



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

KLAIPĖDOS UNIVERSITETO
STUDIJŲ PROGRAMOS "ŠOKIO MENAS"
(valstybinis kodas - 6121PX040)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF "DANCE ARTS" (state code - 6121PX040)
STUDY PROGRAMME
at KLAIPEDA UNIVERSITY

Review' team:

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Išvados parengtos anglų kalba

Report language – English

Vilnius

2017

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Šokio menas</i>
Valstybinis kodas	6121PX040
Studijų sritis (studijų krypčių grupė)*	Menai
Studijų kryptis	Šokis
Studijų programos rūšis	Universitetinės
Studijų pakopa	Pirmoji
Studijų forma (trukmė metais)	Nuolatinė (4 metai)
Studijų programos apimtis kreditais	240
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Menų bakalauras
Studijų programos įregistravimo data	2010-05-03

* skliaustuose nurodomi nauji duomenys, kurie pasikeitė nuo 2017 m. sausio 1 d. įsigaliojus Studijų krypčių ir krypčių grupių, pagal kurias vyksta studijos aukštosiose mokyklose sąrašui bei Kvalifikacinių laipsnių sąrangai.

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Dance Arts</i>
State code	6121PX040
Study area (Group of study field)*	Arts
Study field	Dance
Type of the study programme	University
Study cycle	First
Study mode (length in years)	Full time (4 years)
Volume of the study programme in credits	240
Degree and (or) professional qualifications awarded	Bachelor in Arts
Date of registration of the study programme	3 May, 2010

* in brackets new data provided, valid from 1 January, 2017 after List of study fields and groups of study fields Framework of qualification degrees came into force.

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The Centre for Quality Assessment in Higher Education

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I. INTRODUCTION

1.1. Background of the evaluation process

The evaluation of on-going study programmes is based on the **Methodology for evaluation of Higher Education study programmes**, approved by Order No 1-01-162 of 20 December 2010 of the Director of the Centre for Quality Assessment in Higher Education (hereafter – SKVC).

The evaluation is intended to help higher education institutions to constantly improve their study programmes and to inform the public about the quality of studies.

The evaluation process consists of the main following stages: *1) self-evaluation and self-evaluation report prepared by Higher Education Institution (hereafter – HEI); 2) visit of the review team at the higher education institution; 3) production of the evaluation report by the review team and its publication; 4) follow-up activities.*

On the basis of external evaluation report of the study programme SKVC takes a decision to accredit study programme either for 6 years or for 3 years. If the programme evaluation is negative such a programme is not accredited.

The programme is **accredited for 6 years** if all evaluation areas are evaluated as “very good” (4 points) or “good” (3 points).

The programme is **accredited for 3 years** if none of the areas was evaluated as “unsatisfactory” (1 point) and at least one evaluation area was evaluated as “satisfactory” (2 points). The programme **is not accredited** if at least one of evaluation areas was evaluated as "unsatisfactory" (1 point).

1.2. General

The Application documentation submitted by the HEI follows the outline recommended by the SKVC. No following additional documents have been provided by the HEI before, during and/or after the site-visit.

1.3. Background of the HEI/Faculty/Study field/ Additional information

The Dance Art BA programme is provided in the University of Klaipeda (KU), in one of the four faculties – the Academy of Arts. Currently, the Academy consists of 4 departments and an Educational Centre for Arts, and it educates professionals in music, theatre, dance and landscape architecture. The Department of Dance was established in 2014 after merging departments of Choreography and Dance Sport. Previously dance education was located in the Department of Choreography (established in 1967) in the former Faculty of Music of the Vilnius Pedagogical Institute.

KU Academy of Arts is managed by the Dean. The Dance Department has a new leader since 2016. Dance Department administers three study programmes: BA *Dance Arts* and BA *Dance Sport* and MA *Choreography*. In the near future the Academy of Arts may be merged with Lithuanian Academy of Music and Theatre.

1.4. The Review Team

The Review team was completed according *Description of experts' recruitment*, approved by order No. V-41 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on *4/December/2017*.

- 1. Paula Tuovinen (team leader, vice-rector of University of the Arts Helsinki, Finland;**
- 2. Dr. Cecília de Lima, lecturer at University of Lisbon, Freelance Choreographer, Portugal;**
- 3. Prof. dr. Helge Musial, Professor in Dance for Music and Dance Pedagogy at the University Mozarteum Salzburg, Austria;**
- 4. Mr Audronis Imbrasas, Councillor of City Municipality, Culture and Arts expert, Lithuania;**
- 5. Ms Gabrielė Panavaitė, student of Vytautas Magnus University study programme Art history, criticism and media.**

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

According to the SER, the *Dance Arts* BA programme is designed to train highly-qualified dance art specialists, who have general and subject-specific competences necessary for the occupational activity of a leader and teacher. The learning outcomes of the programmes interrelate well with the requirements of the first cycle of university studies. The learning outcomes comprise different areas of competences like: knowledge and its application, research skills, subject specific skills, social skills, and personal skills. The interrelation between the programme aims and intended outcomes with areas of occupational activities and with labour market needs are also present. Furthermore, there is a good relation between learning outcomes of the study programme and the course units learning outcomes. The programme learning outcomes are also quite well aligned with the mission and strategy of the Klaipeda University and it complies in a coherent manner with the general subjects of the university studies.

The programme objectives and intended learning outcomes are linked to national professional requirements of the dance field. Throughout the SER and in the meeting with the social partners, it became quite clear that the outcomes of the programme are intensely linked to the social

and labour market needs, especially at the regional level. According to SER, the *Dance Arts* BA programme of the KU Academy of Arts is the only in Lithuania that trains dance art leaders and ballet dance masters for the traditional, national Song and Dance Celebration and similar events. Moreover, the number of cultural centres and dance group ensembles is growing in Lithuania, therefore, the demand for educated dance professionals is increasing. Students can easily find jobs by teaching at different schools and cultural centres, organizing dance events as well as by setting up their own dance schools.

The Review team observed an aspect to reflect in the programme aims: the coherence between the description of learning outcomes and the description of occupational activities. The programme aims describes three main goals: a) dance art specialists, who should be able to understand and solve relevant issues of dance art in the overall cultural and artistic contexts; b) dance leader, who is able to integrate into the professional and amateur market of dance studies, collectives, ensembles, theatres; c) artist-teacher with a system of dance art knowledge, who is able to develop one's own and students' dance art expression.

The last two outcomes (b and c) have a clear correspondence with the explicit areas of occupational activities. However, in regard to point a), the notions of overall cultural and artistic context address mostly to collectives, secondary schools and gymnasiums, national events and private institutions. This means that the perspective of artistic and cultural intervention is mostly focused on a national context. The Review team recommends that the goal could be better extended to interventions as professional artists, performers and creators in the perspective of contemporary performing art and better projected to international professional contexts.

The programme objectives and intended learning outcomes are linked to academic requirements. As described in the SER, the programme, its curriculum and implementation ensure that the graduate acquires general cultural, occupational and subject-specific competences. According to the Bologna Process and Tuning Project of ELIA, at a higher education level the mission and the operational objectives of an academic university programme should provide a highly specialized knowledge on a specific field of studies, in which students are expected to gain global and comprehensive competences and knowledge. In the previous evaluation report the programme was criticized for being too focused on traditional national dance and not broad enough to cover a high level of general knowledge within the dance field. It is natural and right that this specific dance form continues to be nurtured, however some contemporary forms could be brought. Based on the curriculum and the diversity of staff competences which include young artists, the present Review team considers that the *Dance Arts* BA programme has been showing a clear improvement in this aspect.

The national Descriptor of Study Cycles states that bachelor level graduate must e.g. have “integrated knowledge in professional activity and study field providing versatile theoretical knowledge of study field and professional activity based on the new fundamental and applied scientific research results which can be used in extensive interdisciplinary fields of studies or professional activity”. Although the programme may have a focus on the specific area of traditional national dance, the Review team noticed that recent changes have started to provide a high level of all-encompassing general knowledge and competences in the contemporary field of dance. This indicates that the programme also correlates to the Descriptor sentence. As explained further below, the Review team is convinced that these changes need to continue and be implemented in a deeper mode. In parallel, the curriculum is supported by important side subjects aiming at the development of social and personal skills relevant to professional competencies in the field of dance, for example: use of foreign language, use of technological means and basic understanding of philosophy.

The title of the programme, the intended learning outcomes, and the content of the programme could be slightly adjusted. The Review team considers that the title – “Dance Arts” – only partly reflects the diversity of the content and could be more precise. The programme aims to educate dance leaders (working on the professional and amateur market of dance studies, collectives, ensembles, theatres) or dance teachers. The title denotes a programme focused on preparing students to become contemporary artists, who are able to develop their own artistic creations and bring them into contexts of international festivals and theatres and likewise, who are able to develop a discourse on their own artistic vision and communicate a strong critical and creative thinking on performing arts. In this sense, as mentioned above, the notion of dance art specialist denotes a professional artist/ creator or a theoretician, who is able to develop a thoroughly critical thinking on performance and choreography, as well as on questioning the ontology of art in practical and theoretical mode. Therefore, also the learning outcomes described for “dance arts specialists” could be further attuned with the title.

The distinctive feature of this programme relates to its merit in studies of Lithuanian traditional dance. As mentioned above, recent developments in the programme start to improve knowledge and competences in the area of contemporary dance and its artist contexts. A unique, distinctive artistic and creative potential could arise from the integration of knowledge and competences between these two areas of dance. The Review team proposes a further modification of the programme’s title, suggesting a title that would reflect the integration of traditional and contemporary dance, as well as some revision of the learning outcomes concerning the notion of “dance art specialists” and clarifying the notion of “overall cultural and artistic contexts”.

2.2. Curriculum design

The volume of the programme is 240 ECTS, distributed throughout 4 years of study. The duration of a semester is 15 weeks of lectures and 4 weeks of examination session; every semester the university announces a week for students' independent work. The programme complies with the legal requirements and its general structure is in line with the legislative directives.

Subjects of study are taught in a relatively good consistent manner, nonetheless, some details could be improved. For example, the History of Dance Art 1, Historical Dance 1, and Historical Dance and History of Dance Art 2 could be integrated. The Review team recommends to increase knowledge about contemporary diverse strands of performing arts and aesthetics as well as about present-day international choreographers.

Subjects described as "choreographer's methodology", "dance studio" and "dance composition" are quite thorough throughout the years, however they seem to arise from traditional movement language, and seem to follow mostly traditional compositional methodologies as well as traditional creative motives, which is relevant for the current focus of the programme. The subject of "Dance Composition 6" comprises a contemporary vision of choreography. The notion of choreography could be broadened considering its current international practice and creative principles. More specifically, the Review team advises two modes of action: the first consists of clarifying the designation of these subjects making clear that they consist on a traditional approach; the second consists of introducing the subjects of choreographic composition practices and dance studio approached from contemporary perspectives of choreographic and performance creation, which deals aspects like for example: searching for original movement languages, challenging performative rules and conventions, developing a one's own artistic and creative concepts, and developing artistic responsibility by intervening in social, cultural and political issues. The Review team observed that the subject of "Performing learning and practice" seems to cover some of these aspects, but still its number of study hours throughout the whole programme could be increased.

The Bologna Process values international competitiveness, international openness and mobility, interfaces between students, scientific research and innovation as well as lifelong learning associated with the ability to produce creative and critical thinking and with the ability to adapt to different environments. The Review team got the impression, that throughout the last year the integration of these values started to be more contemplated and better implemented within the programme, therefore, the Review team advises to continue further this work. The programme will include more subjects and studying hours concerning a deeper theoretical and practical understanding on contemporary aesthetics as well as on contemporary dance practices and creative competences (like for ex., contemporary dance techniques, improvisation and movement research, contact improvisation, somatic practices, choreographic/ performance composition/ creation). Thus

the programme could provide contents for students to become able to relate to diverse international contemporary art contexts and to become able to work creatively in interdisciplinary context.

Resuming, although the programme could be focused and have a strong component on traditional Lithuanian dance, it could be counterpointed with current perspectives of dance and performance as an art form. In the last 1 or 2 years, the curriculum design has undergone good development in this direction offering students new courses as: Contemporary Dance, Improvisation Basis, Performativity Theory and Practice and Dance Composition 6. It is important that the content of the programme continues developing towards to the latest academic, artistic and technological achievements in dance techniques, creative, critical thinking and contemporary aesthetics. After meeting the leader of the Dance Department and the new younger generation teachers, the Review team is convinced that the programme will continue with a positive development in this direction. In relation to the issue the team advises to benchmark on international programmes as well as to employ and take greater benefit of the international and artistic experience of young professionals in the field.

2.3. Teaching staff

The number of the teaching staff (persons) is adequate to ensure learning outcomes. The ratio of teachers to students basically allows to conduct lectures, exercise sessions, supervise practice and final bachelor's theses. However, according to the interviews there are hardly any full-time teachers. The Review team recommends that at least the main teachers could have full-time contracts and a solid compensation as well as time allocated for their own artistic/research activities. The Review team understands that the situation is dependent on the economic situation of the state and the KU, but this challenge should be prioritized in the future.

According to the legal requirements and the KU rules, the qualification of the staff is good. However, in the SER lack of scientific potential of teachers is mentioned as a weakness. The Review team regards this notion and believes that the staff would enhance the programme by becoming more actively involved in artistic creations and research activities (participating in international conferences, seminars, workshops etc.). The teaching staff will benefit from getting acquainted with current areas of research like: dance and embodied cognition, dance and phenomenology, somatic practices, the counterpoint between the experiential and the archive body, practice base research, the body and the new technologies, social and political interventions of art, new artistic pedagogies etc.

One key aspect of artistic work, especially in the contemporary socio-cultural milieu, relates to its capacity to unceasingly question formal systems and constantly reviewing established visions

of the world, therefore it is also fundamental that the staff is educated with such transformation and the continuous new-fangled artistic questions and research problematics.

The Review team considers that it is important to continue paying attention to the turnover of the staff as already done. The programme profits from the good age balance between young generation of teachers, who are actively involved in academic and/or artistic research within international contexts and long-term established teachers, who have a long teaching experience in academic environment but who also need to be proactive in renewing their knowledge and knowhow in the latest academic, artistic or technological discussions and achievements.

Teachers of the Dance Art BA programme participate in international academic exchange programmes but unfortunately lack of language skills of the older generation teachers and funds have been restricting the exchange activities. The Review team suggests that the programme could receive more national and international visiting teachers, and likewise the management could provide funds to create the staff possibilities to work as visiting teachers in other (national and international) higher education institutions.

The KU Arts Academy in collaboration with the Dance Department could motivate and ensure conditions for further professional education of the staff. The education shall be extensive to a broad field of artistic areas concerning up-to-date knowledge, research and creations.

2.4. Facilities and learning resources

After seeing the premises for the studies, the Review team considers that they are satisfactory for the activities and number of students. The location of the building seems to be in a secure neighbourhood, of easy access; the building is old but is quite well conserved, providing suitable health and hygienic conditions; the number, size and state of conservation of classrooms, dance studios, dressing-rooms are adequate.

The team suggests to have attention to the fact that only one studio has a spring floor suitable for contemporary dance where the dancers dance without shoes. All the dance practices without shoes should be arranged in this studio. Preferably the programme management could search for financial support to provide a spring floor in other studios as well.

There is a study room, a computer room shared with the students from other art departments and a library. Some classrooms are equipped with a projector. The biggest studio can be transformed into a Black Box, it is equipped with light projectors and a light table, sound system, curtains and removable seats for audience. These facilities and equipment (although are not the newest high technology) are proper to provide the needs of the programme. They also help students to develop basic technical competences and to promote technological skills.

It is important that the management of the Academy of Arts ensures that students can responsibly use the equipment by their own: providing studio time for students use, providing that the computer room is available at any time throughout the opening time of the building, providing that students learn how to use the theatre technique available being able to experiment with light and sound, and also that students can organize small performances in the studio/Black Box with teacher's supervision.

Central Klaipėda University Library has a branch in the premises of the Academy of Arts which is convenient for students. The evaluation team noticed an improvement in the availability of bibliography, both physically and virtually. The library has increased electronic materials during the recent years. In order for the programme to gain a stronger foundation in international knowledge and research linked to the contemporary spectrum of dance and performing arts, it is essential that the investment is continued.

Dance Arts BA students have many possibilities for practical training. Arts Academy has bilateral agreements with a number of appropriate places like dance studios and schools and thus the practical training is well arranged.

2.5. Study process and students' performance assessment

Entrance exams are accurate. However, there could be a part verifying applicant's choreographic potential, if not already included in the parts mentioned.

After a national study fee reform, the study fees have grown significantly. It is a very positive indication that the demand for *Dance Arts* BA programme did not decrease. The new, positive programme development has probably attracted applicants and there is a demand increase in 2016.

The organisation of the study process ensures proper implementation of the programme and the achievement of the intended learning outcomes related with knowledge and competences of becoming a leader and teacher on traditional national dance. Proper study methods help to achieve the learning outcomes of the programme: theoretical course units are usually taught by applying verbal, visual / demonstration and reflective-practical methods. Feedback and assessment of achievements are ensured by creative individual and group projects. Practical skills are developed by exercises, problem-solving, practical tasks and other methods. There are about 17 study methods applied in the whole study process. The majority of the methods promote active and independent activities of a student: exercises, discussion, literature search, case analysis, group work, reflection on action, etc. In recent years much attention is given to reflective study methods, i.e. students are encouraged to assess and evaluate the study process, see their strengths and weaknesses, identify and solve learning issues.

Students are especially encouraged to take part in Lithuanian song and dance celebrations, additionally, according to the SER, occupational practice is integrated in programme during 6-7th and 8th semesters. Students' practical, creative and organizational skills are being developed during practice. Such practice, is based on the direct student participation in an occupational activity. By accomplishing practice students accumulate materials and ideas for future projects.

To take part in applied activities seems to be a very well implemented integrative part of the curriculum. However, by having only one coordinator of practice who is the teacher of "Choreographer's Work Methodology" (a course is focused on national folk dance), the course seems to direct students to activities mostly related to national dance.

The programme and the expertise of the programme could be broadened into the spectrum of applied activities. There could be possibilities and support for students to also take part in activities with a research character or with a creative and artistic contemporary character. Such direction has been recently taken into account by providing some opportunities for students to participate in extra-curriculum activities of a wider range of choice as well as in the international events.

The Review team considers that it is very important for students to have the opportunity to participate in international exchanges. Likewise, on the meeting with the students the team noticed that students were also very keen about such opportunities. The programme provides exchange by being part of the ERASMUS exchange programmes and ensures conditions for the students to participate. Although the number of the participants was relatively low, in 2016 the Erasmus participants has increased greatly. The contacts with other universities from abroad has been growing. According to the will demonstrated by students and teachers, this tendency to increase exchange will continue. Until the moment there hasn't been students from abroad studying in the *Dance Arts BA*.

During the first lecture, the teacher introduces and provides the student with a written copy of the syllabus of the course unit. The syllabus of the course includes: key topics and their content, individual work assignments, literature sources, deadlines and the percentage to the evaluation, the type of the final exam task, and the percentages to the final evaluation as well as teaching/ learning and assessment methods.

The system of assessing student achievements is officially clear, public and appropriate to assess the learning outcomes. It is guided by Klaipeda University Study Regulations and public access is made available through the internet. However, The Review team recommends assessment criteria to be written more clearly to the syllabus of the curriculum even if they resemble the learning outcomes and their appliance to the different sections and themes of the course. Nonetheless, as described on the SER, it is very relevant that such criteria continue to be discussed

with the students during the semester and that, if agreed, there could be flexibility to modify them. Anyhow, it is important to mention that in the meeting, students declared that the evaluation is mostly fair and usually any questions about their grade can be discussed with the teacher.

Professional activities of the majority of programme graduates correspond to the expectations of programme operators and employers. The high percentage of alumni work in a field that corresponds with their finished studies.

As already mentioned, the programme corresponds very well to the national state economic and social needs of the present, however current cultural intervention and future development in the arts require different competences (for ex. the capacity to deal with international diverse contexts/cultures, to deal with the unknown, to be able to improvise and adapt to new circumstance, as well as to develop a lifelong learning attitude). The programme and its staff have made good improvements in relation to these aspects but further changes and adaptations need to be made in order to become a programme of international quality, which integrates traditions with the uncertainty of the future and a strong specific cultural setting with the myriad diversity of other cultural settings.

The Review team got the impression that there is a fair learning environment. In the meeting students displayed a good relation between them and seemed to be content with their relation to the teachers. The programme provide time to pay individual attention to the students and give feedback according to their individual needs. Students know how to proceed when in need for academic and/or social support. Academic support for students is provided quite efficiently. According to the student survey data, they have enough information about the programme, know where to apply if they have problems or questions, have all the opportunities to repeat courses, retake exams, etc.

According to the SER: "During the period of 2014 - 2017, there have been 5 written complaints lodged by students. Three complaints were related to changing rooms (showers), low air temperature in classrooms; in two other complaints students asked to change the teacher of the course unit. All complaints filed by students were discussed during Department meetings and decisions were made: changing rooms, showers, and 3 classrooms were repaired, air temperature in halls was regulated, and teachers were changed." The report shows that students are provided opportunities to make complaints and lodge appeals in accordance with clear, public and transparent procedures.

2.6. Programme management

The Review team got an impression that the Academy of Arts higher management doesn't know very deeply, what is going on in the art sector of dance and in the Dance Department programmes. Instead, the knowledge and dedication of the new Dance Department leader and

young teachers, who are managing the programme itself is very good and commendable. Therefore, the review team advise that the higher management meets regularly with Dance Department leader and teachers to gain a better overview of new internal needs and new external developments in the artistic field of dance.

Data and other information regarding programme implementation have been thoroughly taken into account. The recent good development of the *Dance Arts* BA programme proves that external evaluations have been taken seriously.

Furthermore, the student feedback is gathered twice a year and both the student feedback and the social partners and stakeholders feedback are taken into account. Current social partners and potential employers are involved in the programme, they participate in the activities of the *Dance Arts* Study Programme Committee, and their opinion is taken into account. In order for the programme to continue evolving in the directions mentioned above, the Review team proposes the management of Dance Department and teachers to search for new social partners that can help the ongoing development of the programme.

The information about the programme is public, relevant and easily accessible through several internet channels. Its publicity and presentation is further done through the Open Information, Consultation and Orientation System (AIKOS), during KU Open Doors Days in Klaip4da and other Lithuanian cities, by sending information about the programme to institutions of formal and non-formal education and stakeholders. The programme is also presented in other ways: by analysing empirical research and discussing it during conferences and seminars, during teacher visits to other Lithuanian and foreign higher education institutions.

The assurance of the study quality and responsibilities of the implementers are described in accordance with the internal KU study quality assurance system and corresponding documents. This system seems to be quite comprehensive and well structured, taking into account several indicators and recommendations from different departments. Furthermore, according to the SER: The model of the KU Quality Management is based on the methodology and scheme of the activity process framework, which provides criteria for the measurement of the effectiveness of the management process, and information about who should evaluate and how should the indicators of the process effectiveness be evaluated, how the monitoring of the process indicators is managed. Within this setting, the only concern the evaluation team relates with is the quality assurance correspondence to the real experience and opinion of the students.

It would have been beneficial to discuss during the audit interviews about the fact of merging the two academies, LMTA and University of Klaipeda's Academy of Arts in the near future. Already in admissions 2018 the Klaipeda Academy students will be admitted to LMTA.

The team recommends that in order to achieve the best possible study environment for – and future development of – the performing arts and artistic research, further discussion on a national level about the development of the programme could be undertaken during the merger. These discussions have started already. Within this context, the Review team considers that there is a need for further discussions concerning the low compensation of the teachers and concerning the division/ integration of studies related to Lithuanian national/folk dance bound educations, teacher education, contemporary dance and choreography educations as well as ballet education.

Note

Although the curriculum and the teaching research activities are not yet at an optimal level, the Review team got very impressed with the auto-evaluation and the clear development perspectives/vision of the new Dance Department/programme leader and most of the teachers. Such perspectives follow the direction here recommended. Therefore, the Review team is convinced that the programme will continue improving its recent developments.

III. RECOMMENDATIONS

1. The Review team congratulates recent reformulation of the programme towards contemporary and international competences. The curriculum could be further developed by adding room for reflection about aesthetics, cultural studies, the significance of the body, contemporary performing arts etc.
2. A slight modification of the programme title could be considered.
3. The Review team recommends to the KU and Academy of Arts that at least the main teachers could have full-time contracts and a solid compensation as well as time allocated for their own artistic/research activities.
4. The teaching staff could have more possibilities for further education, which doesn't convey merely to the study areas which they are familiar with.
5. The Review team considers that it is very important to motivate the students to participate in international exchanges. The programme could become more internationalised by increasing the number of exchange students, by receiving students and visiting teachers and academics from abroad.
6. The student assessment criteria could be better integrated in a written format in the syllabus.
7. The Review team recommends that in order to achieve the best possible study environment for the performing arts and maybe artistic research, further discussion on a national level about the development of the programme could be undertaken during the merger.

IV. SUMMARY

The Review team was positively impressed with the fact that the regional area offers a lot of dance activities. It ensures that after graduating students can easily find work at national and regional institution, cultural centres, schools etc. The Review team founds that the distinctive feature of the *Dance Arts* BA programme relates to its merit in studies of Lithuanian traditional dance. However, it is important that the programme also complies with the latest academic, artistic and technological achievements. Recent developments have started to improve the programme into such direction.

The Review team proposes a modification of the programme's title, suggesting a title that shall reflect the integration of traditional and contemporary dance.

In order for the *Dance Arts* BA programme to become an international reference in the studies of national Lithuanian dance, the subjects could be counterpointed with current perspectives of dance and performance as an art form. After meeting the leader of the Dance Department and the younger generation teachers, the Review team became convinced that such improvement is very well comprehended and the programme will be able to accomplish a proficient, thorough development into such direction. The programme still needs to include more subjects and credits concerning a deeper theoretical and practical understanding on contemporary aesthetics as well as on contemporary dance practices and creative competences.

There is a good age balance of teachers. The combination of a new generation active teachers, who are also working as contemporary artists and have experiential knowledge of international contemporary dance and performing arts, and experienced teachers, who are proficient on traditional form of dance, can be a fruitful combination. The Review team considers that a continuous further education of the staff is required in order to evolve and deliver new artistic and technological developments.

According to Lithuanian standards the facilities and learning resources of the programme are good. Some previous problems involving the heating of the studios and some degradation of the building were fixed. Likewise, there has been a good improvement in relation to contemporary and up-to-date international bibliography available physically and virtually on the library. This bibliographic improvement needs to be continued.

Most students and especially stakeholders are content with the education provided by the course. Students are generally happy with the feedback system and have access to formal complains (in an anonymous mode) which have been taken into account by the management.

The Review team advises that the syllabus could contain clear, specified description about criteria of assessment, which could correspond to the learning outcomes and its applicability to the

subjects. Also, the study methods to be developed even further to help to achieve the learning outcomes of the programme.

The Dance Department manages the 3 programmes seems well defined and structured encompassing information from different academic sectors, including the student's feedback. The recent good development of the *Dance Arts* BA programme proves that external evaluations have been taken seriously into account. In order for the programme to continue evolving in the directions mentioned above, the Review team advises the Dance Department management and teachers to search for new stakeholders and social partners that can help the already ongoing development of the programme.

The Review team recommends that in order to achieve the best possible study environment for – and future development of – the performing arts and maybe artistic research, further discussion on a national level about the development of the programme could be undertaken during the merger with LMTA.

V. GENERAL ASSESSMENT

The study programme *Dance Arts* (state code – 6121PX040) at Klaipeda University is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation of an area in points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	3
3.	Teaching staff	3
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	3
6.	Programme management	3
	Total:	18

*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.

Grupės vadovas:

Paula Tuovinen

Team leader:

Grupės nariai:

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Team members:

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KLAIPĖDOS UNIVERSITETO PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS

ŠOKIO MENAS (VALSTYBINIS KODAS – 6121PX040)

2018-03-16 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-39 IŠRAŠAS

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Klaipėdos universiteto studijų programa *Šokio menas* (valstybinis kodas – 6121PX040) vertinama teigiamai.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	3
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	Iš viso:	18

* 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)

<...>

IV. SANTRAUKA

Ekspertų grupė buvo sužavėta, kad regione siūloma tiek daug su šokiu susijusios veiklos. Tai užtikrina, kad studijas baigę studentai galės lengvai susirasti darbą šalies ir regiono institucijose, kultūros centruose, mokyklose ir kitur. Ekspertų grupė nustatė, kad išskirtinis bakalauro studijų programos *Šokio menas* bruožas – tradicinis Lietuvos šokis. Tačiau svarbu, kad studijų programa taip pat atitiktų naujausius akademinis, meno ir technologijų pasiekimus. Pastaruoju metu studijų programa pradėta tobulinti būtent šia kryptimi.

Ekspertų grupė siūlo tikslinti studijų programos pavadinimą, kad jis atspindėtų tradicinio ir šiuolaikinio šokio integraciją.

Norint užtikrinti, kad bakalauro studijų programa *Šokio menas* taptų žinoma tarptautiniu mastu kalbant apie nacionalines lietuvių šokio studijas, dalykai turėtų apimti dabartines šokio ir atlikimo, kaip meno formos, perspektyvas. Po susitikimo su Šokio katedros vadovu ir jaunosios kartos dėstytojais ekspertų grupė įsitikino, kad jie gerai supranta, jog tokių pokyčių reikia, ir studijų programa bus papildyta atsižvelgiant į šiuos poreikius. Į studijų programą reikia įtraukti daugiau dalykų ir numatyti kreditų, kurie užtikrintų gilesnes teorijos ir praktikos žinias apie šiuolaikinę estetiką, šiuolaikinio šokio praktiką ir kūrybinę raišką.

Dėstytojų amžiaus pasiskirstymas geras. Naujos kartos aktyvių dėstytojų, kurie dirba su šiuolaikiniais menininkais ir turi patyriminės patirties tarptautinio šiuolaikinio šokio ir atlikimo meno srityje, ir patyrusių dėstytojų, kurie yra tradicinio šokio formų profesionalai, derinys labai geras. Siekiant užtikrinti naujų meno ir technologijų plėtojamą ir įtraukimą, ekspertų grupė mano, kad būtinas nuolatinis personalo tobulėjimas.

Pagal Lietuvos standartus studijų programos patalpos ir materialioji bazė tinkamos. Buvo tam tikrų problemų dėl studijų patalpų šildymo ir pastato nusidėvėjimo, tačiau jos išspręstos. Taip pat papildyta ir atnaujinta tarptautinė bibliografija, kuri fiziškai ir elektronine forma prieinama bibliotekoje. Bibliotekos fondą būtina ir toliau gerinti.

Dauguma studentų, ypač socialiniai dalininkai, dėstomu dalykų turiniu patenkinti. Studentai iš esmės patenkinti grįžtamojo ryšio sistema ir gali teikti skundus (anonimiškai), kuriuos svarsto vadovybė.

Ekspertų grupė rekomenduoja, kad prie dalykų programų būtų aiškiai ir konkrečiai aprašyti vertinimo kriterijai, kurie turėtų būti suderinti su studijų rezultatais ir pritaikyti dalykams. Be to, reikia tobulinti studijų metodus, kurie padėtų pasiekti programos studijų rezultatus.

Šokio katedra vykdo tris studijų programas; jos vadyba tinkamai apibrėžta ir struktūrizuota ir apima įvairią akademinę sektorių informaciją, taip pat studentų grįžtamąjį ryšį. Neseniai atlikti bakalauro studijų programos *Šokio menas* pakeitimai patvirtina, kad buvo rimtai atsižvelgta į išorinius vertinimus. Siekiant, kad studijų programa ir toliau būtų tobulinama minėta linkme, ekspertų grupė pataria Šokio katedros vadovybei ir dėstytojams ieškoti naujų dalininkų ir socialinių partnerių, kurie galėtų padėti įgyvendinti jau vykdomas studijų programos pakyčius.

Siekiant sukurti kiek įmanoma geresnę atlikimo menų ir meno mokslinių tyrimų studijų aplinką, ekspertų grupė rekomenduoja tęsti diskusijas šalies lygiu, kaip būtų galima patobulinti studijų programą susijungus su Lietuvos muzikos ir teatro akademija.

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III. REKOMENDACIJOS

1. Ekspertų grupė sveikina pastaruoju metu pertvarkytą studijų programą atsižvelgiant į šiuolaikines ir tarptautines kompetencijas. Studijų turinį dar galima tobulinti, įtraukiant estetikos, kultūros studijų, kūno reikšmės, šiuolaikinio atlikimo meno ir panašius dalykus.
2. Apsvarstyti ir šiek tiek patikslinti studijų programos pavadinimą.
3. Ekspertų grupė rekomenduoja Klaipėdos universitetui (toliau – KU) ir Menų akademijai bent su pagrindiniais dėstytojais sudaryti darbo visu etatu sutartis ir numatyti gerą atlygį bei skirti laiko meninei ir (arba) tiriamajai veiklai.
4. Dėstytojams numatyti daugiau galimybių tobulėti srityse, nesusijusiose su studijų sritimis, su kuriomis jie susipažinę.
5. Ekspertų grupė mano, kad labai svarbu motyvuoti studentus dalyvauti tarptautinėse mainų programose. Studijų programa galėtų tapti labiau tarptautinė, jei padidėtų mainuose dalyvaujančių studentų skaičius, būtų daugiau atvykusių studentų ir dėstytojų bei akademikų iš užsienio.
6. Studentų vertinimo kriterijus aiškiau nurodyti raštu prie dalykų mokymo programų.
7. Norint sukurti kiek įmanoma geresnę atlikimo meno studijų ir meno mokslinių tyrimų aplinką, ekspertų grupė rekomenduoja apsvarstyti šią studijų programą per universitetų susijungimą šalies lygmeniu.

<...>

Paslaugos teikėjas patvirtina, jog yra susipažinęs su Lietuvos Respublikos baudžiamojo kodekso 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)