



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

KLAIPĖDOS UNIVERSITETO
CHOREOGRAFIJA PROGRAMOS (612W51001)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF CHOREOGRAPHY (612W51001)
STUDY PROGRAMME
AT KLAIPĖDA UNIVERSITY

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

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| Studijų programos pavadinimas | Choreografija |
| Valstybinis kodas | 612W51001 |
| Studijų sritis | Menai |
| Studijų kryptis | Šokis |
| Studijų programos rūšis | Universitetinės studijos |
| Studijų pakopa | Pirmoji |
| Studijų forma (trukmė metais) | Nuolatinė (4) |
| Studijų programos apimtis kreditais | 240 |
| Suteikiamas laipsnis ir (ar) profesinė kvalifikacija | Šokio bakalauras |
| Studijų programos įregistravimo data | 2007-01-29 |

INFORMATION ON ASSESSED STUDY PROGRAMME

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|---|----------------------------|
| Name of the study programme | Choreography |
| State code | 612W51001 |
| Study area | Arts |
| Study field | Dance |
| Kind of the study programme | University studies |
| Level of studies | First |
| Study mode (length in years) | Full-time (4) |
| Scope of the study programme in credits | 240 |
| Degree and (or) professional qualifications awarded | Bachelor's degree in Dance |
| Date of registration of the study programme | 2007-01-29 |

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CONTENTS

| | |
|--|----|
| CONTENTS | 3 |
| I. INTRODUCTION..... | 4 |
| II. PROGRAMME ANALYSIS | 4 |
| 1. Programme aims and learning outcomes..... | 4 |
| 2. Curriculum design | 6 |
| 3. Staff | 8 |
| 4. Facilities and learning resources | 9 |
| 5. Study process and student assessment..... | 9 |
| 6. Programme management | 11 |
| III. RECOMMENDATIONS | 12 |
| IV. SUMMARY | 13 |
| V. GENERAL ASSESSMENT | 15 |

I. INTRODUCTION

Klaipėda university was established in January 1, 1991 by the decision No. 1 – 640 of the Supreme Council of the Lithuanian Republic and is a member of Baltic and Mediterranean sea universities network. Being founded in the sea port city, the mission of Klaipėda University is to “prepare qualified specialists, to perform fundamental and applied researches” (SER, p. 4). It is also well known for having several study programmes that cannot be found in other universities within Lithuania.

Amongst numerous undergraduate study programmes, the university offers the BA in Choreography, which up until now has produced 42 bachelor graduate years and has nurtured and taught many future artists, especially in the tradition of Lithuanian folk dance. The first international expert review of the programme was undertaken in 2011 and key strengths included recognition that the department has a long standing tradition and heritage, the employees are extremely dedicated to the programme and the students and have extensive knowledge in the subjects they teach. In terms of weaknesses, it was noted that the programme had become rather static, the title did not always comply with learning outcomes, the extensive knowledge of the teaching staff was not always used effectively and there was a lack of broader engagement with international dance studies.

This final report of the BA 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 BA in Choreography.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

The programme reflects a long standing heritage as one of the first dance programmes in Lithuania, thus it definitely has a unique history and key characteristics which should be valued and retained. For example, the university and its graduates have contributed to the longevity and preservation of long lasting traditions of folk song and dance festivals (Lithuanian Song and Dance Celebration, The Dance Day of the World Lithuanians’ Song Celebrations, the Baltic Students’ Song and Dance Celebration). But at the same time, from its location within Higher Education, the programme has the potential to anticipate the future, act as a catalyst, and facilitate development of dance as an artistic and scientific discipline by generating dialogue: between new and established dance forms and styles; between traditional research and new approaches; between tried and tested approaches to technique and choreography and between ingrained pedagogies and new directions to learning and teaching. As a review of the thesis works revealed, there were examples of works in which long lasting traditions met a contemporary outlook and began to fuse into a new and vibrant style of contemporary folk dance. This type of development is ripe for interrogation in terms of both practice-based and theoretical research which can draw upon existing research traditions drawn from fields such as ethnography and dance history but equally can also be enlivened by new perspectives in dance studies, pedagogy, philosophy, psychology and so on. The report mentions that many graduates (about 80%) go on to undertake work in dance related fields. The majority have, in recent years,

been working in educational and academic institutions (44%), slightly less are in charge of their own choreographic groups and private dance studios (21%), a smaller number have chosen to continue with further studies (8%) and slightly fewer again (7%) are performing in professional ensembles and theaters.

There seems to be some degree of correlation between the areas in which most of the graduates find their employment and the key aims of the programme: to prepare choreographers for “amateur and professional dance collectives, groups and studios” where they are able to produce choreographies. However, according to the statistics, the highest number of graduates find themselves working in educational institutions rather than in dance collectives. This emphasis was reinforced through discussion with self-evaluation staff, teachers, students and alumni where pedagogical knowledge and teaching skills were foregrounded as the most important aspects of the programme. Thus arguably there is a degree of mismatch between the stated aims of the programme and the expectations aims of those studying it or teaching it. Consequently it was reassuring to hear from the Self-Evaluation Group that steps are hopefully being taken to redress this issue by enabling students to receive a pedagogical degree through participation in parallel studies.

When scrutinising the name of the programme, “Choreography“ against the learning outcomes, the programme content and the qualification offered, there appears to be a lack of clarity regarding the primary programme aims which in turn makes it difficult for the learning outcomes to be clear. The programme title implies an emphasis on the teaching of choreography as a discipline or field of study in its own right (which is reflected in comparable programme titles and foci internationally). However, when the programme title, aims and learning outcomes are compared to the more detailed information in the curriculum, the primary emphasis seems to reside in the areas of folk and world dance choreography, as a result of which, many of the final works are folk or contemporary dance choreographies. A significant tension arises here insofar as the methodological approach to the production of folk dance choreographies is often more closely aligned with issues of reconstruction, restaging, revival and representation which require the acquisition of specialist knowledge, particular artistic and technical skills, and a related set of critical frameworks through which to review, analyse and interpret the work. In contrast the production of contemporary dance choreographies proceeds from a less prescriptive starting point, requires a different set of specialist knowledge, skills and critical frameworks which privilege experimentation, rule breaking, the problematisation of norms and traditions, the introduction of new embodied vocabularies in the search for originality and innovation. Consequently the critical frameworks required to analyse, read and interpret these works is often less reliant on established models, and might draw on multi-layered or interdisciplinary approaches, which at times may challenge previously held norms.

There also appears to be some confusion which may or may not have regulatory repercussions insofar as the programme (and indeed the department) is called “Choreography” (implying a particular specialist area of work) whilst according to the Self-Assessment Group, the students receive a BA in Dance, (which implies a far more broad, open and general type of programme). In light of the international focus of this review, it is important to note that it is possible in other countries to find broader and more general programmes with titles such as: BA Dance or BA Dance Studies which often attract students with a wide range of interests whilst in direct contrast it is also possible to find programmes which are incredibly specific in focus such as: BA Dance and Performance; BA Contemporary Dance; BA Dance, Culture and Choreography; BA Dance and Professional Practice; BA in Modern Ballet; BA Dance Pedagogy and so on. With regard to these latter programmes, the focus is far narrower and the title of the programme will clearly indicate the type and range of modules and subjects that a student might expect to encounter.

Thus it might be helpful for the university to consider what the desired focus and level of specificity of the programme should be; either narrow and bespoke (which requires the inclusion of carefully selected modules and subjects which in turn will impact upon staffing and resourcing) or more open and flexible, which might include a wider variety of subjects and provide greater freedom with regard to staffing, structuring and resourcing the programme.

Since the last review, the department has clearly begun to engage in discussion about some of these issues and already some plans have been identified to address the highlighted problems. Now that discussion has taken place, the emphasis can shift towards the implementation of the plans over the next couple of academic years.

Main strengths:

The programme has a long tradition and has been successful in preparing dance teachers/choreographers for their work in amateur dance groups and collectives. Clear improvements have already been made since the last visit and aims and learning outcomes are already under review. The contribution by different members of staff from within the dance department but also from the wider faculty at large generates healthy debate, in which contradictory opinions can be aired openly.

Main weaknesses:

The name of the programme, its learning outcomes and resulting qualifications do not seem to be compatible with each other and consequently will not necessarily fulfil the needs and expectations of students who apply to study in the programme or social partners who seek to employ the students. In turn, the learning outcomes do not seem to be well defined and clear at institutional, or programme level which then makes it hard for the wider public to understand. This might pose a particular obstacle for international mobility by both students and staff. On a positive note, many of these issues also raised in the last review have begun to be addressed, and some progress has been made. Nonetheless, there is still a significant amount of work to be done in order to implement change, some of which might require action by colleagues outside the department and/or faculty (and could even include an application to Senate for changes). Thus a clear action plan in which responsibilities are allocated to the team but also to key members of the faculty and senior administration should be a priority.

2. Curriculum design

The curriculum design for the BA in Choreography meets legal requirements: the scope of study programme is 240 credits with 15 credits given to general education, 165 credits to the required study fundamentals, and 60 credits directly oriented to professional activity.

The programme seems to more heavily reflect the preservation of long-standing Lithuanian dance heritage and tradition as opposed to the latest ideas and developments in dance and related arts. However, the combination of these two potentially opposing and discrete areas of practice and scholarship could continue to coexist and form the basis for an innovative, thought-provoking and challenging curriculum in which the worlds of folk, historical and classical dance could engage in conscious dialogue with the developments in artistic practice, pedagogy and research activity espoused by the contemporary dance world. The potential inherent in this collision of two contrasting worlds is already evident in examples of work that students produced in their theses and could form a core debate which then informs and shapes the resulting curriculum in a deliberate way.

Study subjects are spread evenly with some of them lasting all four years (classical dance, dance composition), some of them 2-2.5 years (Lithuanian dance, world dance, dance lab), which

reflects the main areas of focus; while subjects such as modern dance, physical fitness, and folk dance seem to exist more as additional studies. Teaching methods are reported to be diverse; ranging from whole group and team activity, to student-led and independent work.

There appear to be some discrepancies with regard to some of the programming choices: there seems to be a bias towards choreography in the area of folk dance, which is clearly evidenced in the student's final choreographed works (the largest proportion are folk dance choreographies). However, when talking to the faculty and self-assessment group it becomes clear that many students choose contemporary dance from the electives category. As the number of contemporary works submitted as part of the theses increases (they represent the second largest number after folk dance), there could perhaps be a clearer trajectory for students wishing to focus upon contemporary dance, in which case the aims and objectives of the programme could be more clearly defined to potential students with promise in either of these two main areas.

Moreover, some students choose contemporary choreographies in their second year, whilst the programme does not offer modern dance technique until year three thus it might be useful to consider to what extent it is logical or helpful to review the structure of the curriculum overall. Moreover as part of this consideration, it might also be useful to review the length of all the current modules and the potential for extending or introducing new modules as this is an aspect of the curriculum design that students were keen to interrogate with regard to their expectations and needs.

There seems to have been significant improvement in the artistic component of the theses, which implies that already the adjustments that have been made to the curriculum content, structure, delivery models and pedagogic methods are paying dividends. Nonetheless the academic aspect of the work lacks sufficient emphasis on a full and comprehensive range of current approaches to scientific and artistic research. This is evident in the sources used and materials researched (most of the works use materials written by the teaching staff, which results in the research sitting within a hermetically sealed and closed circle). As noted in section 1 (Programme Aims and Learning Outcomes) the subjects studied within the curriculum raise complex issues which would continue to benefit from analysis based upon existing approaches (drawn from history, pedagogy, ethnography etc) but would be significantly enhanced by new perspectives and related research methodologies drawn from the international sphere of dance studies, and related fields such as philosophy, psychology, dance science, performance studies and so on. Attention to this aspect of the curriculum is key to ensuring that the programme becomes comparable with international standards both artistically and intellectually but equally importantly it could help the programme preserve its long lasting traditions and render them more visible and relevant by connecting them with the latest achievements in science and art.

Main strengths:

The curriculum design has already been reviewed and revised and individual courses are clear and not repetitive, although they could be spread a bit more evenly. The scope of the programme and its contents are appropriate to reach the intended learning outcomes and the students are generally satisfied with the curriculum but also have good ideas that could help in clarifying the programme focus and direction.

Main weaknesses:

The overall vision of the programme seems to be muddled (as mentioned before) which presents an obstacle to students, social partners and teachers in being on the same 'level' with regard to expectations and requirements. Because there are issues with the clarity of the programme aims and learning outcomes, related problems arise with regard to the curriculum design and its content.

3. Staff

The faculty consists of 8 members: 1 professor, 3 associate professors, 2 lecturers and 2 assistants, most of whom are leaders of dance companies and groups and/or well known choreographers in Lithuania, which complies with the legal requirements for staff.

Looking at the CV's, all the teaching staff seems to have the required qualification and are well respected specialists in their field, having produced numerous articles and methodological books in their field of interest. Many of the teachers have been in the department for a long time, which reinforces the programme, providing the teachers manage to keep up with the changing world and new ideas which are constantly spreading within the fields of dance, choreography and pedagogy. It is clear since the last visit that members of the teaching staff were keen to change and re-evaluate their practice. Staff mobility occurs on an informal level and this informs both staff development and the student experience. For example, the teaching staff mention seminars that are taught to their students by lecturers or former students from abroad, many of whom also attend international dance gatherings and performances where they share ideas with their peers from abroad. It would be helpful to consider ways in which formal processes that support international mobility could be employed; particularly with regard to the potential for developing deeper awareness and clearer compatibility in terms of research activity and the development of student theses.

The reduction in staff numbers is a minor concern insofar as it potentially threatens the potential to ensure learning outcomes; particularly as the programme continues to develop. Nonetheless meetings with the staff team revealed that the current staff are able to fulfil the requirement of the curriculum at present. However, it is important to acknowledge that if staff numbers are reduced, increased responsibility for covering teaching and administration falls on the team which may impact upon their capacity to produce academic research and publications. Longer term this could weaken the programme.

In terms of the composition of staffing, an increasing number of younger staff appear to be contributing to the programme since the last review, although it is still important that a strategy for the management of the staffing provision is in place; particularly as the loss of the established staff (e.g. through retirement) potentially represents the loss of a huge amount of historical knowledge and experience which could destabilise the department. Nonetheless, the current situation appears to ensure adequate provision of the programme.

A broader concern would be the identification of possibilities that the institution itself creates for the professional development of the teaching staff. There are several teachers who are interested and eager to focus on the development of research skills and methodologies. However, there seems to be a lack of awareness or a lack of provision in terms of strategic objectives, encouragement, time and financial support from the institution. It is important that a clear staff development policy exists to support activity which not only benefits individual teachers, but also benefits the future aims, vision and focus of the programme and ensures that staff members are key assets in ensuring that the programme remains in step with the future of dance, the arts and academia.

Main strengths:

The teaching staff are well known in Lithuania for their works and publications and the younger generation is very energetic and promising. There is a visible and clear willingness to change and continually improve.

Main weaknesses:

There does not appear to be a clear plan with regard to anticipating and managing staff turnover and development. Whilst this is not currently a problem, it should not be ignored. There does not seem to be a strategic approach to the professional development of the teaching staff by the institution, particularly with regard to aspects of quality based work. We are encouraged to hear that this is a focus for the Senior Administration, and hope that the knowledge and expertise gained in this area will be shared with teaching staff.

4. Facilities and learning resources

The choreography department boasts an extensive historical archive of Lithuanian folk dance traditions as well as folk dance costumes and historical dance costumes, which, whilst old, retain their value (one might want to consider the problem of replacing the existing collection in the future).

The premises have been improved recently by renovating one of the bigger dance spaces and turning it into a dance studio/performance hall equipped with dance floor and professional sound and lighting system. All of the premises (changing rooms, costume storage rooms, dance studios) are adequate although some are in need of renovation and maintenance – particularly with regard to temperature control. The students were happy with the work spaces and feel that they meet their study needs.

About 1000 books are in the departmental library, where most video and audio materials are kept. These are primarily works by students and staff. This collection is a little out-dated and would benefit from rejuvenation through the addition of more recent books on dance theory and choreography; particularly in order to broaden and challenge the current rather narrow understanding of choreography which primarily reflects a particular perspective of Lithuanian folk choreography. There is a need to consider the allocation of funds in this area as at present most of the new books seem to go to the main library.

Other books and manuals can be found in the main KU library or ordered online, and there seems to be a quite extensive online research and library access, but there is still a lack of dance theory books – particularly from an international perspective - that are more recently published and should be accessible to the students.

Main strengths:

There is an extensive historical archive of Lithuanian folk dance material and collection of folk and historical costumes. There is a newly renovated dance space / theater with newly build dance floor, sound and lighting equipment. The main library has an extensive access to on-line libraries and periodicals.

Main weaknesses:

Many of the physical spaces within the choreography department are in need of renovation. The methodical cabinet would benefit from updating with a newer and wider variety of books on dance theory and choreography.

5. Study process and student assessment

About 80% of the graduates work in the field of their studies whilst others decide to continue their studies on the MA programme at the University. It is therefore important to consider the ongoing relationship between the BA and MA programme as each is under review to ensure that developments are harmonious.

The students interest in the programme seems to have decreased in recent years (according to table 6, which shows the highest interest was in 2010-2011 with 59 students applying in contrast to 2013-2014 with 25 students applying). The SER comments upon higher evaluation reform, which has proven unfavorable to arts subjects due to an increase in the costs of non-funded places and decrease in the number of funded places in the programme. These issues are beyond the control of the institution and place additional pressures on departments and faculties in terms of recruitment. Because the department cannot influence these external factors, it might be useful to consider to what extent the aims and vision of the programme might be able to influence a larger number or wider demographic of student to ensure its viability and sustainability.

The admissions exam consists of two parts: engagement with Lithuanian national dance and classical dance which is conversant with the subjects taught within the programme. Physicality and musicality are also considered and there is a conversation as part of the exam in which applicants are expected to be able to discuss dance and art. The admissions activities do not seem to test choreographic experience or potential as part of the audition process which is surprising given the title of the course. Once again, this points to the bigger issue concerning a need to really pinpoint the aims and learning outcomes of the programme.

The organisation of the study process is much improved since the last evaluation. There are clear regulations regarding examinations and related aspects of their administration and management. Clear regulations exist which indicate what should be done in adverse circumstances; for example if a student cannot attend an exam. There are numerous opportunities in which a student's progress is observed including: meetings to discuss exam results, individual meetings throughout the study process, close observations of study processes, and analysis of attendance results. Moreover, in the Curriculum design and pedagogic process, greater attention is paid to the study process itself, giving students more hours for self-directed and independent work, more reflection and peer-evaluation plus a revised balance between individual work and group work with a reduction in the latter. This aims to produce a more creative, thoughtful and self-disciplined graduate.

The students are clear about how they are assessed and why. When they have questions about the evaluation process, students feel that they can always ask for an explanation and teaching staff are always willing to help, consult or offer advice during the day. Moreover, students have a better understanding of the support structures that are in place when they need them, for example in the areas of finances, housing, psychological, emotional and physical health.

The students are all aware of the available mobility programmes and are encouraged to participate in them, with many of them stating that have been or are intending to use such a possibility. At times, there is a disconnection between their desire to participate and the reality of actually turning their desire into action and implementing the decision. It would be useful to consider a wider perspective of what an exchange programme might be; not only for dancing or dance training, but also in wider realms that might open up the students' horizons in terms of considering what type of career opportunities are open to them. It is also important to consider to what extent the programme aims and related curriculum 'lend' themselves to mobility in either direction. Again, issues of international compatibility need to be considered.

A strength of the programme is the students' activities in performances, concerts and other cultural events which are many and varied (folk dance, Lithuanian dance, contemporary dance, world nations arts, theatre plays etc.). This provides students with exposure to practical training relevant to their future profession. On average, two international seminars are organized within the universities premises each year to further deepen their knowledge.

It should be noted that students feel that most of the support available to them comes from the teaching staff and not the university itself and their affiliation is primarily with the department and not the University. It might be useful to consider ways in which a sense of identity as a Klaipėda University student could be fostered, and also to consider ways in which the students could be integrated formally and informally into the broader life of the University.

Main strengths:

Graduate employment is high with most of them working in their or related field of study. Students have a clear understanding of their evaluation process and are comfortable of approaching the teaching staff if thought otherwise. Some students choose to engage in ERASMUS exchanges. Performances and participation in cultural events is ample and gives great possibilities for practical training.

Main weaknesses:

Due to decisions about legal requirements for admissions programme, there seems to be a decreasing number of students applying for and studying within the programme. The students often feel disconnected from the rest of the university due to belonging to a smaller departmental entity and are not always aware of their role within the bigger institution.

6. Programme management

The programme is administered by a Programme Committee consisting of 7 members. The formal processes relating to programme administration and quality assurance are outlined in various legal documents within the University and the processes that inform decision making are all stated clearly within the self-assessment report. However, when talking to the different groups (Senior administration, teaching staff, students, social partners and alumni), it becomes clear that there is a mismatch with regard to the different groups knowledge and understanding of processes and related issues concerning allocation of responsibility and accountability are evident.

The SER notes strong connections with social partners and alumni, yet the limited number of social partners and alumni present at the planned meetings led the team to query the quality of the current relationships. The SER also states that the participation of external social partners is limited, whereas the social partners themselves were keen to be involved in a more regular and in depth way as they felt that they could be of greater help (It should be noted that a very limited number of social partners attended, thus their opinions cannot be deemed representative of all social partners).

An appropriate amount of data concerning the delivery of the programme seems to be collected regularly which ensure that monitoring can take place. However, there is a lack of clear analytical work that is being done with the data, and it is not clear how findings are interpreted and applied as a means by which to assess the quality and effectiveness of the programme, or recommend improvements and developments.

The report also mentions that internal quality assurance information is received via student feedback and questionnaires. This is discussed by the Faculty Committee, at Department meetings, by the Faculty councils and by the programme managers. However, at present the various quality assurance activities do not seem to inform one clear vision and insufficient time is allowed to reconnect ideas, explore possibilities and recommend changes.

The programme is making progress and moving in the right direction, but there is now a need for clear and courageous leadership in order to assess the available data and evidence, capitalise upon the deep knowledge of the programme's past and develop a clear and unambiguous vision for the future.

Main strengths:

There is an improved understanding of systems and processes between SER group, the teachers and the students and an improving understanding of quality assurance requirements.

Main weaknesses:

The available quality assurance data needs to be analysed more rigorously and fed back into the development and improvement of the programme. The social partners and alumni should be more formally incorporated into various aspects of programme management. A clear sense of purpose and direction now needs to emerge from the department so that there is a strong collective vision and necessary momentum to enable a shift to be made which turns discussion and review into tangible action and progress.

III. RECOMMENDATIONS

Since the last review, the department has clearly begun to engage in discussion about some of these issues and already some plans have been identified to address the highlighted problems. Now the emphasis should shift towards the implementation of the plans over the next couple of academic years.

1. There appears to be a lack of clarity regarding the primary programme aims and the title and scope of the programme. Thus the university should consider what the desired focus and level of specificity of the programme should be. For help the university could also turn to its students, graduates and social partners, who also still need to be integrated more formally.

It might also be useful to review the length of all the current modules and the potential for extending or introducing new modules with passing time and requirements from the students, social partners and the changing dance world itself.

2. The academic aspect of the work still lacks sufficient emphasis on a full and comprehensive range of current approaches to scientific and artistic research and would be significantly enhanced by new perspectives and related research methodologies drawn from the international sphere of dance studies, and related fields such as philosophy, psychology, dance science, performance studies and so on.

It would be helpful to consider ways in which formal processes that support international mobility could be employed; particularly with regard to the potential for developing deeper awareness and clearer compatibility in terms of research activity and the development of student theses.

3. Reduction in staff numbers must be monitored so that increased responsibility for covering teaching and administration does not impact upon their capacity to produce academic research and publications.

A strategy for the management of the staffing provision should be found particularly as the loss of the established staff (e.g. through retirement) potentially represents the loss of a huge amount of historical knowledge and experience which could destabilise the department as well as more

possibilities that the institution itself creates for the professional development of the teaching staff should be looked for.

4. Some of the premises are still in need of renovation and maintenance – particularly with regard to temperature control.

The methodological cabinet would benefit from rejuvenation through the addition of more recent books on dance theory and choreography; particularly in order to broaden and challenge the current rather narrow understanding of choreography which primarily reflects a particular perspective of Lithuanian folk choreography. There is a need to consider the allocation of funds in this area as at present most of the new books seem to go to the main library.

5. The SER comments upon higher evaluation reform, which has proven unfavorable to arts subjects. Since, such issues are beyond the control of the institution it might be useful to consider to what extent the aims and vision of the programme might be able to influence a larger number or wider demographic of student to ensure its viability and sustainability, possibly through international mobility programs?

It would be useful to consider a wider perspective of what an exchange programme might be in wider realms that might open up the students' horizons in terms of considering what type of career opportunities are open to them. It is also important to consider to what extent the programme aims and related curriculum 'lend' themselves to mobility in either direction.

6. Clearer analytical work should be done with the collected data as it is not clear how findings are interpreted and applied as a means by which to assess the quality and effectiveness of the programme, or recommend improvements and developments. At present the various quality assurance activities do not seem to inform one clear vision and insufficient time is allowed to reconnect ideas, explore possibilities and recommend changes.

7. The programme is making progress and moving in the right direction, but there is now a need for clear and courageous leadership.

IV. SUMMARY

The programme reflects a long standing heritage as one of the first dance programmes in Lithuania, thus it definitely has a unique history and key characteristics which should be valued and retained. At the same time, the programme has the potential to anticipate the future, act as a catalyst, and facilitate development of dance as an artistic and scientific discipline by generating dialogue: between new and established dance forms and styles; between traditional research and new approaches.

The advantages of the programme are that it has a long tradition and has been successful in preparing dance teachers/choreographers for their work in amateur dance groups and collectives and its design has already begun to improve since the last visit, its aims and learning outcomes are already under review and being redefined little by little. The curriculum design has also improved and the scope of programme and its contents are in good standing to reach the intended learning outcomes. And, what is very important, the students are happy with most of the programme: they have a clear understanding of their evaluation process and are comfortable of approaching the teaching staff with questions, know and use mobility programmes choosing ERASMUS to go and study abroad each year. Performances and participation in cultural events is ample and gives great possibilities for practical training.

The teaching staff are well known in Lithuania for their works and publications and the younger generation is very energetic and promising. Moreover, there is a visible and clear willingness to change and continually improve, although there seems to be a lack of support and encouragement for the professional development of the teaching staff by the institution. Also, a clearer plan in handling teaching staff turnover could be addressed in the future.

Newly renovated dance space / theater with newly build dance floor, sound and lighting equipment shows an improvement in material base adding to an extensive historical archive of Lithuanian folk dance material and great archive of Lithuanian folk and historical costumes. Most of the other premises at the choreography department are still in need of renovation and great attention should be given to methodological materials at the methodical cabinet that needs to be updated with a newer and wider variety of books on dance theory and choreography.

The main weakness is that the name of the programme, its learning outcomes and resulting qualifications do not seem to be compatible with each other and consequently will not necessarily fulfil the needs and expectations of students who apply to study in the programme or social partners who seek to employ the students. It looks like the bigger vision of the programme seems to be muddled which raises problems for students, social partners and teachers being on the same level as far as the need and requirements are concerned. Thus even if the curriculum design seems to be good for what the programme requires big issues still arise.

The programme has improved understanding of systems and processes between SER, teacher and students groups and there is a clearer understanding of quality assurance requirements. Still, the data analyzed needs to be reflected upon and fed back into making the programme better and social partners and alumni could be incorporated more into various aspects of programme management and in more legal ways.

A lot of work is still under way and, with a clear and strong leadership, which seems to be missing that would help pull the programme together and forward, the programme has a potential to become a strong dance programme with a very particular view that singles it out from other similar programmes.

The international review team would like to thank the BA 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 – 612W51001) 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 | 3 |
| 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) | 2 |
| | 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.

Grupės vadovas:
Team Leader:

Dr. Helen Angove

Prof. Dr. Elisabete Alexandra Pinheiro Monteiro

Grupės nariai:
Team members:

Dr. Christiana Rosenberg-Ahlhaus

Lina Puodžiukaitė-Lanauskienė

**KLAIPĖDOS UNIVERSITETO PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
CHOREOGRAFIJA (VALSTYBINIS KODAS – 612W51001) 2014-04-17 EKSPERTINIO
VERTINIMO IŠVADŲ NR. SV4-173 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Klaipėdos universiteto studijų programa *Choreografija* (valstybinis kodas – 612W51001) vertinama **teigiamai**.

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

<...>

IV. SANTRAUKA

Programa atspindi ilgaamžį palikimą, kadangi tai viena pirmųjų šokio programų Lietuvoje. Todėl ji neabejotinai turi unikalią istoriją ir pagrindines savybes, kurios turėtų būti vertinamos ir saugomos. Taip pat programa turi ateities potencialą, ji veikia kaip katalizatorius ir palengvina šokio, kaip meno ir mokslo disciplinos, vystymąsi, nes sukuria dialogą tarp naujų ir nusistovėjusių šokio formų ir stilių, tarp tradicinių tiriamųjų mokslinių ir naujų požiūrių.

Kaip programos privalumą galima paminėti jos ilgalaikę tradiciją ir sėkmingą šokio mokytojų ir choreografų rengimą darbui saviveikliniuose neprofesionalų šokio kolektyvuose ir grupėse. Nuo paskutiniojo vizito jau pastebima, kad programa tobulinama, jos tikslai ir mokymosi rezultatai jau persvarstomi ir palaipsniui performuluojami. Programos struktūra taip pat pagerėjo. Tiek programos apimtis, tiek jos turinys užtikrina galimybę pasiekti numatomų mokymosi rezultatų. Be to, labai svarbu, kad studentai patenkinti didžiąja programos dalimi: jie aiškiai supranta vertinimo procesą ir nebijo kreiptis į mokymo personalą jiems rūpimais klausimais, žino ir naudojami judumo programomis, kiekvienais metais pasirinkdami ERASMUS studijas užsienyje. Dažnai pasirodo ir dalyvauja kultūros renginiuose, o tai suteikia jiems nuostabių praktinio mokymosi galimybių.

Mokymo personalas yra gerai žinomas Lietuvoje dėl nuveiktų darbų ir išspausdintų publikacijų, jaunosios kartos dėstytojai yra labai energingi ir daug žadantys. Be to, matomas akivaizdus ir aiškus noras keistis ir nuolat tobulėti, tačiau pastebima, kad institucijos vadovybė per mažai remia ir drąsina mokymo personalą tobulėti profesinėje srityje. Be to, ateityje reikėtų apsvarstyti, kaip mokymo personalo kaitos valdymo planą padaryti aiškesnį.

Suremontuota šokių bei teatro erdvė: įrengtos naujos šokio grindys, sumontuota garso ir apšvietimo įranga, tad akivaizdu, kad materialinė bazė pagerėjo. Taip pat buvo papildytas gausus Lietuvos liaudies šokio medžiagos istorinis archyvas ir Lietuvos liaudies ir istorinių kostiumų archyvas. Daugumą kitų Choreografijos katedros patalpų vis dar būtina suremontuoti, taip pat reikėtų atkreipti didelį dėmesį į metodologijos kabineto metodologinę medžiagą, papildyti ją naujomis ir platesnio spektro šokio teorijos ir choreografijos knygomis.

Pagrindinė silpnoji pusė ta, kad programos pavadinimas, jos mokymosi rezultatai ir įgyjamos kvalifikacijos atrodo nesuderinamos tarpusavyje ir todėl gali nepatenkinti į šią studijų programą stojančių studentų poreikių ir lūkesčių ar socialinių partnerių, norinčių įdarbinti studentus, lūkesčių. Atrodo, kad didesnė programos vizija yra paini, o tai kelia problemų studentams, socialiniams partneriams ir dėstytojams, esantiems tame pačiame lygmenyje, kai kalbama apie poreikius ir reikalavimus. Taigi, nors programos struktūra atrodo atitinkanti programos reikalavimus, didelių problemų vistiek iškyla.

Programa pagerino sistemų ir procesų supratimą tarp savianalizės suvestinės, dėstytojų ir studentų grupių, ir dabar kokybės užtikrinimo reikalavimai yra aiškiau suprantami. Nepaisant to, išanalizuoti duomenys turėtų būti išsamiau apsvarstyti ir panaudoti programai tobulinti. Taip pat tiek socialiniai partneriai, tiek absolventai galėtų būti aktyviau įtraukti valdant programą, tai turėtų būti daroma teisiniais būdais.

Dar daug reikia nuveikti, bet atrodo, kad trūksta aiškaus ir tvirto vadovavimo, jei toks būtų, programa galėtų būti labiau sukoncentruota į tobulėjimą. Programa turi galimybių tapti stipria šokio programa su labai savotišku požiūriu, kuris išskirtų ją iš kitų panašių programų.

Tarptautinė ekspertų komanda norėtų padėkoti Choreografijos katedros bakalauro studijų programos personalui už jų norą pozityviai ir atvirai bendradarbiauti vertinimo procese. Norėtume pripažinti pažangą, kuri jau buvo pasiekta po paskutiniojo vertinimo 2011 metais. Komanda taip pat pripažįsta, kad katedra ir universitetas jau parengė papildomus planus, skirtus programai tobulinti ir plėtoti. Taip pat tikisi, kad per šį antrąjį vertinimą pateiktos rekomendacijos bus naudingos vykdant suplanuotą darbą, kuris jau pradėtas. Vertinimo komandai buvo džiugu girdėti, kad aukštesniojo lygio administracijos personalas įsipareigojo pagerinti kokybės užtikrinimo procedūras ir stebėti jau vykdomus planus šiam tikslui pasiekti, tad komentarai apie programos valdymą atspindi šį įsipareigojimą.

III. REKOMENDACIJOS

Po paskutinio vertinimo akivaizdu, kad katedra pradėjo diskutuoti dėl kai kurių minėtų problemų ir jau parengė planų, kaip jas spręsti. Dabar dėmesys turėtų būti sutelktas į tai, kaip tuos planus įgyvendinti per kelerius ateinančius mokslo metus.

1. Atrodo, kad pirminiai programos tikslai bei programos pavadinimas ir apimtis nėra aiškūs, todėl universitetas turėtų nutarti, į ką programoje reikia atkreipti didžiausią dėmesį ir koks turėtų būti jos specifiskumo lygis. Universitetas pagalbos galėtų kreiptis į savo studentus, absolventus ir socialinius partnerius, kurių dalyvavimui vis dar trūksta formalumo.

Studijų kokybės vertinimo centras

Taip pat būtų naudinga persvarstyti visų šiuo metu dėstomų modulių trukmę ir galimybę praplėsti esamus arba įvesti naujų modulių, atsižvelgiant į studentų, socialinių partnerių ir paties besikeičiančio šokio pasaulio pageidavimus.

2. Akademiniis darbas vis dar nėra pakankamai sukonzentruotas į išsamų dabartinių požiūrių į mokslinių ir meninių tyrimų diapazoną, jis galėtų būti gerokai sustiprintas, naudojantis naujomis perspektyvomis ir tarptautinės šokio studijų srities bei susijusių sričių, tokių kaip filosofija, psichologija, šokio mokslas, atlikimo studijos ir panašiai, tyrimų metodologijomis.

Padėtų apsvarstyti būdus, kaip būtų galima panaudoti tarptautinį judumą skatinančius formalius procesus; ypač kalbant apie potencialą kurti gilesnį supratimą ir aiškesnį suderinamumą mokslinių tyrimų ir studentų mokslo darbų kūrimo prasme.

3. Personalo mažinimas privalo būti kontroliuojamas, kad padaugėjęs mokymo ir administravimo pareigų, nesumažėtų darbuotojų gebėjimas vykdyti akademinis tyrimus ir rengti publikacijas.

Reikėtų sukurti personalo valdymo strategiją, ypač susiduriant su situacija, kuomet prarandant ilgalaikius darbuotojus (pvz., šiems išėjus į pensiją), prarandamas didžiulis kiekis istorinių žinių ir patirties, o tai gali išbalansuoti katedrą. Taip pat reikėtų apsvarstyti galimybes, kaip pati institucija galėtų būti naudinga sukurti sąlygoms mokymo personalui tobulėti profesine prasme.

4. Vis dar būtina renovuoti ir remontuoti kai kurias patalpas, ypač dėmesį skiriant temperatūros kontrolei

Metodologiniam kabinetui rekomenduojama įsigyti naujesnių šokio teorijos ir choreografijos knygų, ypač siekiant praplėsti žmonių supratimą ir mesti iššūkį šiuo metu vyraujančiam gana siauram choreografijos supratimui, kuris pirmiausia atspindi konkrečią Lietuvos liaudies choreografijos perspektyvą. Būtina apsvarstyti, kaip šioje srityje bus skirstomi finansai, kadangi šiuo metu susidaro įspūdis, kad dauguma naujų knygų patenka į centrinę biblioteką.

5. Savianalizės suvestinė pateikė komentarus dėl aukštesnės vertinimo reformos, kuri pasirodė esanti nepalanki meno dalykams. Kadangi tokie dalykai nepriklauso nuo institucijos valios, galėtų būti pravartu apsvarstyti, kiek įtakos programos tikslai ir vizija galėtų turėti, norint pritraukti didesnę kuo įvairesnių studentų skaičių. Taip būtų siekiama užtikrinti, kad programa ir toliau būtų vykdoma ir tvari. Galbūt šiam tikslui pasiekti būtų naudingos tarptautinės judumo programos?

Būtų naudinga iš platesnės perspektyvos apsvarstyti mainų programų naudą, kad jos galbūt galėtų padėti studentams suvokti jų karjeros galimybes. Taip pat svarbu apsvarstyti, kiek programos tikslai ir susijęs mokymo turinys naudingi judumui bet kuria kryptimi.

6. Reikėtų atlikti aiškesnį analitinį darbą su surinktais duomenimis, kadangi dabar nėra aišku, kaip gauti tyrimų rezultatai interpretuojami ir taikomi programos kokybei ir veiksmingumui įvertinti, arba patobulinimams ir pakeitimams rekomenduoti. Šiuo metu neatrodo, kad įvairūs kokybės užtikrinimo veiksmai sukuria vieną aiškią viziją, taip pat per mažai laiko skiriama idėjoms sujungti, galimybėms analizuoti ir rekomenduoti, kokie pokyčiai reikalingi.

7. Programa tobulinama ir judama į priekį ir teisinga kryptimi, tačiau dabar iškyla aiškios ir drąsios lyderystės poreikis.

<...>

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.