	Year 1 Action to Be Taken:	Created S.W.O.T. analysis.
	Year 2 Action to Be Taken:	Began preparations for NASD review.
	Year 3 Action to Be Taken:	NASD Review/Site Visit
	Year 4 Action to Be Taken:	Future planning outcomes from the NASD review focus upon recruitment and retention efforts, engagement with area high school dance programs, and making time to graduation more efficient.
<p>Issue 4</p> <p>From NASD Review Team</p> <p><i>The Bachelor's degrees in Dance and Dance Education are credit-heavy.</i></p>	Current 5 Year Program Review: Charge-adjust credit load in BA/BS degrees.	Charge- streamline bachelor's degrees to make time to graduation more efficient.
	Year 1 Action to Be Taken:	Discussions and evaluation of curricular changes.
	Year 2 Action to Be Taken:	Modified technique course requirements (lessened credit requirements)
	Year 3 Action to Be Taken:	Modified Dance Education requirements (removed capstone).

	Year 4 Action to Be Taken:	Modified Dance Education requirements (lessened performance requirements.).
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Ongoing Assessment Based on Current Self Study Findings
Action Plan for Evidence of Learning Related Findings

Problem Identified	Action to Be Taken
Issue 1 The dance area would like to modify the curriculum to focus on our commitment to Equity, Diversity, and Inclusion in Dance.	Current 5 Year Program Review: Introducing more community partners and guest artists who represent a diversity of cultural backgrounds and experiences.
	Year 1 Action to Be Taken: Evaluate and plan curricular revisions.
	Year 2 Action to Be Taken: Reprioritize technique classes to increase and make more accessible word dance forms offerings.
	Year 3 Action to Be Taken: Increase/update the diversity of course materials to support the EDI initiative.
	Year 4 Action to Be Taken: Increase framing of dance as a vehicle for social change throughout the curriculum.
Issue 2 Improve recruitment and retention efforts.	Current 5 Year Program Review: Continue outreach master classes at northern Utah high school dance programs.
	Year 1 Action to Be Taken: Increase invitation of high school dance programs to on-campus dance area activities.
	Year 2 Action to Be Taken: Consider offering more dance courses during the summer term to retain student engagement.
	Year 3 Action to Be Taken: Integration of more online and hybrid dance offerings for our non-traditional student population.

	Year 4 Action to Be Taken: Increase faculty-student mentoring as a retention effort.
Issue 3 Develop Dance Film Certificate in collaboration with WSU Film Studies program.	Current 5 Year Program Review: Discussions have started with the director of the Film Studies program to explore the creation of a certificate.
	Year 1 Action to Be Taken: Survey current Film Studies and Dance students to assess interest.
	Year 2 Action to Be Taken: Develop a certificate and move it through the approval process. All courses already exist in our combined programs.
	Year 3 Action to Be Taken: Launch certificate for enrollment.
	Year 4 Action to Be Taken: Assess the effectiveness of a certificate through a student survey.
Issue 4 Increase Student Mentoring Activities	Current 5 Year Program Review: The National Honor Society for Dance/Collegiate Program is up and running, led by WSU dance students.
	Year 1 Action to Be Taken: Increase group advising and mentoring social events.
	Year 2 Action to Be Taken: Formalize peer mentoring program in the dance area. It is currently happening but requires more structure.
	Year 3 Action to Be Taken: Assign faculty mentors to students.
	Year 4 Action to Be Taken: Exit survey to assess the effectiveness of dance area mentoring activities.

Action Plan for Staff, Administration, or Budgetary Findings

Problem Identified	Action to Be Taken
<p>Issue 1 Increase financial support for the Dance Movement Therapy initiative.</p>	<p>Current 5 Year Program Review: The dance area recently received a \$50,000 endowment to develop a Dance Movement Therapy initiative.</p>
	<p>Year 1 Action to Be Taken: Add Dance Movement Therapy coursework while inviting collaboration with Social Work/Gerontology, and Neuroscience programs, among others.</p>
	<p>Year 2 Action to Be Taken: Create Dance Movement Therapy Summer Workshops.</p>
	<p>Year 3 Action to Be Taken: Create Dance Movement Therapy speaker series.</p>
	<p>Year 4 Action to Be Taken: With the help of our development director, increase funding for our Dance Movement Therapy offerings.</p>
<p>Issue 2 Seek approval for one full-time contract faculty member. This hire would teach, mentor, advise and assist in the dance area’s Dance Movement Therapy initiative.</p>	<p>Current 5 Year Program Review: The dance area would greatly benefit from a full-time contract faculty member.</p>
	<p>Year 1 Action to Be Taken: Create a proposal for a full-time contract faculty member to increase diversity in our program and support our dance Movement Therapy initiatives.</p>
	<p>Year 2 Action to Be Taken: If approved, a newly-hired dance contract faculty member could take on responsibilities in the program teaching, mentoring, and helping to support Dance Movement Therapy programming.</p>

	Year 3 Action to Be Taken: TBD
	Year 4 Action to Be Taken: TBD

<p>Issue 3 Seek approval for a part-time Costume Studio Manager and Designer staff position. This hire would support the dance area in design and construction for fall and spring dance concerts and train dance students in the skills needed to design, create and care for program costumes.</p>	<p>Current 5 Year Program Review: The dance area would greatly benefit from a part-time Costume Studio Manager and Designer staff position.</p>
	<p>Year 1 Action to Be Taken: A proposal has been created and shared with the Department of Performing Arts.</p>
	<p>Year 2 Action to Be Taken: The dance area will look for approval for the part-time staff position.</p>
	<p>Year 3 Action to Be Taken: TBD</p>
	<p>Year 4 Action to Be Taken: TBD</p>

Summary Information

As explained in more detail in Appendix B, two of the three dance full-time faculty have half-time reassignments. The dance area is consuming a generous portion of the Department of Performing Arts’ instructional wage (IW) for dance course adjunct instruction and a costume designer, builder, and studio manager. We believe approval for a full-time dance contract faculty member and a part-time costume

designer/studio manager would provide a level of consistency needed to support the success of the dance area while also redirecting IW to other areas within our department that show need.

APPENDICES

Appendix A: Student and Faculty Statistical Summary

(Note Data provided by Institutional Effectiveness. This is an extract from the Program Review Dashboard and shows what will be sent to the Boards of Trustees and Regents)

Performing Arts - Dance	2016-17	2017-18	2018-19	2019-20	2020-21
PA Student Credit Hours Total 1	13,124	12,749	12,849	13,596	12,974
Dance	1,836	1,863	2,150	2,209	1,898
Music	7,692	7,234	7,053	6,993	7,040
Theatre	3,596	3,652	3,646	4,394	4,036
Student FTE Total 2	437.47	424.97	428.30	453.2	432.5
Student Majors 3 (Dance Only)	33	31	39	35	35
minors	7	8	15	17	19
Program Graduates 4 (Dance Only)					
Associate Degree					
Bachelor Degree	1	2	2	4	6
Student Demographic Profile 5					
Female	30	27	34	32	31
Male	3	4	5	3	4
Faculty FTE Total 6 (Performing Arts)	34.3	33.93	33.71	34.05	n/a
Adjunct FTE	10.72	11.74	11.19	12.88	n/a
Contract FTE	23.58	22.19	22.52	21.17	n/a
Student/Faculty Ratio 7	12.75	12.52	12.71	13.31	n/a

Student Credit Hours Total represents the total department-related credit hours for all students per academic year. Includes only students reported in Banner system as registered for credit at the time of data downloads.

Student FTE Total is the Student Credit Hours Total divided by 30.

Student Majors is a snapshot taken from self-report data by students in their Banner profile as of the third week of the Fall term for the academic year. Only 1st majors count for official reporting.

Program Graduates includes only those students who completed all graduation requirements by end of Spring semester for the academic year of interest. Students who do not meet this requirement are included in the academic year in which all requirements are met. Summer is the first term in each academic year.

Student Demographic Profile is data retrieved from the Banner system.

Faculty FTE is the aggregate of contract and adjunct instructors during the fiscal year.

Contract FTE includes instructional-related services done by "salaried" employees as part of their contractual commitments. **Adjunct FTE** includes instructional-related wages that are considered temporary or part-time basis. Adjunct wages include services provided at the Davis campus, along with on-line and Continuing Education courses.

Student/Faculty Ratio is the Student FTE Total divided by the Faculty FTE Total.

Appendix B:

Faculty (current academic year)

	Tenure and tenure track	Contract	Adjunct
Number of faculty with Doctoral degrees			
Number of faculty with Master's degrees	3		4
Number of faculty with Bachelor's degrees			3
Other Faculty			
Total	3		7

Contract/Adjunct Faculty Profile

Name	Rank	Tenure Status	Highest Degree	Years of Teaching	Areas of Expertise

Rebecca Aneloski	Adjunct	Untenured	MFA	2	Modern and Ballet Technique and Dance Improvisation
Juan Carlos Claudio	Adjunct	Untenured	MFA	2	Modern Technique, Dance Education, Community Outreach, Therapeutic Dance, and World Dance Forms
Holly Ann Jarvis	Adjunct	Untenured	BFA	4	Aerial Silks
Deja Mitchell	Adjunct	Untenured	BS	7	African Dance
Samijo Kougioulis	Adjunct	Untenured	MFA	3	Modern and Ballet Technique and General Education
Erica Womack	Adjunct	Untenured	MFA	3	Modern Technique and General Education
Alicia Trump	Adjunct	Untenured	BA	1	Jazz and Musical Theater Dance

Summary Information

At the time of this writing (Fall 2021), Professor Erik Stern is on sabbatical. Upon his return in spring, he will be half-time in the dance area and half-time teaching the WSU interdisciplinary general education math/dance course *Pattern Play* with mathematics professor Dr. Rachel Bachman. Additionally, full-time professor Amanda Sowerby serves as the associate dean for the College of Arts & Humanities. As of October 2021, she also serves as interim chair of the Department of Performing Arts until June 30, 2022. Hopefully, this information helps to clarify the large number of adjuncts currently working in the dance area. The dance has submitted a proposal for a full-time contract faculty member to consolidate instructional wages (IW credits) in the Department of Performing Arts and support Assistant Professor Joseph Blake. He is now in the position of Dance Area Coordinator.

Appendix C: Staff Profile

Name	Job Title	Years of Employment	Areas of Expertise
Christopher Philion	Dance Area Technical Director	6	Production Stage Manager and Technical Director

Summary Information

Christopher Philion is a part-time staff member in the dance area. As the Dance Area Technical Director, his work is vital to the success of the program's main-stage performances and the technical production education of our students. He teaches dance students how to hang and focus theater lights, operate light and soundboards, lay and remove the Marley dance floor surface, and build practical skills in stage management and production logistics.

The Department of Performing Arts shares two staff members; an administrative specialist and a budget specialist. Between the Dance, Music, and Theatre Areas, these two staff positions support the department in scheduling course offerings, managing practice rooms and rehearsal spaces, and the production finances of faculty and student performances on campus and throughout the region, among a myriad of other support services.

Appendix D: Financial Analysis Summary

Version Date: April, 2019

This information is provided by the Office of Institutional Effectiveness.

Performing Arts					
Funding	16-17	17-18	18-19	19-20	20-21
Appropriated Fund	2,698,875	2,757,971	2,861,327	2,869,872	2,876,391
Other: IW Funding from CE	240,815	244,485	247,880	285,960	245,070
Special Legislative Appropriation					
Grants or Contracts	0	0	0	867	1,133
Special Fees/Differential Tuition	193,282	173,933	194,701	178,094	169,080
Total	3,132,972	3,176,389	3,303,908	3,334,793	3,291,674
Student FTE Total 2	437.47	424.97	428.30	453.20	432.50
Cost per FTE	\$7,162	\$7,474	\$7,714	\$7,358	\$7,611

Appendix E: External Community Involvement Names and Organizations

Name	Organization
Joseph Blake	National Dance Education Organization, National Association of Blacks in Dance, American College Dance Association, Utah Dance Education Organization, Ogden/Weber/Davis/SLC/Park City Public Schools, Your Community Connection (YCC)
Amanda Sowerby	World Dance Alliance, International Association of Dance Medicine and Science, International Association of Fine Arts Deans, Dance Science and Somatic Educators, American College Dance Association, National Dance Education Organization, National Association of Schools of Dance, Utah Dance Education Organization, Ogden/Weber/Davis Public Schools, Boys, and Girls Club of Weber/Davis, Your Community Connection (YCC), Nurture the Creative Mind, Youth Impact.
Erik Stern	John F. Kennedy Center for the Performing Arts Partners in Education Program, National Dance Education Organization, American College Dance Association, Snow College, Ogden/Weber/Davis/SLC/Public Schools
Christopher Phillion	American College Dance Association

Appendix F: Site Visit Team (both internal and external members)

Name	Position	Affiliation
Dr. John Cavitt jcavitt@weber.edu	Professor of Zoology	Weber State University
Dr. Azenett Garza Caballero agarza@weber.edu	Professor of Psychology	Weber State University
Dmitri Peskov dmitri.peskov@snow.edu	Associate Professor, Dance	Snow College

Appendix G: EOL Grids

- Evidence of Learning: Courses within the Major
- Evidence of Learning: General Education Courses

**Please see all EOL grids at the supplementary materials link on the 21-22 Dance Program Review webpage.*

Appendix H: Sample Signature Assignments

**Please see Sample Signature Assignments at the supplementary materials link found on the 21-22 Dance Program Review webpage.*

Dance 1010 adjunct instructors reflect on DANC 1010 Introduction to Dance

Juan Carlos Claudio

In this course, students learn how to view, understand, and communicate differences and similarities amongst other cultures, specifically to dance. Students learn how to appreciate the individual artistic processes of choreographers through history and how choices are made.

The course utilizes interpersonal and intrapersonal activities such as readings, video observations, discussions, movement experiences, writing exercises, collaborative projects, and written exams to synthesize knowledge relevant to life skills.

Through discussions, this course gives voices to disenfranchised subcultures and helps students understand the nature of the formation of diverse dance forms. The course provides a forum for deconstructing and critically analyzing ideas of dance history, styles, forms, and traditions.

The kinesthetic experience of different dance forms helps students better understand the role of dance in a particular culture. Moreover, it allows students to encounter their biases and break negative stereotypical assumptions of dance-related to age, gender, social classification, and social issues.

Erica Womack

I have seen students make many profound connections through the curriculum provided by Dance 1010. Perhaps one that stands out is the realization that dance is more than "steps" and is rather a portal into understanding one's culture and relationship to that culture. For example, in looking at Non-Western connections to dance/religion/body, students can then question and examine their own relationship to these entities. There is a process of differentiation, but then also a process of finding similarities across diverse cultures and history. "I am not them, but here is how I am like them, and these are the religious/cultural/familial influences that make me who I am."