



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

KLAIPĖDOS UNIVERSITETO
CHOREOGRAFIJA PROGRAMOS (621W54001)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF CHOREOGRAPHY (621W54001)
STUDY PROGRAMME
AT KLAIPĖDA UNIVERSITY

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	Choreografija
Valstybinis kodas	621W54001
Studijų sritis	Menai
Studijų kryptis	Šokis
Studijų programos rūšis	Universitetinės studijos
Studijų pakopa	Antroji
Studijų forma (trukmė metais)	Nuolatinė (1.5)
Studijų programos apimtis kreditais	90
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Šokio magistras
Studijų programos įregistravimo data	2005-07-22

INFORMATION ON ASSESSED STUDY PROGRAMME

Name of the study programme	Choreography
State code	621W54001
Study area	Arts
Study field	Dance
Kind of the study programme	University studies
Level of studies	Second
Study mode (length in years)	Full-time (1.5)
Scope of the study programme in credits	90
Degree and (or) professional qualifications awarded	Master's degree in Dance
Date of registration of the study programme	2005-07-22

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I. INTRODUCTION

The second cycle (Master) study programme in Choreography has been delivered by the Choreography Department since 2006. The desire to improve students' levels of professional knowledge and academic standards in order for them to engage with artistic, cultural and educational projects, coupled with the need to fulfil higher education requirements in scientific research, were the main challenges that acted as a catalyst to found a Master Degree in Choreography. This development draws upon the significant experience and related qualification of pedagogues already present in the department and received support from students across the faculty. Because the study programme is relatively young, it provides an opportunity for a new, positive and forward thinking attitude towards the training of a new generation of dance choreographers and pedagogues to fulfil the needs of the formal and informal educational system in Lithuania. Nonetheless, in line with the international focus of this review activity with its particular emphasis on benchmarking and standards, it is important that the programme acknowledges developments in dance pedagogy, research and scholarship in the broader international field of Dance Studies and related fields and these aspects of the current provision could be improved further in the future.

The length of the studies is 1.5 years (three semesters). The students must meet the admission requirements, and they have to be the graduates of the first cycle of Dance or Dance Sport Studies with a professional qualification as choreographer or a dance teacher. The first cohort of students graduated from the MA Choreography in 2008 and the programme was previously evaluated by an international panel appointed by SKVC in 2011, achieving accreditation for a further three years. In February 2014 a panel of international experts undertook a second review.

This final report of the MA Choreography programme was informed by a range of evidence including: the Self-Evaluation Report (SER); related documentation provided by the University (CVs, list of thesis titles, website); relevant supporting documentation provided by SKVC (legal and regulatory information, legislation, methodology) plus the SER and final report from the previous visit in 2011. The initial review of documentation was supplemented by onsite visits to departmental and university facilities (physical equipment, teaching materials, teaching rooms and studios, library) and a range of meetings held with: Senior Administration, Teachers, Students, Alumni and Social Partners in order to gather their input regarding the currency, relevance and impact of the MA in Choreography.

The international review team would like to note that some of the recommendations from the previous evaluation in 2011 required longer-term strategic thinking and time in order for developments to be implemented, and the recommendations from this visit acknowledge that. Nonetheless, progress across a range of areas was clearly visible and the Choreography Department is to be commended for this.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

According to the general requirements, the aim of the study programme is to train students to be able to undertake independent research in the production of artistic work, which requires scientific knowledge, the analytical ability to analyse and employ this knowledge and/or creative and artistic ability. Through the provision of a MA in Choreography the University can meet the demands of the labour market appropriately by developing the artistic and academic abilities of

individual students. There is a 100% rate of student employment corresponding with this specialism.

It is apparent from the last review that the department has made an effort to more clearly align the aims of the programme with the learning outcomes. The programme aims and learning outcomes are defined in general terms, are publicly accessible and therefore meet the minimum requirements. They are consistent internally with the type and level of studies and qualifications offered at the University, and nationally. The programme aims and learning outcomes also acknowledge professional requirements, responding to public expectations and the needs of the Lithuanian labour market.

During the visit it became apparent that a degree of thinking and reflection has begun to take place since the last review as discussions with teachers and students revealed a common understanding of the programme aims. However, from the written documentation available (the SER and the programme information) it was difficult to gain a clear understanding of the focus, direction and purpose of the programme in both artistic and academic terms, thus the discussions provided vital evidence for clarification. It is important that the written documentation can stand alone and accurately reflect the course aims and vision to all stakeholders, both internally and externally. This is particularly important in considering awareness of, and access to, the programme. At present, individuals and groups with first-hand knowledge of the programme are able to articulate its value, although the students primarily identify its value to them in terms of their existing professional career aims. Their understanding of what the course could potentially provide beyond that in terms of: academic knowledge and skills; access into further scientific or artistic research and a wider research community; work in an international sphere, was limited. In advance of beginning the MA programme, neither BA students nor alumni were wholly conversant with the full potential of Masters level study; they primarily saw the programme as a means by which to supplement their existing or future artistic and/or pedagogic roles within Lithuania. Some students expressed an interest in further study, e.g. doctoral study, but were unclear about potential routes into this. It is important to think about what a PhD in Choreography might entail, and in turn how to prepare students for this as part of the MA, as this is potentially one of the progression routes for a graduate of this programme. Whilst at present a student might have to go abroad to undertake doctoral study, the MA in Choreography should nonetheless prepare them for this next step.

The majority of the stated aims are typical of arts education, and in this sense they espouse key values pertaining to research, subject-specific knowledge and social and personal skills. However, the specificity of application to choreography and dance studies as a discrete discipline is less clear. The objectives of the current choreography programme are oriented towards the acquisition of professional and educational knowledge and it seems that the MA is currently used as a pedagogical preparation for many students (for example, previous graduates work as pedagogues at choreography departments in schools and in dance studios and as coaches in various dance clubs). Therefore, the name of the programme, its learning outcomes, content and the qualifications offered are not clearly compatible with each other.

The opportunity to engage with the creation of new knowledge through practical and academic activity is also not clearly identified. From an external perspective the approaches to research, methodology and scholarship are not currently comparable with international norms. Thus whilst the panel is confident that students are meeting the standards outlined by the university in terms of the work that they produce, they are not confident that the work is always comparable with international work in choreography and dance studies at Masters level. A core research agenda (both scientific and artistic) to equal the professional and vocational agendas is yet to emerge and this is central to the development of a clear vision for a programme at Masters Level.

Strengths:

The department has a long established and distinguished tradition of practice and pedagogy which is highly respected. A strong sense of the value and importance of dance history and culture can be found within the programme.

Weaknesses:

The programme is not yet comparable with other Master programmes at an international level. Currently, the programme title implies a narrow focus on choreography that is not reflected in the actual outcomes of the programme. This suggests that there is a lack of clarity with regard to the aims and focus of the programme. In particular there is an ambiguity regarding whether the programme is producing pedagogues or choreographers. The title implies one thing, but the programme content and graduate destinations imply something different.

2. Curriculum design

The curriculum design meets legal requirements. As noted in the SER, the structure of the programme corresponds with the requirements outlined in the relevant legislation. The scope of the MA study programme is 90 credits. At least 60% of the MA programme must comprise theoretical subjects, with applied subjects comprising 20%. Optional subjects represent 20% of the overall allocation.

The study subjects and modules are spread evenly, and their themes are not repetitive, although it should be noted that 'on paper', the BA and MA programmes in Choreography seem very similar, and this should be addressed so that progression in terms of the depth, complexity and sophistication of knowledge, skill, methodology and assessment activity is clear in the written documentation. Five subjects are studied each semester, except for the final one, in which the preparation of a scientific paper and final MA work is prioritised (at least 40 percent of the whole study programme). Each study subject is composed of 4 or 6 credits.

The SER proposes that the subjects within the programme are designed to create possibilities to widen professional knowledge in the areas of creativity and scientific research. The scope of the current programme is sufficient to ensure that learning outcomes are met in a fundamental way. Current approaches clearly support the development of knowledge and skills in the pedagogical domain, so now greater emphasis could be placed upon the knowledge of dance art practices, dance theory and related research methods in international choreographic contexts. The panel recognises the professional value to the students of organising events, implementing dance education programmes and developing national and international arts projects. However, in order to enhance the practical work and enable it to be aligned more easily with the intellectual demands of MA study, it might be helpful to consider interrogation of a wider range of 'practice-based' approaches to dance research and use of an increasing diversity of creative strategies which provoke original thinking, innovation and critical reflection in the creation of choreography and accompanying documentation.

The theoretical subjects enable students to focus in more depth than the BA on ways in which existing knowledge is systematized and developed, and since the last review, examples of students' work already reveal an attempt to apply their learning to the creation of new knowledge and approaches; for example, in the fusion of existing forms and techniques with new choreographic ideas and approaches. Students can also choose optional subjects which relate to modules studied during the first cycle of studies but allow students to explore new areas, or focus on areas of personal interest.

Thus the panel is confident that the content and combination of the modules reveals an internal consistency and balance in terms of opportunities for breadth and depth of study. In light of this, the panel confirms that the curriculum design meets the established minimum requirements. However, the content of the programme does not yet fully reflect the latest achievements in science, art and technology. This is the area that requires further attention, and the teaching team is conscious of that, recognising that it is a key area for development; particularly with regard to the thesis. The panel noted that there has been development in this area since the last visit and a broader and more innovative range of topics and ideas are already being explored. However, the range of theoretical approaches, disciplinary frameworks and research methodologies that are typically employed in the wider arena of dance studies is an area for continued consideration.

Strengths:

The MA programme provides a valuable opportunity for the disciplines of dance sport and choreography to come into contact and the potential of this could be explored further. The curriculum provides students with tools suitable to current career routes, in particular pedagogical skills and organisation/participation in cultural events. The programme also sustains awareness of a unique tradition in the preservation, documentation and execution of traditional, historical and cultural dance forms.

Weaknesses:

At present, there is a lack of synergy with the broader international dance field in terms of the current understanding of choreography at Klaipėda University, as reflected in the curriculum design. This is potentially exacerbated by a lack of a systematic approach to student and teacher exchange. A clearer trajectory in terms of content and level could be drawn between the existing BA and MA programmes, and clearer anticipation of the needs of third cycle studies (e.g. PhD) could be embedded, as there is also currently a lack of tangible benchmarking against international standards in the curriculum design itself.

3. Staff

The study programme is delivered by staff who meet the legal requirements. Teachers' qualifications are compliant with the Regulations of Main, Special Professional and Coherent Study Programmes and the Regulations of KU Studies. It is important to acknowledge that the permanent members of staff who contribute to the MA study programme have a vast amount of experience (several have more than 25 years). The commitment, enthusiasm, passion and dedication of the teachers is central to the success of the programme, and they are to be commended for their unflagging energy and motivation.

Concerning the qualifications of the teaching staff, it is clear that they are adequate to ensure the current learning outcomes. The staff includes Ballet Master Pedagogues, and experts in various fields ranging from Design to Baltic Culture to Social Sciences (including Research Methodology). It is clear that the current staffing model fulfils the requirements of the curriculum, and the calibre of staff is unquestioned. At present there are enough teaching staff (9 teachers) to ensure that learning outcomes are met. But there is a need to maintain sufficient numbers in order to ensure the sustainability of the programme; particularly to anticipate future developments that may be desired. It is also important to develop a longer term staffing plan to accommodate staff changeover if individual experts decide to retire or move on from the institution, as this may affect the viability of the current curriculum and any future developments. The model whereby graduates are invited to collaborate with the MA programme is a useful way of injecting new faces and expertise.

The teaching staff are involved in research (artistic and scientific) directly related to the study programme being reviewed. Outcomes include representation at festivals, workshops, performances, seminars and competitions and also the publication of pedagogic and methodological documentation. In these areas distinctive features which reflect positively on both the programme and the University are evident. Some of this research occurs in an informal manner, driven by the passion and commitment of the teaching staff, and whilst it ensures that staff expertise is shared and enhanced within and beyond the university, it does not necessarily reflect a strategic approach to continuing professional development at institutional level.

A longer term staffing plan would naturally reflect the need for the University to create conditions that ensure that the professional development of the teaching staff is in harmony with current provision but also with any future developments of the programme.

Strengths:

The teachers are recognised nationally as experts in their field, and possess high levels of knowledge and expertise. They approach both the delivery of the programme and quality assurance activities with commitment and a high level of professionalism. Their willingness to acknowledge where they disagree and consequently their willingness to debate, bodes well for robust approaches to curriculum development.

Weaknesses:

Whilst the teaching staff show commitment to curriculum development and quality assurance, they do not currently use a wide range of available tools by which to benchmark the programme against international standards. Consequently there appears to be a lack of familiarity with the type and level of academic work expected of second cycle studies in an international context and a lack of familiarity with the type of work undertaken on other MA Dance/Choreography programmes in general. However, the team clearly recognise potential areas that are ripe for development. Consequently, the institution should facilitate conditions for the professional development of the teaching staff necessary for the development of the programme.

4. Facilities and learning resources

The SER provides a description of the administrative and technical personnel for the Faculty of Arts which includes: an administrator and two inspectors, department secretaries, a sound recording laboratory operator, phonotheque workers (the head of the phonotheque and two assistants), a computer specialist, seven instrument tuners, and a concert hall administrator. Some study subjects have appointed concert-masters. The visiting team had an opportunity to ascertain that the facilities are adequate to support the implementation of the study programme. All lecturers and students have access to help from technical personnel.

During the last 5 years the decrease in the number of lecturers has been observed. The reasons provided for the decrease in staff include a general reduction in funding for the study programme, a decreasing number of students and rationalisation of study processes. The changes in staffing do not appear to have adversely affected the study process, because competent pedagogues continue to work consistently with the study programme. Nonetheless the potential impact of an associated increase in workload, coupled with the additional time allocated to programme review and development should not be underestimated as there is a risk that in order to undertake their roles and continue to engage in scientific and artistic activity, staff will work increasingly long hours which in the long-term could become unsustainable.

There has been a significant improvement in facilities since the last review, and of particular note is the new studio/performance space and the improved audio-visual facilities. In general, the

premises for studies are adequate in terms of size and quality. The institution has adequate arrangements for students' practice, and a good level of access. There are four studio/ auditoriums (halls) with mirrors, supports, grand pianos (3), and a piano for specialist practical lectures. There are also offices housing methodical and technical equipment and two costume-rooms. Nonetheless it is important to emphasise that the building would benefit from further improvement; particularly with regard to humidity. Because of the huge size and age of the building, temperatures in winter can cause particular difficulty for study conditions and in some spaces the rooms would benefit from upgrade and renovation.

The teaching and learning equipment (including technical and computer equipment, and consumables) are adequate in terms of quality. Students can use computers and audio-visual equipment, methodical and pedagogical literature in the dance department office. However, considering the number of students enrolled on Dance programmes overall it would be useful to have more computer equipment available for use locally within the department.

Students have adequate ease of access to teaching materials (textbooks, books, periodical publications, databases). There are 10000 study books stored in the methodical cabinet of the CHD that includes Prof. Juozas Lingys library. A significant number of these are valuable publications and manuscripts. Availability and accessibility of the main books, manuals and other publications (methodical, periodical) that are necessary for the programme is satisfactory. Some that are newly published can be bought in the University bookshop or may be ordered via the internet, others can be found in the main university library, reading-room, periodical reading-room as well as in the methodical cabinet of the Choreography department.

Strengths:

The new performance space has enabled fairer access to specialist resources for all dance students. The bespoke nature of the space and related equipment assists staff and students in developing and sharing performance in a setting that is more comparable with the professional world. As mentioned in the review in 2011, the actions of the staff in preserving archives, materials and artefacts within the department and using these to inform teaching and artistic outputs is valuable.

Weaknesses:

The conditions of the building in terms of maintenance and in relation to temperature should be a priority in areas where practical work is taking place. There is a tension between the need to provide materials in appropriate languages for all parties during a transitional period whereby Russian is the second language for some lecturers whilst English will increasingly become the second language for students. To improve the international profile of the programme, more current academic material and literature about dance which is written in English is needed. This would enable both a broader and more in depth level of study to be undertaken.

5. Study process and student assessment

The admission grade is the arithmetic average of the first cycle diploma supplement and the evaluation of the final work plus the evaluation of the entrance exam. Students who have achieved the first cycle (BA) qualification in choreography are eligible. The entrance exam is a professional examination comprising two parts: 1) an interview about choreographic training, pedagogic work and creative activities; 2) a paper exploring the selected study theme.

In general terms, it seems that the admission requirements are well founded and implemented effectively on an internal level. However, it is possible that the admissions procedures and access routes to the programme for external candidates from within or beyond Lithuania are less

inviting, partly due to the lack of clarity relating to the programme's aims and vision as noted in section 1 (Programme Aims and Learning Outcomes). Whilst it is important that graduates of the BA programmes at Klaipėda apply to the MA because it improves or secures their employment prospects, it is also important to consider to what extent students with a wider range of aims and expectations might be attracted to apply (for example, those who want to progress onto further study at doctoral level, or those who want to work abroad).

The majority of MA students are already in paid employment or working on a freelance basis, therefore the lectures are held two or three days a week. Student contact hours comprise: 14 class hours during the first and the second semesters and 8 hours during the third semester (dedicated to the scientific paper). Students are informed about the time of lectures in advance which enables them to adjust their work schedule. The time dedicated to specialist subjects can also be adjusted on an individual basis. It seems that the organisation of the study process ensures an adequate provision of the programme and the achievement of the learning outcomes, and whilst the number of alumni was small, they all confirmed their satisfaction with arrangements.

Although in principle students have opportunities to participate in student mobility programmes, it is very difficult for them and they do not consider the formal opportunities to be realistic due to the duration of the MA (1 ½ year) and also due to their work commitments. Because the review panel have recommended that a greater awareness of the international world of both dance and academia should be developed, it might be useful to consider alternative ways in which MA students can engage with broader artistic and academic agendas.

The teaching forms and assessment methods employed vary according to the subject or module in question, and the amount of information available regarding evaluation criteria varies (for example, there is little information relating to study modules, whereas there is more information available regarding optional subjects). Therefore it is hard to discuss criteria for the evaluation of achievement in general terms.

The assessment system employed in relation to students' performance is adequate; relatively clear and publicly available. However, it could be discussed with more clarity in the SER, as it is not clear to what extent the evaluation system contributes to a versatile and objective grading of student achievements. It is clear from discussions with the teaching staff that rigorous procedures for marking and moderation are in place, but students are not always aware of these. Thus clearer communication in both the course documentation (website, handbooks, SER etc) and verbally with the students might be helpful; perhaps as part of an induction programme.

Students' work is celebrated via participation in staff led and student led practical work, and in formal written submissions. Students take great pride in their work, and are encouraged to submit it in examples that are carefully presented in line with university and department protocols. As noted in section 1 (Programme Aims and Learning Outcomes) and 2 (Curriculum Design), it is important to review the content and approach to the formal thesis in order to align it with international standards regarding new disciplinary perspectives, theoretical frameworks and research methodologies. Nonetheless, the review team felt that at present the students were submitting written work and theses that fulfilled the requirements set by the department and University.

In addition, students non-formal achievements are many and varied and include: participation in creative seminars, cultural events (concerts, performances, and conferences) and artistic or concert activities. Even in these more informal contexts, student activities, achievements and accomplishments gain recognition and feedback and it is clear that the professional activities of the majority of graduates meet the expectations of the programme providers and the needs of the

social partners' to a good degree. Students were very assertive in saying that they feel encouraged to participate in artistic and applied research activities, particularly when they have guest teachers.

The MA teaching team ensures that an adequate level of academic and pastoral support is maintained, although the students feel that their primary affiliation is with the dance departments, and they were rather unaware of the broader university systems and processes that surround and support their studies and their progress. This was echoed by the social partners who also feel that their primary relationship is with the dance departments, as opposed to the University overall.

Strengths:

The amount of time dedicated to specialist subjects is adjusted individually for each student. The expectations of the graduate students are met in relation to the requirements of their professional activities. Effective support structures are offered by the dance departments.

Weaknesses:

There is a lack of specificity in the assessment system and evaluation criteria and communication of these processes in the written documentation and in discussion with students could be clarified further. The relationship between the department and the university, and related processes that shape and inform the student experience could be highlighted more consciously to students. The admissions policy should continue to be monitored with regard to the promotion of mobility, as should the potential barriers to this related to language skills.

6. Programme management

The quality of the study programme quality is evaluated annually by the programme providers. A benchmark judgement regarding the quality of the programme can be obtained from students' explicit and implicit reactions when they fulfil tasks, raise questions, express observations and offer feedback. Moreover, the student survey includes questions on the quality of academic and pastoral support and study programme, and the details of participation in exchange processes. In addition, the dance team clearly engage in debate and discussion regarding the programme; this is evidenced in the improvements made since the last review cycle.

The use of the resulting data from programme evaluation, from informal students feedback, and from the full range of stakeholders could be better optimised. As noted in the previous section, the students feel that their primary affiliation is with the Choreography team, and they were rather unaware of the broader university systems and processes that surround and support their studies and their progress. This was echoed by the social partners who also feel that their primary relationship is with the Choreography department, as opposed to the University. It is clear that the Senior Administration value the dance departments and programmes and this should be shared and understood by all groups because at times there is a perceived separation between the work and function of the Senior Administration and some of the stakeholder groups. The review team recognised some potential constraints emerging from the SER concerning the lecturers who work in other departments or institutions and their ability to feel the "rhythm" of the study programme, and pay sufficient attention to the observations and suggestions expressed by the Study Committee.

Whilst information and data about the implementation of the programme is regularly collected, a coherent approach to Quality Assurance across all groups is not yet functioning fluently. The outcomes of internal and external evaluations of the programme are used informally for the improvement of the programme. The intention in general is good, but there needs to be a clearer

frame of reference to anchor reflection, provoke meaningful analysis and generate clear targets for improvement and development.

The responsibilities for monitoring standards and making decisions about the vision and direction of the programme are not clearly understood across all groups and levels, although monitoring of quality clearly happens. There are systems in place but at present they do not seem to enable a clear strategic response to be made in which all groups contribute to the production of a clear action plan and understand their allocated roles within it. At present, managing processes in a fairly informal way works because students numbers are small, the programme is very 'manageable' on a logistical level. However, with regard to ensuring academic standards, a clearer benchmark needs to be established by senior members of the University that have a broader vision of MA study across a range of programmes, and an understanding of the academic and research agendas that need to be made visible and measurable.

However, from discussions with the Senior Administration and the SER groups, the review team became aware that relevant work is already being undertaken at all levels, and therefore over the next year or two, a more integrated Quality Assurance process will be introduced, which will provide a greater level of support to the SER team and the teachers. Consequently this should enable students, teachers of all modules and subjects, graduates and social partners to be more formally and frequently integrated into processes.

Strengths:

There is a commitment by all groups to improving provision. There is an increasing awareness of formal quality assurance measures by senior administration and an intention to cascade this knowledge downwards to staff within faculties and departments which will assist the Choreography team in reviewing and developing the programme. There is a strong sense of appreciation for the work of the teachers by other stakeholder groups (graduates, social partners) and they too have a desire to be more involved in quality assurance processes and discussions about the future of the programme.

Weaknesses:

At present the MA in Choreography is disconnected from wider international spheres of dance study and research and there is also some disconnection between the work and expectations of different stakeholder groups. At departmental level and for the alumni and social partners, there is a lack of familiarity with quality assurance processes, and their purpose in improving and enhancing both provision, but also the student learning experience.

III. RECOMMENDATIONS

1. It is imperative that the MA team review the clarity and alignment of the aims and objectives of this programme beginning with the title, and then the programme aims and curriculum design. The aims and focus should be communicated consistently within and across all written documentation and verbal communication so that all stakeholders share a common understanding.
2. The course needs to be aligned with international standards and this could be achieved by utilising available quality assurance models and criteria (e.g. Bologna processes, Dublin Indicators, EQF etc), and mapping the existing programme against these.

3. The course needs to engage more clearly with ideas and developments in the international sphere of dance/choreography studies. In particular to consider:

- Definitions of choreography and related creative approaches to making work;
- Connections between current programme identity and the contemporary world within which it sits;
- Ways in which the current specialisms in traditional, historical, folk dance and related archives can engage with new methodologies and theoretical perspectives;
- Ways in which the expertise of the teaching staff can be re-framed in relation to the previous two points;
- The potential of international exchange in scientific and, to a lesser extent, pedagogic fields.

4. Implement the planned developments (Senior Administration) in terms of Quality Assurance processes so that:

- All parties are familiar with the strategies, related criteria and know where specific responsibilities lie;
- Graduates, social partners and students are clearly integrated into processes;
- Staff are confident to use the full range of data (qualitative and quantitative) that is collected in order to undertake meaningful analysis that informs subsequent programme developments and the production of a SER;
- The effective informal mechanisms at programme level also inform the formal processes dictated by the university.

5. There should be a conscious strategy regarding language as this is an issue that all the dance programmes currently face. In comparison to the last review, students are gradually becoming more confident about speaking in English and this will benefit them as it is the common international language of academia and scientific research. Because a significant amount of literature in dance is written in English there should be more effort to improve language skills, and to consider how this might need to be addressed within the delivery of the programme itself. This could also help longer term to attract international students to the programme.

6. Commitment to continued renovation of buildings and teaching spaces, and increased attention to the acquisition of academic literature in English.

IV. SUMMARY

There has been clear progress since the last review, and there was a renewed sense of rigour and energy from the team.

The main strengths are that staff continue to work hard to balance increasing demands of delivering the curriculum, supporting students, undertaking increasing quality assurance activities whilst also managing to continue undertaking their own practice and research. Both staff and students have begun to benefit from improvements to facilities and resources, and student work is beginning to reflect knowledge of wider influences in terms of practical outcomes. Students are well supported by the dance teachers and feel that their voice is heard, and at departmental level, informal discussion of student achievement and feedback regarding the quality of the course takes place regularly.

The main weaknesses are that there is a lack of external compatibility with international standards in terms of the title, aims and focus of the programme. In turn this affects the relevance of its content and the standards of the work in terms of curriculum design and approaches to research, including the written aspect of the thesis. There is also a lack of clarity regarding progression from BA to MA to PhD in terms of the level of the work. We should note that whilst these are perceived as weaknesses when reviewed from an international perspective, the international team of experts were satisfied that students are achieving the standards currently set by the department and the university. Thus the issue is one of comparability and compatibility on a broader scale, and highlights a need for revision at a fundamental level. There were some discrepancies between the written documentation and the verbal evidence provided and generally speaking, quality assurance processes are in place but could be employed more rigorously and systematically by all parties.

The international review team would like to thank the MA Choreography department for their willingness to engage positively and openly in the review process, and would like to acknowledge the progress that has already been made since the last review in 2011. The team also recognises that additional plans for improvement and development have already been identified by the department and the university, and hope that the recommendations made in this second review will complement the planned work that is already underway. In particular, the review team was reassured to hear that a commitment has been made at senior administration level to improve quality assurance procedures, and note that plans are already in place to achieve this, thus the feedback for the programme management section reflects this commitment.

V. GENERAL ASSESSMENT

The study programme Choreography (state code – 621W54001) at Klaipėda University is given **positive** evaluation.

Study programme assessment in points by fields of assessment.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	2
2.	Curriculum design	2
3.	Staff	3
4.	Material resources	3
5.	Study process and assessment (student admission, study process student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	16

*1 (unsatisfactory) - there are essential shortcomings that must be eliminated;

2 (satisfactory) - meets the established minimum requirements, needs improvement;

3 (good) - the field develops systematically, has distinctive features;

4 (very good) - the field is exceptionally good.

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**KLAIPĖDOS UNIVERSITETO ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
CHOREOGRAFIJA (VALSTYBINIS KODAS – 621W54001) 2014-04-17 EKSPERTINIO
VERTINIMO IŠVADŲ NR. SV4-174 IŠRAŠAS**

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V. APIBENDRINAMASIS ĮVERTINIMAS

Klaipėdos universiteto studijų programa *Choreografija* (valstybinis kodas – 621W54001) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	2
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	Iš viso:	16

* 1 - Nepatenkinamai (yra esminių trūkumų, kuriuos būtina pašalinti)

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

3 - Gerai (sistemiškai plėtojama sritis, turi savitų bruožų)

4 - Labai gerai (sritis yra išskirtinė)

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IV. SANTRAUKA

Po paskutinio vertinimo pasiekta akivaizdi pažanga ir komandoje pastebimas atgaivintas energingumo ir aktyvumo jausmas.

Pagrindinės stipriosios pusės yra tos, kad personalas ir toliau sunkiai dirba, siekdamas pusiausvyros dėstant programą, palaikant studentus, vykdant įsipareigojimus užtikrinti kuo geresnę kokybę, taip pat sugeba toliau tęsti savo praktinę ir mokslinę tiriamąją veiklą. Tiek personalas, tiek studentai pradėjo gauti naudos iš pagerintų mokymo priemonių ir išteklių, iš studentų darbų matyti, kad jie įgyja daugiau žinių, praktinių gebėjimų. Šokio mokytojai labai padeda studentams, šie mato, kad į jų pageidavimus atsižvelgiama, katedroje reguliariai neformaliai aptariami studentų pasiekimai, gaunamas grįžtamasis ryšys iš studentų dėl programos kokybės.

Pagrindinės silpnosios pusės yra tos, kad programos pavadinimas, tikslai ir esminis siekis išoriškai nesuderinti su tarptautiniais standartais. Tai turi įtakos programos turinio aktualumui ir darbo standartams, kai kalbama apie studijų turinio struktūrą ir požiūrį į mokslinius tyrimus, įskaitant baigiamojo darbo rašytinį aspektą. Trūksta aiškumo dėl bakalauro, magistrantūros ir doktorantūros darbo lygio sekos. Turime pažymėti, kad nors šie punktai yra suprantami kaip

silpnosios pusės vertinant iš tarptautinės perspektyvos, tarptautinė ekspertų komanda liko patenkinta, kaip studentai šiuo metu pasiekia katedros ir universiteto nustatytų dabartinių standartų. Taigi tai yra palyginamumo ir suderinamumo problema platesne prasme, ir iškyla būtinybė patikrinti pagrindinį lygmenį. Buvo pastebėti keli neatitikimai tarp rašytinės dokumentacijos ir pateiktų žodinių įrodymų, tačiau apskritai kalbant, kokybės užtikrinimo procesai egzistuoja, tačiau juos galėtų aktyviau ir sistematiškiau vykdyti visos su tuo susijusios šalys.

Tarptautinė vertintojų grupė norėtų padėkoti Choreografijos katedros magistrantūros studijų komandai už jų norą pozityviai ir atvirai bendradarbiauti vertinimo procese, ir norėtų pripažinti pažangą, kuri jau buvo pasiekta po paskutinio vertinimo 2011 metais. Komanda taip pat pripažįsta, kad katedra ir universitetas jau nustatė papildomus planus, skirtus programai tobulinti ir plėtoti, ir tikisi, kad per šį antrą vertinimą pateiktos rekomendacijos pagelbės suplanuotam darbui, kuris jau pradėtas. Vertintojų grupei buvo džiugu girdėti, kad aukštesniojo lygio administracijos personalas įsipareigojo pagerinti kokybės užtikrinimo procedūras ir stebėti jau vykdomus planus šiam tikslui pasiekti, taigi komentarai programos valdymo klausimu atspindi šį įsipareigojimą.

III. REKOMENDACIJOS

1. Būtina, kad magistrantūros studijų komanda peržiūrėtų šios programos tikslų ir uždavinių aiškumą ir vientisumą, pradėdama nuo pavadinimo ir baigdama programos tikslais ir studijų turinio struktūra. Tikslai ir dėmesio centras turėtų būti nuosekliai nurodomi visoje rašytinėje dokumentacijoje ir žodiniuose pranešimuose, kad visi dalyviai tai suvoktų vienodai.

2. Studijų programa privalo būti suderinta su tarptautiniais standartais ir tai galima būtų pasiekti panaudojant esamus kokybės užtikrinimo modelius ir kriterijus (pavyzdžiui, Bolonijos procesas, Dublino rodikliai, Europos kvalifikacijų sąranga ir t. t.) ir pritaikant turimą programą prie šių gairių.

3. Studijų programą būtina aiškiau susieti su šokio ir choreografijos studijų tarptautinėje plotmėje vyraujančiomis idėjomis ir pokyčiais. Reikia apsvarstyti būtent šiuos klausimus:

- Choreografijos apibrėžimus ir susijusius kūrybinius požiūrius į darbo vykdymą;
- Ryšius tarp dabartinės programos identiteto ir šiuolaikinio pasaulio, kuriame ji egzistuoja;
- Būdus, kaip dabartinės specializacijos tradicinio, istorinio, liaudies šokio ir susijusiuose archyvuose galėtų būti susietos su naujomis metodologijomis ir teorinėmis perspektyvomis;
- Būdus, kaip pedagoginio personalo žinios galėtų būti restruktūrizuotos atsižvelgiant į aukščiau minėtus du dalykus;
- Tarptautinių mainų galimybes mokslinėje ir siauresnės apimties pedagoginėje srityse.

4. Vykdyti suplanuotus kokybės užtikrinimo procesų pokyčius (vyresnysis administracinis personalas), kad:

- Visos šalys būtų supažindintos su strategijomis, susijusiais kriterijais ir žinotų, kas už ką konkrečiai atsakingas;
- Absolventai, socialiniai partneriai ir studentai būtų aiškiai įtraukti į procesus;

- Personalas turėtų tvirtą žinių pagrindą, kaip naudoti visų rūšių duomenis (kokybinius ir kiekybinius), surinktus siekiant atlikti prasmingą analizę, suteikiančią informaciją, kaip vėliau keisti programą, kaip parengti savianalizės suvestinę;
- Veiksmingi neformalūs mechanizmai programos lygmenyje taip pat teiktų informacijos formaliems procesams, kuriuos vykdo universitetas.

5. Turėtų būti priimta sąmoninga strategija kalbos atžvilgiu, kadangi su šia problema šiuo metu susiduria visos šokio programos. Lyginant su paskutiniu vertinimu, studentai pamažu įgyja daugiau drąsos bendrauti angliškai ir tai jiems bus naudinga, kadangi ši kalba yra bendra tarptautinė akademinės visuomenės ir mokslinių tyrimų kalba. Kadangi daug knygų apie šokį parašyta angliškai, reikėtų labiau stengtis lavinti šios kalbos įgūdžius, apsvarstyti, kaip šią problemą būtų galima spręsti dėstant jos dalykus. Tai ilgainiui galėtų padėti pritraukti daugiau užsienio studentų studijuoti šią programą.

6. Ir toliau tęsti pastatų ir mokymo erdvių renovaciją ir daugiau dėmesio skirti akademiniai literatūrai anglų kalba įsigyti.

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Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso¹ 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)

¹ Žin., 2002, Nr.37-1341.