



GROSSMONT
COLLEGE

ACADEMIC PROGRAM REVIEW

Dance Department

Spring 2011

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SECTION 1 – DESCRIPTION AND HISTORY OF THE PROGRAM

- 1.1 The dance program was initiated in 1964 as part of the Physical Education department. Ballet and jazz courses were first offered in 1972. Increased student enrollments brought about further department growth, curriculum development, and the hiring of additional adjunct faculty. During this time, the department began producing annual dance concerts.

In 1979 the dance program moved into the fine arts division, emphasizing dance as an art form with the potential for interdisciplinary collaborations with other departments in the division of Communication and Fine Arts. This transition, along with the opening of Theater East, currently known as the East County Performing Arts Center, in 1977, served to stimulate the growth of the performance element of the program.

In the early 1980s, the department further developed curriculum to reflect its performing arts emphasis, and began to offer classes which concentrated on concert dance forms with skill levels ranging from beginning through advanced. The former 50-minute recreation-oriented format was replaced with an 80-minute class allowing for more theory and technique to be presented. In 1989, the dance major program was implemented. As the dance curriculum expanded, the dance major was revised to include new courses. Master classes taught by visiting invited guest artists were implemented to augment the courses taught through the dance department, and provide exposure to genres not taught at Grossmont College.

After Marcia Garcia's transfer to the Exercise Science and Wellness (ES) department in 1992, Kathy Meyer served as the sole full-time instructor for six years. During this time, a second dance concert, which focused on the choreographic work of dance majors and advanced students, was added to the performance schedule. David Mullen was hired in 1998 to again provide the department with two full-time instructors.

In 2008, the department moved from its original home in the Exercise Science building to its current home in the Fine Arts complex. In addition to acquiring a new studio space to replace its old one, the department was also the partial beneficiary of a remodeled room as part of the 2009 remodel of the Exercise Science complex and now shares scheduling priority for that space with the ES department.

The department has increased its collaboration with other departments in the division of Arts, Languages, and Communication. The department often collaborates with the Music department, presenting dance concerts involving Grossmont musical ensembles, and providing choreography and dancers for Grossmont Symphony Orchestra concerts. Collaborations with the Theatre Arts department have involved projects which partner theater lighting design students with faculty and student choreographers for dance concerts. The departments of Dance, Music, and Theatre Arts were all involved in helping to develop the Musical Theatre certificate. The department has collaborated with the Media Communications department and used its students to videotape and edit DVDs of their dance concerts. The department has collaborated with the Art department and has used the designs and artwork of talented Grossmont art students in its concert poster designs. Since the last program review, the department has seen a decrease in its

collaborations with the Theatre Arts department and would like to reestablish its relationship with this department, and collaborate more frequently on annual musicals.

The department continues to produce two dance concerts per year. In the fall, the department presents its student choreographed concert on campus and in the spring the faculty dance concert takes place at The Joan Kroc Performing Arts Center. The department has expanded its community outreach efforts by providing a yearly lecture/demonstration designed for middle and high school students and an intensive dance workshop and performance for high school students. Though the department continues to provide evening courses to accommodate working students, parents, seniors and other members of the community, weekend classes, due to budgetary constraints, have been cut from the schedule.

The dance department offers an A.A. degree, a certificate in dance, and a wide selection of courses for the full-time dance student, the liberal arts student as well as the adult student seeking personal enrichment. The student who earns an A.A. degree in dance can transfer to a university and continue his/her dance education by earning an advanced degree in dance. Many of the courses offered transfer to the UC and CSU systems as well as private universities. The dance program is highly respected in San Diego as well as in surrounding counties. The department has always had a history of steady growth in terms of course offerings, performance events, and community outreach programming. Classes are currently offered from 8am to 9:30pm Monday through Thursday, and Friday from 8:00am to 12:00pm. Dance classes are filled to capacity. Assuming budgetary constraints will ease at some point in the future, the program looks forward to being able to expand its curriculum to include additional lecture based general education courses, additional sections of ballet and tap, as well as non-western dance forms.

Department/Program Goals

- 1.2 Appendix 1 contains the most recent 6-year Unit Plan for the program. From the 6-year Unit Plan, select your most and least successful goals and answer the following questions.

For your most successful goal:

- a. What activities did you undertake to achieve this goal/
- b. Report and explain data that verifies progress toward your goal?
- c. How did the achievement of this goal help move the college forward toward fulfillment of the planning priority goals in its strategic plan?

For your least successful goal:

- a. What challenges or obstacles have you encountered?
- b. Has this goal changed, and why?

The department's 6-year plan focuses on:

- Expanding outreach programs, establishing a touring dance company.
- Expanding curriculum, including courses which focus on non-western dance.
- Securing ongoing funding to maintain equipment and facilities.
- Continuing to monitor Student Learning Outcomes (SLO).
- Expanding fundraising by presenting dance concerts in Room 24-272.

These goals were established just prior to the budget crisis that is currently plaguing the state of California. Because of severe budget constraints, the department has not been able to successfully complete any of the goals which are dependent on additional resources. The focus of the department, in the face of this crisis, has been one of survival, not expansion. A goal that we have been most successful with, because its success is not reliant on money, deals with monitoring SLOs.

Most successful goal

What actions have been taken to achieve this goal?

Each technique class across the curriculum (e.g., ballet, modern, social and ballroom) has, at the time of this writing, evaluated two learning outcomes. Pursuant to each of these outcomes, the faculty has come together to evaluate, and discuss the data and share ideas to increase student success. The department, as mandated, will continue this process until the process is complete and all SLOs across the curriculum have been evaluated and assessed.

Report and explain data that verifies progress toward your goal.

In spring of 2009, the department took on the SLO evaluation process. In developing SLOs at the course level, the faculty agreed that, regardless of discipline and/or dance genre, there were consistent criteria which applied to all technique classes across the curriculum. These criteria were based on the skills and knowledge that the dance faculty members felt were important. SLOs addressed vocabulary, terminology, practical, skill-based knowledge, and critical thinking skills. The faculty also agreed on the assessment tools that would be used for evaluation. Upon completion of their evaluations, faculty submitted their final grades and/or scores to the SLOs coordinator, who assembled and evaluated the data. Though specific benchmarks were never codified, expectations for student success were high, reflecting the department's commitment to learning. The first learning outcome, which was done in the spring of 2009, addressed students' critical thinking skills by requiring them to attend a live dance performance and submit a written critique of the performance. Data showed that 85% of students who completed the assignment were successful, achieving a grade of "C" or higher. The second learning outcome, which occurred during the spring 2010 semester, focused on knowledge of dance vocabulary, terminology, and theory. Of the students that did complete the assignment, over 85%, had a grade of "C" or better. It should be noted that with both outcomes a majority of students who were unsuccessful, received substandard grades because they chose not to do the assignment.

Least successful goal

What challenges or obstacles have you encountered?

Challenges have been mostly financial. The department's least successful goal, expanding curriculum, and maintaining equipment and facilities seems to require funding that, at this juncture, does not exist. Other goals which focus on expanding outreach programs, establishing a touring dance company, expanding fundraising efforts by presenting dance concerts in Room 24-272, are topics of ongoing discussion.

Has this goal changed and why?

In spite of the state's bleak economic outlook, all of the department's goals will remain consistent. These goals are reflective of the department's commitment to maintaining a comprehensive program that focuses on dance as a viable art form which communicates, expresses, and seeks to promote critical thinking and dialogue as it relates to aesthetics.

Implementation of Past Program Review Recommendations

- 1.3 Your program 6-year plan in **Appendix 1** contains the most recent Program Review Committee recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review.

The most recent Program Review Recommendations (2003) were as follows:

1. Upgrade dance studio, expand costume storage, and secure a second dance studio on campus.
2. Institute a consistently thorough maintenance schedule for the dance studio, including mopping and sweeping daily, cleaning mirrors and dusting weekly.
3. Change title of program coordinator to program chair to comply with the organization of the division.
4. Support maintenance and growth of the program in the form of new facilities and an increased budget to pay for accompanists, a dance operations facilitator, theater rentals, and productions.
5. Update course outlines to maintain transferability and currency.

Responses are listed below and are numbered to correspond with recommendations.

1. In 2007, the dance department moved from the Exercise Science building to its current home in the Fine Arts complex. Room 24-272, which had been vacated by the Photography department, was reconfigured into a studio space with adjacent offices, restrooms, and storage spaces. At the same time, room 42-101, as part of the 400 building remodel, was converted from a weight room into a large exercise/dance space, which is currently shared by the Dance and Exercise Science departments.
2. Maintenance and cleaning continue to be issues. Neither room 24-272 or 42-101 has been subject to any thorough, consistent maintenance and/or cleaning schedule since they were remodeled. Given the current economic crisis, and its impact on support services, including maintenance, it might be easy to blame this problem on insufficient manpower; however, the dance spaces on campus have never received the attention required to maintain such a space.
3. The position of leadership of the dance department was changed from program coordinator to program chair in 2009 as a result of petitions submitted on behalf of the department to then Vice President of Academic Affairs, Tina Pitt.

4. While the department has been the partial beneficiary of a new facility, room 42-101, it has not received any budget increases to pay for accompanists, a dance operations facilitator, theater rentals, or productions. The accompanist budget continues to fall short of its goal of being self-sustaining. Students are still asked for voluntary donations to help support the hiring of accompanists. To fully fund the accompanist positions would require an annual budget of approximately \$15,000. Currently the amount budgeted is \$7,794, roughly half of what is needed. The Dance Operations Facilitator position remains funded for 19 hour per week, 10 months a year, and has never been allocated 1.0 LED, as recommended. This position, which began fall 2001, is internally funded by the department using monies drawn from the accompanist budget combined with existing funds that had formerly supported a part-time secretary. This position needs to be upgraded to a full-time (40 hours per week), 10 month assignment to more accurately reflect the work load associated with a department that has witnessed increases in course offerings, adjunct faculty, outreach projects, and performing opportunities for students. The theater rental budget remains consistent. The department is able to cover some of the costs associated with producing its annual faculty dance concert at the privately owned Salvation Army/ Joan Kroc Theatre by using profits earned from the student-choreographed dance concert, which is held on campus in the Stagehouse Theatre, and is not subject to rental/personnel fees.
5. The department regularly reviews its course outlines and is currently in the process of evaluating them for transferability, currency, and relevance. It is also reviewing its course offerings, modifying, adding, and in certain instances, deleting courses to reflect evolving philosophies regarding methodology and pedagogy. The department will also modify its degree requirements to reflect these curricular changes. This process is scheduled to be completed by the beginning of fall 2011.

SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

In **Appendix 2- Catalog Descriptions**, insert copies of your catalog descriptions from the most recent college catalog (see “Courses of Instruction” section. This is the blue section). If your program has an Associate Degree program, include the relevant pages from the catalog (see “Associate Degree” section. This is the yellow section). [NOTE: Do not include your actual course outlines]

- 2.1 Review your courses outlines and explain how these outlines reflect currency in the field and relevance to student needs, as well as current teaching practices.

The Dance department course outlines are periodically updated to reflect changes in methodology and pedagogy. There have been recent discussions, both at the college and division level, regarding courses that have previously been repeatable for credit. The recommendation from the college has been to restructure these courses, and associate numerical value and sequence (I/II/III/IV) to indicate increases in skill level and proficiency. The department is currently updating a number of courses to reflect this change.

The Dance department strives to provide students with a comprehensive view of dance. Students who are successful leave their dance courses with not only an increased knowledge of technique, but also with a better understanding of the history, vocabulary, and theories associated with dance. The department offers a wide selection of dance genres that emphasize technique and performance. Skill level is demonstrated and assessed using practical, performance-based midterms and finals. In addition to emphasizing technical skills, course outlines also address SLOs which require critical thinking skills. To demonstrate these skills, students are required to write dance concert critiques, take vocabulary and essay exams, and maintain health-related journals. Research papers, special projects and presentations are required for the Dance History and Choreography classes.

The Dance department has written new courses which align with other community colleges and universities, are relevant to student need, and will be offered once the budget is reinstated. The following are a list of those proposed courses.

- A. Tap III
- B. Tap IV
- C. Ballet III (evening program)
- D. Ballet IV (evening program)
- E. Dances of Spain (a survey course including Flamenco and Salsa)
- F. Appreciation of Dance (lecture course)
- G. Partnering
- H. African Dance
- I. Pilates Lab For The Dancer

- 2.2 What orientation do you give to new faculty (both full- and part-time) regarding curricular expectations (i.e., SLOs and teaching to course outlines), academic standards, and department practices? How do you maintain an ongoing dialogue regarding these areas? You are encouraged to use feedback from your Faculty Survey discussion.

During the interview process prospective new faculty are asked about their philosophy of dance in the academic environment. The Dance department at Grossmont College strives for a balance of both sound technical and performance training coupled with a theoretical approach to dance. The department uses the same grading rubric for all of the technique courses and each course outline includes a technique and performance midterm and final as well as a written concert review, vocabulary exam, and participation and written evaluation of a department sponsored master class. New faculty are asked to adhere to the SLO requirements, exit skills requirements (proficiency of technique, rhythm, and performance skills), and the grading criteria listed above. The department chair discusses the course outline, grading criteria and rubric scale, as well as the SLO's with each new instructor. The instructor then submits their course syllabus to the department chair and is evaluated in reference to both the course requirements and clarity in pedagogy. Department meetings, in part, focus on consistency across the curriculum. Faculty members exchange ideas regarding issues such as course content and currency of syllabi. Periodic instructor evaluations help to insure consistency and adherence to course outlines. The department strives for alignment in all similar dance courses. The Dance department has agreed upon a universal participation policy which is consistent to all of the courses offered within the Dance department.

- 2.3 Give some examples of how your department members keep their instruction (i.e., delivery, content, materials, and syllabus) current and relevant to student academic and/or career needs.

The department feels that it is important that the curriculum continues to evolve in response to changing trends in dance, current demands in the field, and student demand for new courses. Faculty members are encouraged to continue to take dance classes for their own personal growth and to stay current in the field. Faculty members regularly attend professional, college and university dance concerts and theater events to maintain currency. They also participate, and present at professional conferences. In addition, some dance faculty members coordinate groups of students to attend dance concerts, workshops, master classes, and musicals throughout San Diego and Orange County. These field trips allow for student/faculty dialogue, augment classroom instruction, and provide an environment outside the dance studio to discuss trends in dance careers and education in a small group setting.

- 2.4 Analyze the data in **Appendix 3 - Grade Distribution Summary Report**. Identify and explain any unusual retention patterns or grading variances. (To figure retention percentages, subtract the "W's" from the total enrollment and divide that result by the total enrollment.)

Dance Theatre Performance courses (Dance 201-222) as well as Student Choreography for Production courses (Dance 223-226) are performance classes that reflect a large number of "As". These courses show little grading variability due to the probability that most performers and choreographers successfully complete the performance and contract requirements as stated in the syllabus.

The department has experienced withdrawals for a variety of reasons including students underestimating the workload of a dance class within the dance department (written exams, concert critiques, master class attendance and evaluation, and performance midterms and finals.) It has also been noted that students sometimes have used the system by withdrawing by the 12th week of the semester in order to repeat the class for additional experience and training. Please note that students are unable to register in a dance class in which they have already received a grade of "C" or higher.

The department chair has also been sensitive to classes that show a less than successful retention rate by moving the class to a different time block. The Musical Theatre Dance class decreased its withdrawal rate from 30% (2006-2009) to less than 5% in 2010 by moving the class to Tuesday and Thursday from 2:00pm to 3:15pm rather than on Fridays from 11:00am to 1:40pm.

- 2.5 Describe strategies employed to ensure consistency in grading in multiple section courses and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught).

The instructors that teach genres in which the department offers multiple sections have agreed to use the same standards for grading including a rubric that identifies criteria for

grading the dance critique. Likewise, a similar rubric is used for grading performance midterms and finals and vocabulary/written exams. All instructors of technique courses have adopted the same grading criteria and have agreed to teach to the SLOs for each course. This attention to “matching” the course objectives, exit skills, and SLOs have added a sense of consistency and have proven to assist students in advancing to the next level in all technique courses offered through the department.

- 2.6 Describe and give rationale for any new courses or programs you are developing or have developed since the last program review.

Since our last program review in 2003 the following courses and programs have been added to the dance department curriculum:

- Dance 094 ABCD American Street Dance I,II,III,IV
This course was added due to a substantial number of students requesting Hip Hop courses in addition to the need to prepare our students for a variety of auditions ranging from amusement parks to concert dance companies.
- Dance 099 ABCD Studio Workshop In Pointe
This course was added to instruct our intermediate and advanced students in ballet pointe technique for increased technique and choreographic possibilities within the ballet genre.
- Dance 121/122/123 Teaching Practicum
These courses were designed for dance students who are interested in teaching in a classroom setting. Many students are hired to teach at studios and health clubs. Some graduates have also opened their own dance studios, teaching dance to both children and adults. Teaching Practicum courses aid students in developing lesson plans, provide supervised teaching segments within the classes at Grossmont College, and also allow the student to make connections in the dance community by teaching classes at local studios and high school dance/exercise science departments.),
- Dance 200 Dance Workshop Lab
This course is required for the student choreographer that will be presenting their work in the student dance concert. Student choreographers, under the direction of the concert directors and Theatre Arts department faculty members, learn basic lighting and set design to augment their choreography in the fall dance concert.
- Dance 223-224-225-226 Student Choreography For Production
This course is designed for the dance students who have completed Choreography I Dance 205, and are ready to present their work on stage in the student dance concert. Students are mentored throughout the rehearsal process and given the opportunity to work with fellow dancers in creating completed dances that are performed in the student dance concert.

- 2.7 How are current issues (i.e. environmental, societal, ethical, political, technological) reflected in your curriculum?

Dance by nature reflects and responds to current societal, ethical, and political changes. New trends in technology have also influenced dance as an art form as well as dance in education. While emphasis is placed on the theories and technique of dance, the department curriculum continues to evolve in response to changing trends. Currently the department has addressed the need for reception in the main dance studio, 24-271 to

access the extensive dance clips and performances available on YouTube. The dance curriculum incorporates critical thinking skills both in writing and discussing the appreciation and development of dance in a variety of genres and performance settings. “Dance for the Camera”, traditional concert and ethnic dance forms in a theater venue, as well as dance education are available for students to experience and discuss in an academic setting. DVDs of live concerts and master classes are some of the educational tools used to discuss both the history and trends in dance within the curriculum.

- 2.8 If applicable, provide a comparison of the retention and success rates of distance learning sections (including hybrid) and face-to-face sections. Is there anything in the data that would prompt your department to make changes? (Please see instructions for help on finding the applicable data.)

The Dance Department does not currently offer any distance learning sections. There have been department discussions as to the possibilities of offering a section of the Dance History course on line but both instructors that teach this course have opted to instruct the lecture course in a face-to-face setting.

- 2.9 If applicable, list the courses in the program that are duplicated at Cuyamaca College and are not aligned. Comment on the current status and describe the plans for alignment.

Cuyamaca College has offered Modern Dance 080ABCD and Jazz Dance 084ABCD in prior semesters, however due to reductions in course offerings dictated by the budget these classes have not been offered for the past four semesters. It should be noted that these courses, when scheduled, are offered through the Exercise Science department and do not reflect the same rigor as the same titled courses offered within the Dance department at Grossmont College. The dance courses offered through the Grossmont College Dance department approach dance as a performing art and include analysis of dance performance both through written critiques (attendance of the college produced dance concert) as well as through practical demonstration exams. The performing arts approach vs. a health and wellness perspective offered through the Exercise Science department at Cuyamaca College presents an issue with alignment when these courses are offered simultaneously.

- 2.10 If applicable, include the list of courses that have been formally articulated with the high schools. Describe any articulation and/or collaboration efforts with K-12 schools. (Contact the Career and Technical Education Partnership and Tech Prep office for help.)

Not applicable.

- 2.11 Consult with the articulation officer and review both ASSIST.org and the Grossmont College articulation website. Please identify if there are any areas of concern or additional needs your department has about articulation with four-year institutions. Please describe how the program ensures that articulations with key four-year universities are current.

Janice Johnson, Grossmont College counselor and articulation officer, verified the postings on www.ASSIST.org for both CSU Long Beach and UC Irvine. Both of these universities are nationally known for their dance departments and many of our students

have opted to complete their bachelor's and master's degrees at these highly regarded institutions. CSULB does not articulate any dance classes at the community college level as all classes must be taken in residence or passed through the audition process. The department does have strong articulation with UCI and maintains a good representation of courses which are accepted directly by the major and are not contingent on auditions. CSU San Marcos doesn't have a dance major program but does offer two lower division courses in dance and likewise accepts Dance 110 Dance History for their DNCE 101 course. Furthermore, the department is working on articulating two 1.5 unit Dance 080 Modern I/II/III/IV courses to be accepted for their 3-unit Contemporary Dance Technique I course.

The two full-time faculty members, Kathy Meyer and David Mullen, would like to again open dialogue with department heads at both SDSU and UCSD. Currently both dance departments require prospective students to audition for placement into the department. Students are then placed at their skill/performance level based on their audition. Technique courses taken at Grossmont are then accepted at the level below placement into the university technique courses, If a student is placed at the Modern III level then Modern I and Modern II will be accepted from Grossmont College. The Dance History and Choreography classes are regularly accepted without additional proof of proficiency into most private and public universities.

Lastly, students who choose to transfer to private and public colleges out of state adhere to the specific audition/placement guidelines that are unique to each university. Typically universities will require an in-person audition or will accept a DVD resume requiring the student to illustrate their technique and performance through a solo performance as well as footage from prior concerts in which they have performed and/or choreographed. The Dance department is often asked to submit course outlines and syllabi to out-of-state university dance departments, and has had very good luck in having these schools accept courses for students who transfer into their programs.

SECTION 3 – OUTCOME ASSESSMENT

Using the course Student Learning Outcome (SLO) assessment data that you've compiled in **Appendix 4-Annual Progress Reports** as well as **Appendix 5-Course to Program SLO Mapping Document**, answer the following questions:

- 3.1 What is working well in your current SLO assessment process, and how do you know? What needs improvement and why?

The SLO process has been, for the most part, successful. SLOs were first developed in 2008 pursuant to faculty meetings and discussions. Department SLOs were developed first. These department level outcomes provided the basis for course level SLOs. When first developing course level outcomes, specifically those used for technique courses, individual faculty members in the department agreed on "universal" SLOs, which reinforced, regardless of level and/or genre, criteria they felt were important. These criteria focused on knowledge of vocabulary and terminology, practical, skill-based knowledge, and critical thinking skills. Because the majority of classes essentially shared the same SLOs, we were able to assess these SLOs simultaneously.

As of this writing, we have, as a department, evaluated and assessed, across the curriculum, program SLOs related to vocabulary, theory, and history examinations, and also SLOs related to the critical analysis of a dance concert, wherein students are required to demonstrate critical thinking, evaluative, and interpretive skills. Students have been successful on both examinations/evaluations, achieving an 84% success rate on the written critique assignment, and an 86% success rate on the written examination assignment.

The SLO process has had other positive impacts. Having to review and discuss outcomes and student success as a department has resulted in an increased level of communication between faculty members, and has given the entire faculty the opportunity to reflect on issues regarding teaching methods and pedagogy. Incorporating these discussions into the department agenda at the beginning of the semester, when the entire faculty can participate, has been particularly helpful to the dance department.

Though this process has spawned thoughtful discussion between faculty members, communication regarding the process, and making sure everyone is “on the same page” is still a problem. As an example, the spring 2010 assessment will have to be reevaluated sooner than expected because it was not performed by three faculty members. More effective, consistent communication between the SLO coordinator and faculty members could have alleviated this situation.

- 3.2 Are there any program SLOs that are not adequately being assessed by your course-level SLOs? If so, please indicate by clearly designating modifications to your **Course to Program SLO Mapping Document** in **Appendix 5**.

Program SLOs reflect the department’s commitment to presenting dance as an art form utilizing movement as a form of expression. Students who take a studio-based technique class learn about the art of dance from both a practical and a critical thinking perspective. Students learn skills related to dance as a technique, but they are also expected to develop, and articulate, their knowledge of vocabulary, terminology, and history. Students are also encouraged to define their sense of aesthetics as related to dance by analyzing/critiquing live dance performances.

When the department met to establish SLOs for its courses, program SLOs were developed first. These program SLOs became the template by which we developed course level SLOs, which seemed to make sense. In reviewing the **Program to Course SLO Mapping Document**, we realized that when we developed the program SLOs we did so in consideration of our technique classes, which account for approximately 75% of our course offerings. These classes are a hybrid of lecture and lab, and fit very neatly into the aforementioned program SLOs. We were able to map some of the course SLOs from our more fitness related classes such as Body Tone and Strengthening and Stretch and Alignment to the performance based program SLOs. We experienced difficulty mapping program SLOs to the course SLOs of those courses that were either pure lecture, pure lab, and/or had very specific SLOs, such as Dance History, Choreography, Teaching Practicum, and Dance Theatre Performance. Further dialogue among faculty members, with guidance from the college’s SLO coordinators, will focus on how to best to modify course and/or program SLOs to better align across the curriculum.

SECTION 4 – STUDENT ACCESS

4.1 How does facility availability affect access to your program?

Availability of facilities, or the lack thereof, has not adversely affected student access to the dance program. The dance studio spaces, Room 24-272, and the newly remodeled 42-101, which the department acquired partial use of as a result of the 400 building remodel in 2007, are used for classes and rehearsals, and seem large enough to accommodate the department's course offerings and concert rehearsals. In the future, the dance department would like to expand its curriculum to include classes which reflect the department's commitment to diversity (i.e., African, Flamenco, and other non-western dance forms). Expansion will require the acquisition of additional dance studio space. More than facility availability, student access has been most affected by budget cuts which have caused the elimination of sections.

Though not an access issue, availability of performance venues at either Grossmont or Cuyamaca College remains an issue. The Stagehouse Theatre at Grossmont College is the only facility on campus which, though not ideal for dance, is for the most part appropriate for presenting dance concerts. The theatre at Cuyamaca College, while appropriate for lectures, presentations, college convocations, and music concerts, is not suitable for presenting dance. To compound these problems, the dance department is finding it increasingly more difficult to schedule its annual student dance concert in the Stagehouse Theatre due to conflicts with the Theatre Arts department's programming. It should be noted that when the Stagehouse Theatre was remodeled in 1995, it was promoted as a venue that could accommodate a variety of programming and could be used by the entire division of Arts, Languages and Communication. In ensuing years the theater seems to have been co-opted by the Theatre Arts department, which has taken upon itself to do all programming for the theater, and as such, has scheduled its productions with little regard for the principles by which the theater was remodeled in the first place.

During the spring of 2011 a meeting was held between Theatre Arts department faculty, Dance department faculty, and the dean of the division of Language, Arts, and Communications with the express intent of coming to an agreement regarding scheduling. Though there was no resolution to the existing problem, mention was made of a pending remodel of Room 220 into a flexible lecture/performance space. Both representatives of the dance department were extremely disappointed to find that a task force had been established and that recommendations had been made regarding the configurations of the space without regard to the department. Had the department been involved with the task force in decision-making this project could have resulted in a much-needed additional flexible theater space which could accommodate a variety of programming, performing arts related or otherwise.

The answer to both problems would be to build a legitimate theater on campus that would accommodate dance, music, forensic competitions, lectures, convocations, and would truly serve the campus and its various programs. A theater could also address the department's need for additional dance studio space to expand its curriculum.

- 4.2 Discuss what your program has done to address any availability concerns (i.e., alternative delivery methods, alternative scheduling sessions, off-site offerings).

As was mentioned in section 4.1, at present there are no real availability concerns. In discussing the future of education, trends toward the proliferation of online courses, and how the performing arts fit into this model, we have concluded that the teaching of dance technique, because of delivery methods and the specialized facility required, much like theater and studio art, will always be held in a “brick and mortar” environment. The only course that could possibly be considered for distance education would be Dance 110, Dance History, which is a lecture course and, as such, might best fit the distance education model. Scheduling changes have been made primarily to maximize enrollment.

- 4.3 Based on your analysis of the Student Survey results in **Appendix 7**, what trends did you observe that might affect student access (i.e., course offerings, communication, department and course resources)?

Of the approximately 450-500 students the dance department serves, 115 students responded to the online Student Survey. Results of the Student Survey showed that 65.2% of respondents were either “satisfied” or “very satisfied” with the availability of courses in the dance department. The results also showed that 16.1% of all responding students were either “dissatisfied” or “very dissatisfied” with 18.8% of students identifying themselves as “neutral”. Though a 65% satisfaction rate seems to reflect the effectiveness of the department’s overall scheduling, what is more concerning to the department are those students who identified themselves as “dissatisfied” or “very dissatisfied”. Unfortunately, the survey does not allow for students to specify reasons for their dissatisfaction.

Because all dance courses, including lecture classes, are offered as “brick and mortar” classes, it makes sense that 85.8% of students stated that communication between themselves and faculty most often occurred either before or after class. Survey results showed the vast majority of students agreed that instructors made themselves available for communication via email (83.3%), or face to face (98.2%). In terms of those department/course resources which helped them learn the course material, students seemed to most value group work in class (61.1%), lectures (48.7%), handouts (25.7%), videos/ DVDs (18.6%).

It should be noted that the survey, which was delivered to students online, seemed incomplete. Unlike past surveys, there appeared to be no room allocated for anecdotal feedback which, unlike the present survey, seems to express more completely student opinion. Asking students to fill in responses to very specific questions, yet giving them a limited number of options as answers, limits their ability to respond effectively, and in turn limits the department’s ability to evaluate those responses. While effective in codifying student responses across the campus curriculum, this survey does not seem to reflect, or acknowledge, the individual contributions made by departments which may employ non-traditional teaching methods and/or modalities.

4.4 What implications do these findings from 4.3 have for your program?

As incomplete as the Student Survey is, analysis of results regarding the availability of course offerings, student/faculty communication, and department and course resources implies that the dance department is continuing to thrive, given the unprecedented crisis being experienced by educational institutions across the state.

Though already effective in terms of its overall programming, the department would like to expand its curriculum to offer courses in non-western dance, acknowledging a commitment to presenting dance from a global perspective as a form of both expression and cultural identity. One of the reasons the Dance department advocated so strongly for additional studio space was to create more room to expand our curriculum. The spaces have been created, scheduling issues have been resolved for those spaces shared with other departments, and the department is looking forward to expanding its curriculum by offering classes in such forms as African dance, Flamenco, Bollywood, and Haitian dance when funding for expanding curriculum is restored.

Students also seem satisfied with faculty accessibility to discuss course information and/or ask questions. In addition, adjunct instructors are expected to have an up-to-date Grossmont College email address available to their students, and use that address for all campus-related correspondence.

The course resources that were mentioned as being used most often dealt with group work in class and lectures. This would make sense, as a certain percentage of every dance class involves repetition, or drilling, those skills that are introduced in class. It is interesting that so many students mentioned lecture as an effective resource, given the fact that most dance classes, in spite of being categorized as a combination of lecture and lab, are largely considered to have a much greater lab component. Dance faculty members have always been conscious of the role of dance, and the arts in general, in academia. Teachers strive to present dance as not simply an activity class, but as a legitimate course of study involving vocabulary, theory, history, and aesthetics. Students are regularly asked to employ critical thinking skills in evaluating/discussing dance.

4.5 Based on your analysis of questions 3 through 16 in the **Appendix 7-Student Survey**, identify any changes or improvements you are planning to make in curriculum or instruction.

In the student survey Question 3 states that, while 49.1% of respondents commented that they were taking a dance course for the first time, 32.5%, or almost a third of those responding mentioned that they had taken more than three dance courses in their tenure at Grossmont. This response speaks to the level of instructors, their ability to present dance as something that is valid and worthy of further exploration, and their commitment to retaining students, if not in their own classes, in the department from semester to semester.

Questions 4 through 7 dealt primarily with delivery methods and communication, which were answered in section 4.3. On question 8, 81% of students stated that they turn to their fellow students for additional help. This speaks to each teacher's ability to create

within their classes an environment that is supportive and encourages students to take initiative and work together to solve their individual problems. Thanks to one time funding during the spring of 2011, the department was able to coordinate a tutoring program which afforded students the opportunity to get extra help on movement material presented in class. Question 9, regarding the value of various course resources, was discussed in section 4.4.

Many of the remaining questions seemed to address student satisfaction with, and usage of, campus resources/programs. These questions, because of the way they were worded, addressed the respondents more as Grossmont College students and not as dance students specifically. In reviewing student responses to these questions it was noted that a majority of students, anywhere from 77 to 81, were listed as not responding. It is difficult to surmise whether or not this is an adequate indicator of student usage of campus services and/or resources. While not requiring students to use campus resources, it should be noted that all faculty, both at the beginning of the semester and throughout the term, inform students of the campus resources that are available and advise them to take advantage of those resources that will help them be successful.

Arguably the most important question on the survey asked the students if they felt that what they learned in dance class could be useful for purposes other than achieving their personal academic goals. A rousing 98.2% of all respondents felt that the knowledge and insight they gained in class, while not being essential to their particular field of study, helped to make them more knowledgeable, sensitive, articulate, well-rounded members of society.

4.6 Discuss program strategies and/or activities that have been, can be, or will be used to promote/publicize the courses/program. Comment on the effectiveness of these strategies in light of the results of the **Student Survey (Appendix 7)**.

According to the survey results, 76.5% of students found out about dance classes by looking through the class schedule or course catalogue. That means that almost 25% of dance students are referred to the department by teachers, other students, friends, counselors or outreach programs. Because of continuing outreach programs and a solid connection with local high schools and the community the department has developed a reputation as an outstanding dance program which offers a comprehensive curriculum, highly accomplished, dedicated faculty, and rivals many two and four-year institutions. Recently the department began working with Rick Griffin and the Grossmont College Foundation to promote its concerts and/or special events. The work of the foundation has resulted in increased exposure in both printed publications and on local radio stations (KPBS, KGFN). In the past, publicity for productions, and/or other events produced by the department, has been submitted via fax to local publications. In addition to its continuing practice of submitting its events to local "hard copy" publications such as the San Diego Union Tribune, and The Reader, the department has also broadened their marketing to online magazines, and advertising its events using social networking. In spring of 2011, the dance department established a Facebook page, which it uses to publicize dance department events, and update students on departmental and college issues by which they may be affected.

- 4.7 Explain the rationale for offering course sections that are historically under-enrolled. Discuss any strategies that were used to increase enrollment.

In the past two years, and mostly due to cuts in funding, the department has cut virtually all its historically under-enrolled courses. Prior to this cut, historically under-enrolled courses were offered because they fulfilled a need for a certain demographic (i.e., evening and/or weekend classes for returning students who could not attend during normal school hours).

There are other courses which should be protected against enrollment increase. While not necessarily under-enrolled, Dance 205/206 Choreography and Improvisation, because the method of delivery is so individualized, is more effective with fewer students than the stated maximum.

- 4.8 Based on an analysis and a review of your **6-year Unit Plan (Appendix 1)**, what specific strategies were utilized to address access issues of special populations (e.g., ethnicity, age, and gender).

In review of the department's six year plan, issues regarding access are best addressed by the department's continuing efforts to develop new curriculum to better serve a diverse student population and respond to changing community needs. The dance department continues to value the importance of a diverse student population and tries to be sensitive to the needs of special populations related to ethnicity, age, and gender. In terms of addressing ethnic diversity, the department has for many years wanted to expand its curriculum and offer classes in non-western, ethnic dance forms which would be more inclusive and would better reflect the diversity of the student population. We are hoping to make this happen when the economic climate improves and stabilizes and funding for expanding curriculum is restored.

Since our last program review, enrollment by age numbers have fluctuated but have remained, for the most part, consistent. Although the majority of students (79.6%) are 18-24 years old, the department recognizes the role of community colleges in serving members of the community, regardless of age, and every semester serves a significant number (20.4%) of returning students whose ages range from 25-50+ years. The department offers a wide range of classes that, although sometimes rigorous, are appropriate to young adults as well as students who are older and/or are returning, having already completed their education. Though we have not considered any courses specifically designed for older and/or returning students, we do acknowledge the fact that many of these students are otherwise engaged during traditional school hours, and try to schedule evening and/or weekend classes to accommodate their schedules. Until recently, the department offered a wide variety of courses and times. Classes were offered from 8am until 9:30pm Monday through Thursday, 8am until 8pm on Friday as well as Saturday morning. In the interest of serving the entire community, the department would like to see these evening and weekend courses reinstated when funding is restored.

While disparity in gender continues, the department continues to experience a steady increase in male enrollment. Since our last program review, the number of males enrolled in dance classes has grown from 56 in 2004 to 126 in 2010. Though duplicated, meaning one male student takes more than one dance class, these numbers show substantial growth. An informal poll of males in the dance department suggests that this growth is due, in part, to the male students paying less attention, and/or giving less credence to social stereotypes. Another reason for the increase in males in dance is the continued offering of more accessible, and less stigmatized courses in American Street Dance, and Social and Ballroom Dance.

SECTION 5 – STUDENT SERVICES

- 5.1 Building on your answer to question 4.8, what specific strategies were utilized to maximize success issues of special populations (e.g., ethnicity, age, gender).

The department offers classes ranging from the most elementary (Introduction to Dance, and beginning level courses in a variety of technical forms) to advanced courses for students with prior training and experience. The prevailing view of the department is that dance, while sometimes difficult to perform, should be accessible to all students and student success should be highly valued. The re-entry student may enroll in the class level that they deem the most appropriate or may ask for assistance in placement from the individual instructor. If a student registers for a class that proves to be either above or below his/her current technique level, the instructor is advised to council the student regarding placement in a level which is appropriate.

Though not designed as adapted physical education courses, virtually all dance courses have, at some point, historically accommodated disabled students as well as students addressing certain strength, flexibility, and alignment issues. Students with limited English skills are encouraged to utilize the English Writing Lab or seek assistance through DSP&S for additional accommodations regarding testing. Interpreters are also allowed to aid in test administration.

- 5.2 Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects aimed at encouraging students to become actively engaged in the learning process inside and outside of the formal classroom.

Unfortunately, there are students who underestimate the level of focus, commitment, and work that is required to be successful in dance. The department is also conscious that dance is sometimes perceived by students as being “less important” than other classes which carry more weight in terms of unit value, and/or importance to a specific major or emphasis of study. In response, faculty members encourage students to view their dance classes with the same degree of importance that they consider their other classes, and commit the necessary amount of time required, both inside and outside of class, to be successful. All students are held responsible for taking an active role in the learning process. In all classes, students are encouraged to videotape/record those dances and/or movement sequences with which they have questions. Using these “visual notes” as part of their homework, students are then able to study/practice outside of class. In addition,

students are encouraged to take advantage of required/ recommended textbooks which serve to reinforce those theories/principles covered in class.

In addition to engaging students in the learning process inside the formal classroom, the department provides a variety of performance opportunities for beginning to advanced students, and encourages students to participate in the following extended learning opportunities:

- Master Classes
- Dance Concerts
- High School Dance Day
- Teaching Apprenticeship Courses
- Musical Theatre Productions: Dance Department/Theatre Collaborations
- Performances for ASGC and WACO Special Events on Campus

The department offers Dance 121/122/123 Teaching Practicum I, II, III, which are courses in pedagogy, are tied to the advanced technique classes and direct students in analysis of movement exercises, logical structure of class, and movement progression for each technique. Many students who take these classes are either teachers at local dance studios and/or parks and recreation programs, or are interested in pursuing a career in teaching.

- 5.3 Explain how the program collaborates with other campus programs (e.g., interdisciplinary course offerings, learning communities, community events, tournaments, competitions, and fairs) to enhance student learning inside and outside of the formal classroom.

As was mentioned in the program history, the department continues its collaborations with the departments of Music, Art, Media Communications, and Theatre Arts. The department also continues to produce two dance concerts per year and has expanded its community outreach programs which target middle and high school students.

Most recently, during spring of 2011, the dance department collaborated with the Grossmont College Afro-Cuban Ensemble, the Grossmont College Gospel Choir, and local musicians Kristopher Apple, and Amir Etemadzadeh to present an evening of dance accompanied by live music. The concert served to highlight both the dance and music departments, and was widely acknowledged by audience members, as well as those students and faculty involved with the production, as exciting, inventive, and inclusive.

The department is always looking for opportunities to collaborate with other departments, inside and outside of the Fine/Performing Arts areas, as well as with off campus entities. The Musical Theatre major program, which was approved in 2002, continues to be a collaboration involving the departments of Dance, Music, and Theatre Arts, and requires students to take courses in each of the disciplines. Ideas for potential future cross-listings/collaborations with departments outside the performing arts include finding ways to cross-list lecture and lab courses in ethnic dance with the departments of Music, and Cross Cultural Studies.

- 5.4 Based on an analysis of “Reports” data, discuss trends in success rates, enrollments and retention, and explain these trends (e.g., campus conditions, department practices). Provide examples of any changes you made to address these trends.

In terms of enrollment by gender, the department has seen a substantial increase in enrollment by males. In spring of 2004, males accounted for 9.6% of the overall student enrollment while women accounted for 90.1%. In fall of 2010, the percentage of men enrolled in dance classes jumped to 15.8% with women accounting for 83.8%. Overall duplicated enrollment numbers have fluctuated, but have increased slowly and steadily over the past seven years. Spring 2004 duplicated enrollment department-wide is listed as 584. The same enrollment figures for fall 2010 show an increase to 701. Reasons for increases in enrollment are due, at least in part, to an increase in college enrollment.

Enrollment by age over the past seven years has fluctuated, but remained fairly constant. Samples of enrollment by age figures are as follows:

<u>Age</u>	<u>Spring 2004</u>	<u>Spring 2010</u>
19 or less	35.1%	36.7%
20-24	42.3%	42.9%
25-29	8.0%	9.3%
30-49	11.8%	9.4%
50+	2.7%	1.7%

These numbers make sense when considering the overall demographic of Grossmont College. Like age, ethnicity seems to be relatively consistent, with a majority of students being listed as either White non-Hispanic or Hispanic. Enrollment by ethnicity figures are as follows:

<u>Ethnicity</u>	<u>Spring 2004</u>	<u>Spring 2010</u>
White non-Hispanic	55 %	42.9%
Hispanic	17.3%	22.8%
Black non-Hispanic	5.3%	11.1%
Asian	7.5%	5.3%
Filipino	5.3%	7.0%
Pacific Islander	.5%	1.3%
Native American/Alaskan	1.0%	.3%

These figures seem to be reflective of the community the college serves, which is predominantly White non-Hispanic. Subtle trends shown by these figures are also indicative of trends across the State of California, where the white majority is giving way to a growing Hispanic population.

- 5.5 If state or federal licensing/registration examinations govern the program, please comment on student success.

N/A

- 5.6 Referring to **Appendix 7 – Degrees and Certificates** if the program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates.

Since our last program review in 2003, the department has awarded 24 degrees, and 27 certificates. There seem to be no noticeable trends in the awarding of degrees and/or certificates over the past eight years. As a department, we would like to have more dance majors, and subsequently be able to award more degrees. There are several reasons, we believe, that we do not graduate as many dance majors as we would like. Though as a department we value the importance of a college education, the fact of the matter is that a college degree is not required to get a professional job as a dancer and there are a percentage of very talented students who leave college to pursue professional opportunities. There are also a percentage of students who leave college prior to graduation to transfer to a four-year institution. Anecdotally, a number of students have communicated that they were advised by Grossmont College counselors not to pursue a major in dance because of the limited opportunities available for dance majors. Make no mistake, dance, is an incredibly competitive career path and the career of a professional dancer tends to be quite short relative to other careers, usually ending by age 30. However, dance majors do have options. Though not as extensive as other careers, the options for a student with a dance major are not as limited as one might think. Along with those students who have gone on to careers in the performing arts, dance department graduates have also gone on to pursue careers in teaching, choreography, dance therapy, physical therapy, health and fitness, and sports medicine.

- 5.7 Describe activities your faculty has implemented to provide and maintain connections to primary, secondary and post-secondary schools.

The department implemented a children's lecture/demonstration concert in 1994 to help educate elementary school children and their teachers in the art of dance. These performances, which were held in conjunction with the department's annual Faculty Dance Concert, were structured to provide elementary and middle school students with insight into dance history and how dance relates to the arts and other academic subjects. Activities which focused on elements of dance composition gave students a better understanding the choreographic process. This event transitioned into an outreach project for middle and high school students in 2001 as the department felt that the presentation could be an effective recruiting tool, suited to the older student who may be attending Grossmont upon graduation from high school.

High School Dance Day continues to be highly successful, and is arguably the most popular of the department's outreach projects. This event was implemented in 1997 to give Grossmont students another opportunity to perform and also interact with high school dance students. Scheduled during the fall semester to correspond with the department's annual Student Dance Concert, High School Dance Day involves approximately 200 east county high school students. These students participate in three one-hour classes of their choice taught by Grossmont faculty and also attend an abbreviated version of the Student Dance Concert. This event gives our students the opportunity to perform and provides the high school students a firsthand look at the faculty, facilities, course offerings, and caliber of the department.

The yearly conference sponsored by the California Alliance for Health, Physical Education, Recreation and Dance (CAHPERD) serves primarily dance educators from high schools and colleges throughout the state. Many Grossmont dance faculty members present and/or teach at this conference, and make connections with these educators and with their students.

In addition, David Mullen and Nancy Boskin-Mullen have both enjoyed a long standing relationship with the Theater department at Clairemont High School and have co-choreographed the department's last four musicals.

SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

- 6.1 Indicate how the program utilizes college support services (i.e., Learning and Technology Resources, Learning Assistance Centers, English reading and writing, tutoring, biology, math, Instructional Media Services, CATL, Library Resources).

Dance department instructors encourage students to utilize the following supervised tutoring courses: IDS 198, Supervised Tutoring to receive tutoring in general computer application, and English 198W, Supervised Tutoring for assistance in the English Writing Center. Both of these courses are listed on all dance department syllabi as resources for students to use when writing dance concert critiques.

Students of the Dance 110 History of Dance attend a workshop in the library to become acquainted with dance resources available at Grossmont and Cuyamaca College. They are also introduced to the extended library resources offered through SDSU. This personalized workshop allows for the dance students to ask particular questions in regard to finding educational resources (books, periodicals, films, catalogs, etc.) for their research paper as well as other presentations required for the Dance History course. Dance 205/206 Choreography and Improvisation require the student to write a concert review in addition to a second paper addressing specific choreographic styles. Students are encouraged to access the library both for visual examples included on DVDs as well as other sources in the library to support their research.

In addition to students using the abovementioned support services, faculty members have accessed one-on-one training for Blackboard with Chris Rodgers, Instructional Design Technology Specialist. Dance classes have implemented web-enhanced integration of Blackboard and its technologies. The Dance department maintains a relationship with Instructional Media Services and continues to order and/or access dance media for Dance 110, History of Dance.

- 6.2 Analyze the results of the **Student Survey - Appendix 7** and describe student utilization and satisfaction with campus resources **as it relates to your program** (i.e., availability, usage, relevance).

The vast majority of dance classes, in addition to requiring a movement midterm and final, a written vocabulary test, and a master class evaluation, also require a written dance concert critique. Students who have difficulty with, or simply want to further hone their writing skills are advised to make use of the campus resources available to help them.

Courses in Dance History and Choreography require additional writing and research assignments that may involve use of the English Writing Lab, the tech mall, and other library resources. Based on the survey results, a substantial number of students, though not required to do so, actually took advantage of these services. While a disappointing 28.9% of students said that they voluntarily used the English Writing Lab, 71.1% of students claimed that they used the Tech Mall, 52.6% mentioned on-line library resources, and 65.8% said that they made use of the On-Campus Library. Of the students who made took advantage of these resources, 66.8 felt that

Of the students who took advantage of the Blackboard Help Line, 69.8% viewed the resource as either “very helpful” or “helpful” These respondents were most likely students who were enrolled in Dance 110 Dance History, in which the instructor implemented this resource.

- 6.3 Describe some of the activities for which your department has used the Institutional Research Office or other data sources.

The Dance department has used the Institutional Research Office for program review data, but until recently was unaware of the vast amount of data available on the “reports” website. Now aware of the information that is available on this website the department plans on utilizing the data for a variety of reasons including enrollment numbers and other useful statistics.

- 6.4 Working with your library liaison evaluate and provide a summary of the current status of library resources (i.e., books, periodicals, video, and databases) related to the program.

According to Nadra Farina-Hess, the library liaison for the Dance department, resources related to the Dance department that are available to faculty and students include five journals found in the dance discipline, three of which are active and two which are inactive. The library’s dance collection includes 308 print books and 52 electronic books on dance. The average age of the collection is 1987 and the most recent is 2010. The library also includes nine videos for dance, five in VHS format and four in DVD format.

The Dance Department would like to encourage the media librarian to increase the number of dance and musical theater DVDs available for students on limited loan. The following DVDs are additional recommendations:

- *Dance For The Camera* (award winning dance films from around the world)
- *Three By Duato* distributed by IMAGE Entertainment
- *Ballerina*, A Film By Bertrand Normand distributed by firstrunfeatures.com
- *The Parsons Dance Company*, distributed by IMAGE Entertainment
- *Beyond The Steps* Alvin Ailey/American Dance Theater distributed by Docudramafilms.
- *Every Little Step/The Journey of “A Chorus Line”* distributed by Sony Pictures
- *Alive and Kicking/New Directions in Dance & Performance Art*, program #47 Rennie Harris Puremovement distributed by charlesdennis.net.

In addition to increasing the selection of dance DVDs the department would also recommend listing dance internet sites that would support both students and faculty.

The following are a few recommendations:

- California Dance Network, cadn@dancersgroup.org
- Idea Health and Fitness Association, fitnessconnect@ideafit.com
- New York Public Library, www.nypl.org
- Online Encyclopaedia of Dance, www.worldartswest.org
- Public Broadcasting Webpage for the Arts, www.pbs.org

The department also recommends the purchase of the Gray House Performing Arts Directory which is a yearly publication and is a comprehensive resource for anyone interested in the performing arts industry across the country. The directory is a valuable resource for theater, dance, and music and provides information on dance, music (instrumental, vocal), and theater companies in one catalogue.

Dance is a visual art which ideally should be viewed live, however many students cannot afford ticket prices to professional dance companies or are unable to view dance performances that are not presented in San Diego. The addition of high quality dance DVDs which highlight professional companies and musical theater performances would aid the dance student in viewing dance that they most likely would not be able to experience otherwise.

Michele Blackman has been the department's contact librarian in terms of workshops and presentations for the Dance History courses. Introduction to research workshops assist students enrolled in Dance History in locating books, periodicals, electronic books, dance DVDs, and materials that they will need to access for research projects. Michele has been extremely helpful in explaining the intercollegiate loan process as well as requesting books and materials from SDSU.

- 6.5 How does the program work with the various student support services (i.e., Counseling, EOPS, DSPS) to help students gain access to courses, develop student education plans, make career decisions and improve academic success? How does your program communicate specific and current information that can be used by those student service groups?

The Dance Department modified the dance degree and certificate requirements four years ago. At that time the department chair attended a Counseling department meeting to apprise the counselors of these changes. The Dance department supplies the Counseling department with Dance department brochures to aid with advisement of potential dance majors. The department encourages students who are interested in majoring in dance to not only consult with the Counseling department but also with the Dance department to review specific requirements for the Associates Degree in Dance.

The Dance Department faculty is mindful of students who require financial assistance to attend master classes and/or dance concerts. In addition, financial support or local contacts are provided to allow for students enrolled in technique classes and performance classes to acquire proper dance shoes and/or costumes. Students who are financially unable to purchase a dance concert ticket are given opportunities to usher a performance in exchange for a ticket. Accompanist fees are waived for those students who are financially challenged.

- 6.6 Describe how the department uses available technology to enhance teaching and learning and to communicate with students? According to the Student Survey in **Appendix 6**, how do students respond to the use of technology?

Some dance faculty members utilize Blackboard to post assignments and grades. All movement midterms and finals are videotaped. Video footage is used as an instructional tool whereby students can observe, and evaluate their performance in class. Instructors provide written comments on specific technical skills and performance qualities; however, giving students the opportunity to view their performance in class remains a vital learning tool. The bi-annual dance concerts are filmed by students from the Media Communication department. The department makes these commercial-grade DVDs available for purchase. Choreographers and dancers also purchase DVDs for the purpose of documenting their choreography and/or dance performances for their dance video resume.

- 6.7 Identify and explain additional technological resources that could further enhance student learning.

The Dance department has requested access for an internet “hotspot” to enable the instructors to show YouTube dance clips to their classes. Both room 24-271 and 42-101 do not have current access to the internet. The YouTube site includes many professional dance companies and performances that could serve to augment teaching in many dance classes. Currently we are limited to show department and faculty owned DVDs. Unfortunately, many dance companies as well as professional musicals are not available on DVD for purchase.

- 6.8 Comment on the adequacy of facilities that your department uses. (e.g., does the room size and configuration suit the teaching strategies?)

The Dance department is located in 24-271. The department also shares room 42-101 with the Exercise Science department. Dance 116, Stretch and Alignment, has been scheduled in the lower gym 42-110 for the past 20+ years. Dance 110, Dance History, has been offered in a variety of different classrooms depending on what has been available. In the future the Dance department plans on offering additional courses in dance technique and lecture based general education courses. The department would also like to reinstate those sections that have been cut due to the budget crisis. Currently, department needs are being met with the two studios, use of 42-001, and one classroom time block, however future curricular growth will be severely impeded if more space is not made available for classes and/or rehearsals. Future plans include requesting additional classroom space for two lecture course that are currently pending due to the budget restrictions and reduction of existing courses.

The other pressing issue is the use of the Stagehouse Theatre for the student choreographed fall dance concerts. For the past 15 years the student concert had been scheduled in the on-campus theater the first weekend of December which provided the student choreographers with 13 weeks of rehearsal, with the 14th week being comprised of technical rehearsals, dress rehearsals, and performances. In fall 2010 the student concert was moved up to the first week of November, shaving off four weeks of rehearsal. The current schedule for 2011 is slated for the last week of October which will

allow for only eight weeks of rehearsal, an insufficient amount of time to develop student choreographed works. Because all theater programming is contingent upon their production schedule, the Theatre Arts department delegates the schedule to the Dance department and the two most recent schedules present a variety of problems. The Dance department seeks to provide a realistic schedule for our students to develop their choreography in a manner which is constructive and comparable with our other community college/university dance departments. Additional rehearsal times and spaces have been made available to students due to the fact that classes have been cut from the fall 2011 schedule. Once classes are reinstated and new classes are added into the department it will not be possible to schedule two rehearsals per choreographer. The department needs to return to the former December performance date schedule in the Stagehouse Theatre, regularly scheduled rehearsal space in room 220 (if this room can accommodate a dance floor), or rehearsal space as well as December programming in the proposed theater.

SECTION 7 - COMMUNITY OUTREACH/RESPONSE

7.1 How does your program interact with the community (locally, statewide and/or nationally)? Describe activities.

The Dance Department offers a variety of events and programs that interact with the community.

The department produces two dance concerts a year. The fall concert highlights student choreography and is presented in the Stagehouse Theatre on the Grossmont College campus. The spring concert is faculty choreographed and has been presented at the Joan and Ray Kroc Theatre for the past nine years.

The Dance Department produces a master class series each fall and spring semester and offers approximately 10-12 master classes to Grossmont College dance students as well as the community at large. Guest teachers are selected by the Dance department faculty and hired to teach a variety of different genres, some of which represent styles taught within the department as well as genres not yet offered through Grossmont College. Visiting professional dance companies have provided guest teachers for the series as well as dance professionals from San Diego, Orange County, Los Angeles County, and surrounding states.

The Dance Department produces two major outreach projects for local high school dance students and their teachers. The fall event is titled "High School Dance Day" and is scheduled to correspond with the student dance concert. High school dance teachers are contacted at the beginning of the semester marketing the upcoming event. High school dance students enroll in three technique and/or theory classes that are currently offered as part of the Dance department curriculum. In addition, the students watch an abbreviated version of the dance concert. In this program five dances are performed and background information is provided to the students for additional insight into the choreographic process. A question and answer period is conducted at the end of the lecture/demonstration.

A second high school outreach event, produced in the spring semester to correspond with the faculty choreographed concert, is titled "Outreach Day". This event is offered at the Kroc Theatre and is an interactive event which includes a lecture/demonstration of the faculty choreographed concert and two improvisation sessions which call for audience participation. High school teachers are asked to select a few students from each of their classes and those students are invited to participate in guided improvisation sessions designed to reinforce choreographic concepts demonstrated in the faculty dances.

The Dance department is involved with organizations that contribute to worthy causes including the "Just For Kicks" campaign which is sponsored by the "Outreach Through Dance", in partnership with "Donate Your Shoes". The department has also supported benefit dance performances that serve charitable organizations like the Make-A-Wish Foundation.

The Grossmont College Dance Department has made a reputation of excellence not only in their teaching staff but also in their commitment to serving the community. Dance concerts, master classes, outreach events, and charitable concerts and fundraisers are examples of the commitment to the community and our students.

Advisory Committee Recommendation

Some disciplines are required to have advisory committees. Answer this question if this is applicable to your program. In **Appendix 9**, please list the organizations represented on the Advisory Committee and include samples of the meeting minutes.

- 7.2 If appropriate, summarize the principal recommendations of the program advisory committee since the last program review. Describe how the program has responded to these recommendations. Include the date of last meeting and frequency of meetings. List organizations represented.

Not applicable to the Dance Department.

SECTION 8 - FACULTY/STAFF PROFESSIONAL DEVELOPMENT

- 8.1 Highlight how your program's participation in professional development activities including sabbaticals (listed in **Appendix 10**) has resulted in improvement in curriculum, instruction, and currency in the field.

See Appendix 10

- 8.2 Describe any innovative professional development activities your program has created.

The Dance department offered a salsa class when the department officially moved to our current facility, 24-271. The Arts, Languages and Communication division toured the renovated studio and office space and most faculty members participated in this event.

The department has also offered Pilates based classes during staff development week and they have been well attended. The purpose of this class is to offer faculty and staff exercises which focus on strength, flexibility, alignment, and body awareness. The added benefit is to address personal body issues and to focus on breathing and stress reduction. In addition, a number of staff and faculty have registered in the semester long Pilates courses titled "Body Tone and Strengthening."

The department has also used staff development to address new skills needed by the dance department faculty and staff including instruction on the department DVD cameras and introduction to Blackboard.

- 8.3 Describe how your faculty shapes the direction of the college and/or the discipline (e.g., writing grants, serving on college/district committees and task forces, Academic Senate representation, presenting at conferences, etc.).

The Dance Department has been fortunate in receiving grants from both the Associated Students of Grossmont College and The Grossmont College Foundation.

- 2011** ASGC grant for original compositions as well as performance of existing musical scores for the faculty choreographed/student danced concert
- 2011** Grossmont College Foundation Grant for partial payment of original composition and performance for the faculty choreographed/student danced concert.
- 2010** ASGC grant for live musical accompaniment by Berkley/Hart for the spring dance concert.
- 2003** ASGC grant for partial funding of dance floor (marley/vinyl studio topper) for room 24-271.

David Mullen has served on the Faculty Staffing Committee, the Curriculum Committee, and Academic Senate. In addition he has served as a committee member on the hiring committee for the Dance Department Operations Facilitator in 2008 and in 2009.

Kathy Meyer has served on the Curriculum Committee, Academic Senate, and Department Chairs and Coordinators. In addition she has served as a committee member on the hiring committee for the Dance Operations Facilitator in 2008 and in 2009. She has served on the hiring committees for past three deans of the Arts, Languages, and Communication Division. She has been a regular attendee and/or presenter at the annual CAHPERD Dance Educator's Conference from 1994 through 2010. Kathy Meyer has attended the annual IDEA fitness convention since 2004 as well as the recently developed INNER IDEA convention in 2010 with a focus on Pilates, yoga, and body modality training.

Marta Jiacoletti has been active in the California Alliance of Health, Physical Education, Recreation and Dance (CAHPERD) Dance Educator's Conference since 1992. She served as the director in training in 2008 and the director in 2009. Marta has served at the chair of the Fine Arts Departments at Grossmont High School and is a valuable liaison with the dance instructors in the Grossmont Unified High School District. The dance

educators from our local high school district consistently enroll their students in our high school outreach events and these relationships with our high school counterparts have proven to be a valuable tool for recruitment.

Melissa Adao served as an instructor/lecturer for the CAHPERD Dance Educator’s Conference in 2009. Melissa also is the founder of “Outreach Through Dance”, an organization that provides funding for charities by producing and presenting dance concerts throughout the San Diego and Los Angeles.

Nancy Boskin-Mullen served an instructor/lecturer for the CAHPERD Dance Educator’s Conference in 2010. Nancy has also been a company member of California Rhythm Project since 2005. This professional tap company promotes the art and history of tap dance.

A number of the faculty in the Dance department have taught master classes at local high schools and studios as well as summer intensives from 2003 to 2010.

SECTION 9 - STAFFING TRENDS AND DECISION-MAKING

From the data provided (include the data source), please fill in the table below:

	Year 04/05	Year 2 05/06	Year 3 06/07	Year 4 07/08	Year 5 08/09	Year 6 09/10
# of FT faculty	Fall 2 Sp 2	Fall 2 Sp 2	Fall 2 Sp 2	Fall 2 Sp 2	Fall 2 Sp 2	Fall 2 Sp 2
# of PT faculty	Fall 7 Sp 8	Fall 7 Sp8	Fall 7 Sp 8	Fall 7 Sp 8	Fall 7 Sp 8	Fall 7 Sp 8
Total Full Time FTEF	F 1.477 S 1.477	F 1.477 S 1.477	F 1.477 S 1.477	F 1.402 S1.402	F 1.485 S 1.510	F 1.468 S1.477
Total Part Time FTEF	F 2.003 S 2.300	F 2.003 S 2.411	F 2.114 S 2.610	F 2.114 S 2.411	F 2.281 S 2.578	F 2.092 S 2.356
Total FTEF	F 4.097 S 5.161 Average 4.629	F 4.097 S 4.955 Average 4.526	F 4.208 S 5.254 Average 4.731	F 4.583 S 4.905 Average 4.744	F 4.584 S 5.073 Average 4.829	F 4.395 S 4.534 Average 4.465
Total WSCH	Fall 1,167.0 Spring 1,688.6	Fall 1,630.0 Spring 1,703.4	Fall 1,632.5 Spring 1,917.2	Fall 1,727.2 Spring 1,677.2	Fall 1,725.5 Spring 1,9800.0	Fall 1,911.5 Spring 2,181.0

Utilizing the data in the table **and the results of your Faculty Survey discussion**, answer the following questions:

- 9.1 Explain any observed trends in terms of faculty staffing and describe changes that have occurred (i.e., reassigned time, accreditation issues, expertise in the discipline, enrollment trends).

The Dance department faculty numbers have been consistent since 2003 in that we have maintained two full-time positions and seven to eight adjunct positions. The department currently reflects a 40% full-time ratio to a 60% part-time ratio. The full time instructors both carry an overload which reflects the additional responsibilities associated with producing and directing the two annual dance concerts, organizing and supervising the master class series and the high school outreach projects. The Musical Theatre Dance class is offered once per year hence the fluctuation from seven to eight instructors as we have one adjunct instructor who regularly teaches that course. The dance classes consistently fill to capacity as is indicated in the WSCH numbers.

9.2 Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors.

The Dance department has been consistent in maintaining the same group of adjunct instructors for the past seven years. Two of our adjunct instructors have been with the department for over 26 years, three for over 10 years, and the remaining three for over five years. The Dance department prides itself in maintaining a teaching faculty who have professional experience and have a wealth of experience to offer students. Our faculty members, as is illustrated in section eight, are frequently asked to choreograph, present master classes, and are regular presenters/lecturer at CAHPERD, the most recognized dance educators conference in California.

The area in which we have struggled to find qualified instructors is in the genre of Hip Hop/American Street Dance due to the master's degree criteria. Our current American Street Dance instructor holds a bachelor's degree in dance from SDSU and will begin the master's in dance program this summer at CSULB. The Body Tone and Strengthening course is a Pilates based course and requires a comprehensive certification in Pilates in addition to a master's degree. Kathy Meyer took a sabbatical in 2000 to complete the 600 hour certification but finding additional Pilates instructors who hold both a comprehensive certification and a master's degree has been difficult to find. Considering the current number of sections offered for each of these courses, the department is in good standing, but as the budget improves the department would like to offer more classes in these two areas as the waitlist for these courses is extensive.

9.3 List and describe the duties of classified staff, work study and student workers who are directly responsible to the program. Include a discussion of any trends in terms of classified staffing and describe changes that have occurred (i.e. duties, adequate coverage, funding issues).

Kristine Johannis-Dance Operations Facilitator:

- Facilitator for the department outreach events including master classes, dance concerts, and the high school outreach projects.
- Performs a variety of public relations duties to facilitate daily operations, provide information to the public concerning dance classes, annual dance concerts, and master classes for Grossmont students as well as the community at large.
- Coordinate box office and master class sales receipts.
- Prepare master class contracts, flyers, and press information for the college website, newsletters, and radio station. Follow up on details of master class instructors

including transportation requirements, map of the college, studio locations, accompanist needs, and contact numbers of supervising instructors.

- Coordinate concert flyers, programs, invitations, tickets, and posters for the annual concerts.
- Complete facility request forms for all events in the studio spaces, 24-271 and 42-101, including scheduling dance rehearsals, master classes, and outside of department requests.
- Perform a variety of bookkeeping and financial record keeping duties; reconcile cash, ticket sales and accounts, prepare bank deposits, post and maintain journals, prepare dance concert closing financial statement.
- Operate a variety of office equipment including calculators and copiers, label makers, and various computer software programs.
- Participate in publicity and promotional activities including high school and public outreach events.
- Prepare and submit press releases to the Loop, eGrossmont, The Summit, and KGFN, the Grossmont College radio station.
- Coordinate specialized duties related to the rental/use of Dance Department costumes for faculty, student, and outside college rentals.
- Perform related duties as assigned.

Allan Smith, Amir Etemadzadeh, Lilia Ulman
Dance Department Accompanists/Teaching Assistants

- Provide piano and percussion accompaniment for students in the Ballet I, II, III IV, Modern I, II, III, IV, and Introduction to Dance classes.
- Collaborate with dance instructors to provide rhythmic lessons for class instruction including improvisation skills, time signatures, and analysis of rhythmic concepts.
- Provide musical accompaniment for student and faculty dance concerts when needed including original compositions and arrangements.

Dance Department Tutors

The department received funding for dance tutors for the spring 2011 semester. Advanced level students were selected who worked with students that requested further studio time to practice their midterm and final dance combinations. We are hoping that the department will again receive allocation of tutoring funds as it was a valuable addition for both our dance tutors, who gained teaching experience, as well as the many students who took advantage of additional practice time in preparation for their movement examinations.

- 9.4 How are decisions made within your program? What role do part-time faculty and/or classified staff play in the department decision-making process?

The Dance department has had two full time and seven to eight part-time instructors for the past thirteen years. The department strives to include the entire faculty whenever possible. Day-to-day procedures are handled by the two full time instructors and often include feedback from the dance operations facilitator. Larger issues which would benefit from inclusion of the entire faculty are discussed at faculty meetings, and follow

up e-mails are the preferred method of continuing communication. Decisions regarding department policies, course rubrics, course outlines, SLOs, master classes and dance concerts are made with the input of the entire dance faculty.

The adjunct faculty is encouraged to participate in additional staff development activities offered by the Dance department during professional development week. These activities include SLO workshops, Blackboard workshops, equipment training sessions, and meetings whose purpose is to collaborate on new course ideas and/or provide input regarding Program Review. A number of SLO meetings have been held to invite discussion of appropriate SLOs. The dance faculty has largely been on the same page in regard to course content, evaluation of movement patterns and the importance of active participation in all technique and choreography classes. The open discussions of “how” each teacher teaches their classes have been valuable in terms of designing all like classes in the same manner. All of the instructors who teach the same course present the same movement vocabulary and grade the students based on two movement exams, a vocabulary test, a master class evaluation, and a written dance critique. Participation points and class assignments are similar in all technique courses allowing consistency within the classes taught in the department.

The faculty choreographed concert allows for collaboration, mentoring, and exchange of ideas amongst the faculty. A concert “contract” which has been revised with input from the faculty choreographers sets the stage for alignment in that all of the dancers know the parameters for each of the choreographers. This contract has prevented issues with behavior and participation.

The department strives to maintain a positive working environment where full and part-time faculty are valued equally and have an equal voice in decision-making at the department level. The faculty surveys reflect a “strongly agree” or “agree” response from the majority of the questions solicited. There was one “disagree” response to questions five and six. It is assumed that this response was reflective of a request from an adjunct instructor to increase his/her teaching load. While there are certainly adjunct faculty members who may not have their ideal teaching schedule, scheduling decisions are made with consideration to all faculty members. The Dance department, like all other departments at the college, has had to cut courses so it is not possible at this time to offer additional courses to adjunct instructors due to the downsizing of our course offerings. In spite of occasional miscommunications and/or conflicts, there is no doubt that the Dance department is made up of a group of very caring and talented teachers, musicians, and office staff who daily go beyond the call of duty.

SECTION 10 - FISCAL PROFILE AND EFFICIENCY

Refer to **Appendix 11 – Grossmont WSCH Analysis** for efficiency. **Appendix 3** has the sections and class sizes. **Appendix 15 – Fiscal Data: Outcomes Profile** also has enrollment information.

10.1 Analyze and explain any trends in enrollment, numbers of sections offered, average class size and efficiency.

Enrollment is evaluated as duplicated and unduplicated. Duplicated refers to those students who are enrolled in multiple dance courses. Unduplicated basically refers to a headcount, counting only once every student enrolled in the dance program. From our last Program Review in 2003 to spring semester of 2010, the department has seen unduplicated enrollment grow approximately 20%, from 384 to 480. Duplicated enrollment during the same period grew from 559 to 701, which is also an increase of 25%. This indicates that our program is attracting new students as well as students taking multiple classes within our program. The department has been able to achieve this increase in enrollment in spite of recent cuts in sections and course offerings.

From 2004 to 2009, the department offered between 29 and 32 courses per semester including Ballet, Jazz, Tap, Modern Dance, American Street Dance, Musical Theatre Dance, Choreography, Social and Ballroom Dance, Dance History, Stretch and Alignment, Body Tone and Strengthening, and Dance Theatre Performance. In the short span of two years, and largely as a result of recent section cuts brought on by the state's budget crisis, the department has experienced a dramatic decrease in its number of course offerings. As of spring 2011, the number of course offerings stands at 25. Fall of 2009 brought the first wave of cuts and weekend classes were cancelled. Shortly thereafter, intersession classes were cancelled. In fall of 2010 the department cut one evening section of Jazz and one Friday morning Studio Workshop in Ballet class. In spring of 2011 the department was able to add both classes back into the schedule. While the department plans to try to keep the Friday morning Ballet class for fall semester 2011, the evening Jazz class will once again be cut by virtue of the fact that it was not offered the previous fall. When asked to make further cuts in spring 2011, the department chose not to offer summer school to try to protect its semester schedule. In spite of this, additional classes that will not be offered in fall 2011 include an evening section of Modern, and Dance Workshop Lab, a production-related class that introduces student choreographers to concepts of sound and lighting design for dance. Additional planned cuts for spring 2012 include the evening section of Jazz and Introduction to Dance.

All dance faculty members are aware of class maximums and do their best to conform while serving as many students as possible and maximizing efficiency. Classes that have occasionally been less efficient have generally enrolled, and served, more students than is allowed for by the class maximum. This is a legitimate argument for offering additional sections of those courses that tend to over-enroll, and can accommodate more students

WSCH analysis of the period beginning spring 2004 and ending spring 2010 shows that the department has done quite well in terms of efficiency, averaging 93.3%. Though classes are often evaluated for efficiency individually, the department chooses to take a more holistic view, and considers overall efficiency across its curriculum. Though most dance classes operate at maximum capacity and are quite efficient, the Dance department does offer some classes that are extremely popular and, as a result, operate above 100% efficiency. With the understanding that operating above 100% is as inefficient as operating below, the department feels that offering classes that carry high WSCH/FTEF numbers should allow a program to protect classes that tend to be smaller.

- 10.2 Analyze the Earned WSCH/FTEF data in **Appendix 11- Grossmont WSCH Analysis**. Explain trends for your overall program and for specific courses over a five-year period.

From spring 2004 to spring 2010, earned WSCH per year averaged 4,262. Over the past five years enrollment in dance classes has grown, as is indicated by an increase in WSCH from 4,047 in 2004/05 to 5,000 in 2009/10. Growth has occurred in spite of cutbacks and the elimination of sections/classes. Being a comparably small program, the department traditionally only offers one section of most dance classes. This fact, combined with the fact that most dance classes carry with them a low unit value, results in most classes carrying a maximum WSCH of 50 to 100. Dance 80A Modern I and Dance 84A Jazz I, both courses in which multiple sections are offered, generate a maximum WSCH of 225. The department would like to expand its curriculum, increase the number of sections offered, and continue to see an increase in WSCH numbers. Dance 94ABCD American Street Dance, historically one of the most popular of all dance course offerings, would be a perfect example of a course that consistently operates well above 100% efficiency and whose WSCH/FTEF is high enough to justify offering another section. The department is ready to add more sections and/or increase its course offerings when the financial climate allows.

- 10.3 Using **Appendix 14 - Fiscal Year FTES Analysis by Program Report** and **Appendix 15 - Fiscal Data: Outcomes Profile** analyze and explain the Cost/FTES of the program in relation to Earned WSCH/FTEF.

In 2009/10, the Cost/FTES was \$2,386.59, an increase \$47.88 from \$2,338.71 in 2004/05. This cost increase seems minimal when taking into consideration that Total FTES during the same period increased from 134.89 to 166.65. What this data indicates is that the department is serving more students than ever with a minimal amount of financial support. These increases, while showing the resilience of the department, are not sustainable. Analysis of WSCH data using census enrollment for spring 2010 showed the department consistently earning more WSCH than it was allocated and operating at 120.83% of its maximum enrollment. If these numbers continue to grow, the ability of the department to serve its students will be severely impacted. In order to maintain teaching effectiveness and better serve students, more courses need to be added.

As was mentioned previously yearly WSCH has steadily increased over the course of the past seven years from 4,047 to 5,000. During this period there have been occasional, infrequent instances of marked decreases in FTEF. These decreases in FTEF were most likely the result of one or two classes being cancelled early in the semester due to low enrollment or, as is the case with recent cutbacks, the result of reduced course offerings. What is startling to note is how drastically FTEF can be affected by the cancellation of a class or two. Of course this makes sense when considering the limited number of sections the department offers, and how as a result each course carries more weight in terms of WSCH/FTEF. An example of how cuts can affect a small department like Dance can be seen in the WSCH data from spring 2009 to fall 2009. In spring of 2009, before cuts began, department WSCH was 5.073. The following fall, which marked the beginning of cuts and the cancellation of weekend classes, department WSCH fell to 4.395.

- 10.4 If your program has received any financial support or subsidy outside of the college budget process, list the amount of any outside resources and how they are being used.

Other than the occasional one-time budget augmentation, which the department generally uses to backfill its financial obligations related to its productions and/or hourly staff, the department is not the recipient of consistent outside funding or subsidy.

SECTION 11 – SUMMARY AND RECOMMENDATIONS

- 11.1 Summarize program strengths and weaknesses in terms of:

- teaching and learning
- student access and success
- implementing and executing the department's vision and mission statement
- fiscal stability

Teaching and Learning

In terms of teaching and learning, the department feels that its strengths lie in a diverse faculty with expertise in a variety of styles and genres, its curriculum, outreach projects, and its commitment to providing students with a thorough dance education. In addition to presenting technical aspects of dance, all classes maintain a sense of academic rigor, including written assignments which require students to view, assess, evaluate, and otherwise critically comment on dance.

The department produces a concert every semester which highlights the talent, creativity, innovation, and productivity of faculty and students. These teaching and learning experiences involve mentoring students as both dancers and choreographers.

Student Access and Success

The department supports student access and success in the following ways:

- Wide variety of courses offered
- Beginning to advanced levels of Ballet, Modern Dance, and Jazz offered
- Dance Certificate and A.A. degree programs available.
- Course completion and success remains constant.
- Dance resources in the library are exceptional (journals, periodicals, videos, books).
- Individual student consultations at close of each technique course.
- Two concerts offered each year.

Implementation/execution of the department's vision and mission statement

The mission of the Dance department is to instill in every student a life-long appreciation for the arts. The department strongly believes that the arts belong in academia and that exposure to the arts, including music, studio art, dance, and theater, provides students with an education that is balanced, far-reaching and comprehensive. The department fulfills its mission by providing students with a view of dance that is all-encompassing.

In addition to learning the technique and mechanics of dance, students are also encouraged to discuss, evaluate, and form aesthetic opinions as they relate to dance. Having gained insights into dance, students can then apply their aesthetic sensibilities to other forms of art and examine for themselves the role that art plays in society. Executing this vision is an exemplary group of full-time and part-time faculty who value dance as both an art form and a legitimate academic pursuit. The faculty consists of instructors who are seasoned professionals who value dance and strive to make dance relevant to all students.

Viewing dance as a performing art, the department feels that it is equally important to provide students with opportunities to perform and/or choreograph. To this end, the department continues to produce two dance concerts per year, a student choreographed concert in the fall, and a faculty choreographed concert in the spring. As choreographers, students are mentored and guided throughout the choreographic process by faculty. As dancers, students audition for and are cast in works choreographed by students and/or faculty. Student performers are able to experience first-hand the creative process and take part in bringing the choreographer's vision to fruition.

The department continues to acknowledge the cultural and artistic diversity of dance and every semester offers master classes to students, faculty, and the greater east county community. Guest artists are invited to come to Grossmont College and teach a variety of different genres, some of which represent styles taught within the department curriculum, and others which are not currently offered.

Fiscal Stability

The Budget is inadequate to support current needs as well as further development of course offerings, and outreach programs. If ongoing augmentations do not occur, the department's trust fund will eventually be depleted. Although the department has been successful in securing funding through its grant requests to the ASGC, the supplies budget, which funds intermittent hourly and production costs related to technical staff for dance concerts, is never sufficient.

The supplies budget, which is \$4,100 for the fiscal year is used to purchase supplies, repair and replace equipment, and pay for additional necessary labor and materials associated with dance concerts. Because the supply budget is so woefully inadequate, the department is forced to access its trust fund account to offset necessary costs.

The department will continue to pursue funding to support increases to pay for accompanists, a dance operations facilitator, theater rentals, and productions. The department values highly the important and integral role the accompanist plays in specific technique classes. The accompanist position has never been fully funded and falls short of its goal of being self-sustaining. Students are still asked for voluntary donations to help support the hiring of accompanists. To fully fund the accompanist positions would require an annual budget of approximately \$15,000. Currently the amount budgeted is \$7,794.00, roughly half of what is needed. The Dance Operations Facilitator position remains funded for 19 hour per week, 10 months a year, and has never been allocated 1.0 LED, as recommended. The position is internally funded using monies drawn from the accompanist budget and existing funds that had formerly supported a part-time secretary.

This position needs to be upgraded to a full-time (40 hours per week), 10 month assignment. The theater rental budget remains consistent. The department is able to cover some of the costs associated with producing its annual faculty dance concert at the privately owned Salvation Army/Joan Kroc Theatre by using profits earned from the student-choreographed dance concert, which is held on campus in the Stagehouse Theatre, where we do not have to pay rental/personnel fees.

- 11.2 Describe any concerns that have affected or that you anticipate affecting the program before the next review cycle. These may include items such as increases or decreases in number of full-time and adjunct faculty, sections offered, and growth or decline of the program.

We are concerned in the number of sections that the Dance department has had to cut in the past two years. Smaller departments seem to be affected more dramatically due to the loss of sections. Only being able to offer, even in the best of times, one or two sections of a specific course puts the department at a distinct disadvantage. Having to cut one of only two sections from the schedule is equivalent to slashing that course offering by 50%. The department hopes to reinstate many, if not all, of the cancelled sections in the near future. Slashing classes and/or cutting programs affects the department's ability to stay competitive with other local colleges and universities. It also negatively impacts its well-deserved reputation for excellence in instruction, curriculum and adequate performing venues. It should also be noted that the revenue generated from ticket sales for the fall concert in the Stagehouse Theatre helps to defray the cost of the rental for the Kroc Theatre in the spring. The Dance department feels strongly that one of the two yearly concerts should be scheduled on campus as our major outreach project for the local high schools is scheduled in conjunction with the performance in our college theater as well as introducing prospective students to classes offered in both studios.

We are concerned with the availability of the Stagehouse Theatre for the fall dance concerts. This mainstay in dance programming for the past 15+ years has been a scheduling issue for fall of 2010, and fall of 2011, due to the scheduling changes within the Theatre Arts department.

The Dance department would like to offer additional lecture based courses to both students interested in dance technique as well as the general student who typically lacks the knowledge to understand dance as a performing art. The general student for the most part, has never experienced concert dance but rather has had exposure to MTV, "Dancing with the Stars", and other commercial programming which demonstrates dance in a more commercial light. The commercial styles of dance are included in the department curriculum as they are legitimate forms of dance that are enjoyed by the general public and should be studied for an understanding of a comprehensive degree, but the emphasis in the department is based on the concert forms of dance which transfer to like programs at the university level. Dance History, ethnic dance, choreography, and concert forms (ballet, modern, jazz) are the backbone of the department and lecture based courses would support and educate these forms for the general student.

11.3 Make a rank-ordered list of program recommendations. These recommendations should be clearly based on the information included in Sections 1 through 11 of this document. You may include recommendations that do not require additional fiscal resources.

1. Adequate theater space and/or a realistic timeline for the use of the Stagehouse Theatre for the fall student choreographed concerts. The students are mentored throughout the semester and need 10-13 weeks of rehearsal prior to performing the dances for the public. From 1995 to 2009 the fall concert was scheduled the first weekend of December, but due to scheduling issues with the Theatre Arts Department the concert was scheduled the first weekend in November for 2010 and is slated for the last weekend in October for 2011. We will be able to offer the student choreographers two rehearsals per week this upcoming semester due to cuts in class sections but once class sections are reinstated the department will need to return to the one rehearsal per week model. An ideal option would be for the college to build a second theater that would provide for additional rehearsal space as well as a theater for both the fall and spring concerts which would eliminate the need to find a theater off campus to support the spring dance concert and would also eliminate the need for rental for such theater. Another option would be to convert 220 to a performing space that would allow for a dance floor to be installed for rehearsals and performances for the fall concerts.
2. Reinstate classes that have been eliminated due to the budget cuts and add new courses to the curriculum. In addition to replacing lost sections of core classes the department would also like to add two additional lecture courses for both the dance student as well as the general student to increase our GE course offerings as well as add ethnic dance courses, intermediate and advanced tap classes, and a Pilate's lab course.
3. Increase the budget for the accompanist in the department. Currently the hourly budget for the department accompanists is woefully inadequate as the allocated budget is \$7,794 and the actual budget that is needed is \$15,000. The students contribute \$10 as a donation for each technique class that utilizes an accompanist and the department draws from the dance trust to augment the accompanist budget. It should also be noted that the hourly rate of \$20 has not increased for the past eight years.
4. Increase the budget for the Dance Operations Facilitator. Kristine Johanns, our Dance Operations Facilitator is a classified employee who works nineteen hours per week, ten months a year. As the department has increased our course offerings, outreach projects, and bi-annual dance concerts the hours needed for the operations facilitator have increased as well. This request was also included in our 2003 Program Review Document. We are requesting a thirty hour per week, ten month position which would address the actual work load for this position. *30 hrs per week*
5. Reinstate the rental budget for the spring dance concert at the Joan and Ray Kroc center. The rental budget for off campus performing venues was eliminated in spring of 2009. The Dance Department has paid for the rental as well as personnel from the dance trust for 2009 and 2010. Steve Baker, the dean for Arts Languages, and

Communication generously paid for the rental in 2011 from a one-time allocation of funds provided to the deans.

6. Institute a consistently thorough maintenance schedule for the dance studio, including mopping and sweeping daily, replacing toilet tissue in the bathrooms, cleaning mirrors and dusting weekly. This request was also included in our 2003 Program Review Document. There is no doubt that the college is working with a smaller crew for maintenance tasks but a regular cleaning schedule has been a problem for over ten years. The floors in both studios and bathrooms are the primary concern as students and instructors are often in those spaces with bare feet due to the nature of the classes.
7. Increase community outreach by implementing a touring group to visit middle schools, high schools, and to represent the Dance Department at community events. The touring group would be a new course in which the choreography would be taught during intersession, (which is the model that the Theatre Arts Department utilizes for their touring group) and the group would be ready to perform by the beginning of the spring semester.
8. Update course outlines.

The Dance department serves not only students interested in the arts as a career, it also offers an opportunity to students who want to learn how to dance, how to observe and understand dance, and how to become a more well rounded student of arts and culture. Many non-majors take dance courses to deal with stress, to learn about forms of dance that they did not have the option to take in high school, to improve fitness, and to augment many other areas of study. Studio Art and Photography students take dance classes to gain knowledge and insights about the human form, how it moves, and, in turn, informs the visual arts of photography, painting, drawing, and sculpture. Theater students take dance classes to gain a better understanding of body mechanics and increase their sensitivity about how movement informs acting. A number of former students have continued their study of movement and mechanics by becoming certified Pilates and yoga instructors. The faculty of the Dance department is passionate about what they teach and seek to provide an atmosphere in which students are free to express their feeling about what is going on in their lives separate from dance. The arts create an atmosphere of acceptance of those that are different than oneself and are a valuable tool in teaching and modeling diversity and solving problems in more than one way. I cannot image a college education without the arts as I can think of no other discipline that requires creative and critique thinking with an endless possibility of answers

APPENDIX 1

Six-Year Unit Plan/Tables

APPENDIX I
Six-Year Unit Plan/Tables

In each of the following Six-Year Unit Plan sections, answer the questions below for the most successful goal that you addressed or achieved during this recent program review cycle.

Curriculum Development

	<p>Goal: Expand the curriculum to include courses in intermediate/advanced tap, evening intermediate/advanced ballet, ethnic dance, theory courses in dance appreciation, dance education, and production classes to support a touring dance company.</p>
Status of goal	Due to budget cuts, growth has been halted.
What activities did you undertake to achieve these goals?	Course outlines have been approved by the curriculum committee for two of the courses listed above. The department is currently developing course outlines for the remaining courses and plans to be ready to offer these classes when the college's financial situation improves.
What challenges/obstacles have you encountered?	As was stated previously, budget cuts have prevented our ability to grow.
Report and explain the data that you have to verify progress toward your goal?	No progress has been made on this goal.
Has this goal changed and why	This goal has not changed and remains a department priority.
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	When implemented, these goals will support the following priority planning goals: Goal #1 Courses in Ethnic Dance will better serve students in under-served populations and acknowledge the ever-changing diversity of the student population. Goal #2 Expanding course offerings for night students, and providing additional arts/humanities courses within the dance department, and courses in dance production will respond to changing community needs.

Student Success and Support

<p>Goal: Continue to provide excellent instructors, expand the dance curriculum, provide for maintenance of equipment and facilities, provide master class instructors, and continue to monitor SLOs.</p>	<p>These goals are ongoing, fluid, and/or are simply a continuation of existing policies, and programs already offered.</p>
<p>Status of goal</p>	<p>Qualified instructors are regularly evaluated for placement into the hiring pool. Consistent maintenance should be ongoing but needs follow-up. Master class instructors are selected by faculty based on personal/professional knowledge. SLO data will continue to be evaluated for effectiveness.</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Staffing is a challenge to establishing a consistent maintenance schedule. Funding affects the department's ability to expand curriculum and hire additional instructors. Instructors are evaluated by managers and students periodically. Likewise, students evaluate master class instructors. SLOs are regularly assessed and evaluated. This goal has not changed.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>When implemented, these goals will support the following priority planning goals:</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>Goal #2 Providing excellent instruction, evaluating teachers, maintaining facilities and equipment, and expanding, and evaluating curriculum for effectiveness support student success and respond to changing community needs.</p>
<p>Has this goal changed and why</p>	<p>None</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>None</p>

Community Outreach/Response

<p>Goal: Expand outreach programs to local feeder high schools, and the community. Currently, the dance department presents two outreach programs, High School Dance Day, and High School Outreach Day. In addition to these two highly popular outreach programs, the department would like to establish a touring dance company made up of student dancers and choreographers. Every semester, the company, under the direction of department faculty members, would assemble a 30-45 minute presentation, and would perform at East County high schools, middle schools, and venues throughout the greater San Diego area promoting the college and the department.</p>	<p>Ongoing. Presently on hold because of restrictions to department/curricular growth. Activities would include research into similar outreach programs offered by other departments and programs both at Grossmont College and elsewhere. Budget cuts have forced the department to cut sections as opposed to adding more classes. When the economic climate improves, this program will have high priority. Again, due to budget cuts, this program has yet to be implemented.</p>
<p>Status of goal</p>	<p>Ongoing. Presently on hold because of restrictions to department/curricular growth.</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Activities would include research into similar outreach programs offered by other departments and programs both at Grossmont College and elsewhere.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>Budget cuts have forced the department to cut sections as opposed to adding more classes. When the economic climate improves, this program will have high priority.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>Again, due to budget cuts, this program has yet to be implemented.</p>
<p>Has this goal changed and why</p>	<p>This goal remains a department priority.</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>When implemented, these goals will support the following priority planning goals: Goal #2 By presenting Grossmont College as a viable transition between high school and four-year universities, most of which are impacted, the dance department would be responding to changing community needs. Goal #3 Establishing an environment where students learn about, and immediately apply their knowledge of, various elements of dance production will better prepare them for success at creating art in both the academic and private sector.</p>

Program Resources and Development

<p>Goal: Expand fund raising through various projects. Produce intimate, informal concerts in Room 24-272. Maintain a relationship with the theater department and continue to use the Stagehouse Theater once a year until a larger, more appropriate theater can be built.</p>	<p>Future programming for Room 24-272 is still in the preliminary planning stage. The department maintains a relationship with the Theater department and currently uses the Stagehouse Theater for its fall student choreographed concert. The construction of a new theater on campus has gone through the IPP process and is subject to the approval of upcoming bond measures.</p>
<p>Status of goal</p>	<p>Accomplishing these goals depends mostly on logistics and, because the concerts would take place on campus in existing facilities, would not involve much more than scheduling around pre-existing department activities/programs/concerts.</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Scheduling conflicts with the theater department have limited the dance department's access to the Stagehouse Theater, the only performing arts venue on campus.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>Though not a data-based goal, progress will be verified through scheduling, marketing, and ticket sales.</p>
<p>Report and explain the data that you have to verify progress toward your goal? Has this goal changed and why</p>	<p>When implemented, these goals will support the following priority planning goals:</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>Goal #8 Implementing and programming ongoing performances featuring Grossmont students and outside artists, and using department facilities to do so, would maximize revenue. Goal #10 Establishing links to artists outside the college and becoming recognized as a legitimate dance venue both in East County and San Diego would establish the dance department and the college as partners in meeting long-term needs.</p>

Faculty/Staff Professional Development

<p>Goal: Fund professional development activities undertaken by dance department faculty and staff including classes, workshops, and independent projects. Full-time faculty will continue to explore sabbatical projects which augment the existing departmental curriculum. All faculty within the Dance Department are encouraged to stay current regarding computer technology including blackboard, webconnect, and other college programs.</p>	<p>As of yet, not funded.</p>
<p>Status of goal</p> <p>What activities did you undertake to achieve these goals?</p>	<p>Though as of yet unfunded, faculty members are encouraged to attend classes, workshops, and performances in the dance and/or theater fields. The dance department also offers monthly master classes and faculty are invited to participate when possible.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>At present the college does not have a budget for travel. In spite of this faculty members continue to seek continuing education opportunities.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>Student, peer, and faculty evaluations will continue to address currency/validity, and effectiveness.</p>
<p>Has this goal changed and why</p>	<p>This remains a department priority.</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>When implemented, these goals will support the following priority planning goals:</p> <p>Goal #3 Continued emphasis on taking part in professional development activities is vital to achieving excellence in teaching, and excellence in teaching is directly related to student success.</p>

APPENDIX 2

Catalog Descriptions

APPENDIX 2

Grossmont College – Dance Department Catalog Descriptions

DANCE (DANC)

Courses which meet the activity requirements are indicated by an asterisk (*). Dance classes cross listed with Exercise Science (ES 068A-117D) may not be repeated.

DANCE 068 A-B-C-D †

(Exercise Science 068 A-B-C-D)

Introduction to Dance

1 unit, 2 hours lecture/laboratory

This course provides the student with a practical introduction to the technique, theory, and vocabulary of various dance genres. Students will learn and practice the fundamentals of ballet, jazz, modern, tap, and musical theater. Designed as an overview of dance, this course addresses dance genres from a historical perspective. Attention is also paid to theoretical and stylistic differences between as well as commonalities shared by various dance genres. Students will also learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Requirements include attendance at one live dance concert produced by the dance department and participation in one department sponsored master class.

Transfers to: CSU, UC (credit limited)

DANCE 071 A-B-C-D*†

(Exercise Science A-B-C-D)

Studio Workshop in Tap Dance

1 unit, 1 hour lecture, 1 hour laboratory

An open-level technique course focusing on rhythm tap technique. The class includes center floor warm-up, locomotive progressions, dance combinations, and improvisation. Dance videos will be shown periodically to illustrate the history,

development, and pioneers of rhythm tap dance. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College Transfers to: CSU, UC (credit limited)

DANCE 072 A-B-C-D*†

(Exercise Science 072 A-B-C-D*)

Studio Workshop in Modern Dance

1 unit, 2 hours lecture/laboratory

A technique course using a broad spectrum of modern dance vocabulary. The class will begin with a warm-up to include breathing, stretching, strengthening, and sequences exploring a variety of movement qualities. Locomotor pattern to progress from the elementary to a logical grouping of more challenging movement phases. The class will culminate with center floor patterns composed of qualities and movements introduced earlier within the class. Dance videos will be shown periodically to illustrate a variety of movement styles and performance philosophies. Students will also learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Attendance is required at one live dance concert produced by the dance department and participation in one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College Transfers to: CSU, UC (credit limited)

DANCE 074 A-B-C-D*†

(Exercise Science 074 A-B-C-D*)

Studio Workshop in Jazz Dance

1 unit, 2 hours lecture/laboratory

A technique course using a variety of jazz styles including modern jazz, street and hip-hop, classical, lyrical, and Broadway jazz. The class will include a stylized warm-up, locomotor patterns, and center floor combinations. Dance videos will be shown periodically to illustrate a variety of movement styles and performance philosophies. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Attendance is required at one live dance concert produced by the dance department and participation in one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limited)

DANCE 078 A-B-C-D*†

(Exercise Science 078 A-B-C-D*)

Studio Workshop in Ballet

1 unit, 2 hours lecture/laboratory

A technique course using a broad spectrum of ballet vocabulary. The class will begin with a warm-up to include center floor stretches, barre work, and alignment exercises. Locomotor patterns to include leaps, jumps, turns, and a variety of other ballet progressions. The class will culminate with center floor patterns composed of qualities and movements introduced during the barre work. Dance videos will be shown periodically to illustrate a variety of movement styles and performance philosophies. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Attendance is required at one live dance concert produced by the dance department and participation in one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limited)

DANCE 080A*†**Modern I**

1.5 units, 1 hour lecture, 2 hours laboratory

A beginning technique class, which focuses on basic skills related to modern dance and presents dance as a form of artistic expression. This course also covers the history, theories and basic vocabulary of modern dance. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limited)

DANCE 080B*†**Modern II**

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 080A or equivalent.

A beginning/intermediate technique class, which builds on the theories and principles introduced in Dance 080A and focuses on developing intermediate level skills related to modern dance. This course also covers the history, theories and vocabulary of modern dance. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limited)

DANCE 080C*†**Modern III**

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 080B or equivalent.

An intermediate/advanced technique class, which builds on the theories and principles introduced in Dance 080B and focuses on developing intermediate/advanced level skills related to modern dance. This course also covers the history, intermediate/advanced theories, and vocabulary of modern dance. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limited)

DANCE 080D*†**Modern IV**

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 080C or equivalent.

An advanced technique class, which builds on the theories and principles introduced in Dance 080C and focuses on developing advanced level skills related to modern dance. This course also covers the history and advanced theories and vocabulary of modern dance. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limit)

DANCE 081A*†**Tap I**

1.5 units, 1 hour lecture, 2 hours laboratory

A beginning technique class, which focuses on basic skills related to tap dance. Dance sequences emphasize rhythm tap technique. This course also covers the history, theories and basic vocabulary of tap dance. Students will also learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limited)

DANCE 081B*†**Tap II**

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 081A or equivalent.

An intermediate technique class, which builds on the theories and principles introduced in Dance 081A and focuses on developing intermediate level skills related to tap dance. Dance sequences emphasize rhythm tap technique. This course also covers the history, theories, and vocabulary of tap dance. Students will learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department master class.

Satisfies General Education activity requirement for Grossmont College

Transfers to: CSU, UC (credit limited)

DANCE 081 C*†**Tap III**

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 081B

An intermediate to advanced technique class in tap which builds on the theories and principles introduced in Dance 081B and focuses on developing intermediate to advanced level skills related to tap dance. Dance sequences emphasize Broadway and/or rhythm tap technique. This course also covers the history, theories and vocabulary of tap dance. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 081 D*†**Tap IV**

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 081C.

An advanced level technique course in tap which builds on the theories and principles introduced in Dance 081C and focuses on developing advanced level skills related to tap dance. Dance sequences emphasize Broadway and/or rhythm style tap technique. The course also covers the history, theories and vocabulary of tap dance. Students will learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Students are required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 082 A-B-C-D*†**Social and Ballroom Dance**

1.5 units, 1 hour lecture, 2 hours laboratory

A technique class which focuses on the fundamentals of partner dance and basic steps of four or more ballroom dances. Course may include instruction on East and/or West Coast swing, lindy hop, fox trot, waltz, rhumba, merengue, samba, cha-cha, salsa, or tango. Students will learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department sponsored master class.

*Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 084A*†**Jazz I**

1.5 units, 3 hours lecture/laboratory

A beginning technique class, which focuses on basic skills related to jazz dance. This course also covers the history, theories, and basic vocabulary of jazz dance. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department sponsored master class.

*Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 084B*†

Jazz II

*1.5 units, 3 hours lecture/laboratory
Recommended Preparation: Dance 084A
or equivalent.*

A beginning/intermediate technique class, which builds on the theories and principles introduced in Dance 084A and focuses on developing intermediate level skills related to jazz dance. This course also covers the history, theories, and vocabulary of jazz dance. Students will learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 084C*†

Jazz III

*1.5 units, 3 hours lecture/laboratory
Recommended Preparation: Dance 084B
or equivalent.*

An intermediate/advanced technique class, which builds on the theories and principles introduced in Dance 084B and focuses on developing intermediate/advanced level skills related to jazz dance. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 084D*†

Jazz IV

*1.5 units, 3 hours lecture/laboratory
Recommended Preparation: Dance 084C
or equivalent.*

An advanced technique class, which builds on the theories and principles introduced in Dance 084C and focuses on developing advanced level skills related to jazz dance.

This course also covers the history, and advanced theories, and vocabulary of jazz dance. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department, and one department master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 088A*†

Ballet I

1.5 units, 1 hour lecture, 2 hours laboratory

A beginning level technique class, which focuses on basic skills related to ballet. This course also covers the history, theories and basic vocabulary of ballet. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 088B*†

Ballet II

*1.5 units, 1 hour lecture, 2 hours laboratory
Recommended Preparation: Dance 088A
or equivalent.*

A beginning/intermediate technique course which builds on the theories and principles introduced in Dance 088A and focuses on developing intermediate skills related to ballet. This course covers the history, theories and vocabulary of ballet. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 088C*†

Ballet III

*1.5 units, 1 hour lecture, 2 hours laboratory
Recommended Preparation: Dance 088B
or equivalent.*

An intermediate/advanced level technique course which builds on the theories and principles introduced in Dance 088B and focuses on developing intermediate/advanced skills related to ballet. This course also covers the history, intermediate/advanced theories, and vocabulary of ballet. Students will learn the fundamental principles of physical fitness and their impact on lifelong health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 088D*†

Ballet IV

*1.5 units, 1 hour lecture, 2 hours laboratory
Recommended Preparation: Dance 088C
or equivalent.*

An advanced technique course which builds on the theories and principles introduced in Dance 088C and focuses on developing advanced skills related to ballet. This course also covers the history, advanced theories, and vocabulary of ballet. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 094A *†

American Street Dance I

1.5 units, 3 hours lecture/laboratory

A beginning level technique course designed to introduce and progressively develop urban street dance skills by integrating movement patterns with theoretical

explanations of weight, posture, rhythmic components and interpretation of style. Emphasis is placed on developing muscle memory, stamina, and skills related to hip hop dance. Lectures focus on hip hop as a performing art and tool for social, political, and cultural expression. Dance videos are used to further illustrate various dance techniques, movement styles, and performance philosophies. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students are required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 094B*†

American Street Dance II

*1.5 units, 1 hour lecture, 2 hours laboratory
Recommended Preparation: Dance 094 A*

A beginning/intermediate level technique class which builds on the theories, principles, and skills introduced in Dance 094 A and focuses on developing intermediate skills related to hip hop dance. Locomotor patterns and center floor combinations progress in length and complexity. Lectures focus on hip hop as a performing art, and tool for social, political, and cultural expression. Dance videos are used to further illustrate various dance techniques, philosophies. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students are required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity
requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 094C*†

American Street Dance III

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 094 B

An intermediate to advanced level technique class which builds on the theories and principles and skills introduced in Dance 094B and focuses on developing intermediate/advanced level skills related to hip hop dance. Locomotor patterns and center floor combinations progress in length and complexity. Lectures focus on hip hop as a performing art and tool for social, political, and cultural expression. Dance videos are used to further illustrate various dance techniques, movement styles, and performance philosophies. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students are required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 094D*†

American Street Dance IV

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: Dance 094C

An advanced level technique class which builds on the theories, principles, and skills introduced in Dance 094 C and focuses on developing advanced level skills related to hip hop dance. Locomotor patterns and center floor combinations progress in length and complexity. Lectures focus on hip hop as a performing art and tool for social, political, and cultural expression. Dance videos are used to further illustrate various dance techniques, movement styles, and performance philosophies. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness.

Students are required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC*

DANCE 099 A-B-C-D*†

Studio Workshop in Pointe

1 unit, 1 hour lecture, 1 hour laboratory

Recommended Preparation: A "C" grade or higher or "Pass" in Dance 088A or equivalent.

A technique class, which focuses on developing pointe work for the ballet class. This course also covers theories and vocabulary of ballet as they relate to pointe. Students will learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department and one department sponsored master class.

*Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)*

DANCE 110 †

Dance History

3 units, 3 hours lecture

The development of dance from pre-Christian civilizations to the present. An appreciation course of interest to the viewer of dance as well as to the dance student.

*Satisfies General Education for: Grossmont College C3, CSU C1, IGETC 3A
Transfers to: CSU, UC*

DANCE 116*†

(Exercise Science 116)

Stretch and Alignment

1.5 units, 3 hours lecture/laboratory

This course is designed to help the student increase flexibility and improve body alignment. Floor exercises, mat work, and center floor combinations focus on safe, effective stretching. Emphasis is placed on proper body alignment while moving thus

preventing injuries while performing a full range of movement. Individual alignment problems will be addressed. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness.

Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)

DANCE 117 A-B-C-D*†
(Exercise Science 117 A-B-C-D)

Body Tone and Strengthening

1.5 units, 3 hours lecture/laboratory

An exercise course for students who seek a theoretical approach to exercise and wellness. Body Tone and Strengthening is designed to improve strength, body alignment, flexibility, control, coordination, and breathing. Exercises and concepts are based on the Pilates method. The course includes a brief aerobic component and progresses to strengthening work. Lectures will focus on injury prevention and recognizing imbalances brought on by poor posture or injuries. Students will also learn the fundamental principles of physical fitness and their impact on life-long health and wellness. Students will be required to attend one live dance concert produced by the dance department.

Satisfies General Education activity requirement for Grossmont College
Transfers to: CSU, UC (credit limited)

DANCE 119 A-B †
(Theatre Arts 119 A-B)

Theatre Mime

3 units, 2 hours lecture, 3 hours laboratory

Theatre mime and pantomime techniques through direct participation and demonstrations: students will learn how to act with the whole body, to communicate non-verbal statements, emotions, and characterizations. Students will work with masks, makeup, and music, constructing approaches focusing on movement, control, and believability. Theatre mime students will develop a sense of enjoyment and a

commitment to the theatre. Students may also be involved in a theatre mime production.

Transfers to: CSU, UC (credit limited)

DANCE 121 †

Beginning Teaching Practicum-Dance

1.5 units, 3 hours lecture/laboratory Prerequisite: Successful completion of Dance 080B or 084B or 088B or 116 or 118 or equivalent.

This course is designed for the intermediate to advanced dancer who wishes to develop an awareness of proper teaching techniques. The student would implement these techniques into lesson plans for the intermediate technique courses offered at Grossmont College. The student, under the guidance of a department dance instructor, will analyze the instructor's lesson plans as well as develop their own series of warm-up exercises to be discussed for purpose and efficiency.

Transfers to CSU.

DANCE 122 †

Intermediate Teaching Practicum-Dance

1.5 units, 3 hours lecture/laboratory Prerequisite: Successful completion of Dance 121 or equivalent.

This course is designed for the intermediate to advanced dancer who wishes to develop an awareness of proper teaching techniques. The student would implement these techniques into lesson plans for the intermediate technique courses offered at Grossmont College. The student, under the guidance of a department dance instructor, would analyze the instructor's lesson plans as well as develop their own lessons to be utilized in class. Emphasis on student's lesson plan development and application of lessons in a classroom setting.

Transfers to CSU

DANCE 123 †

Advanced Teaching Practicum-Dance

1.5 units, 3 hours lecture/laboratory Prerequisite: Successful completion of Dance 122.

This course is designed for the intermediate to advanced dancer who wishes to develop an awareness of proper teaching techniques. The student would implement these techniques into lesson plans for the intermediate technique courses offered at Grossmont College. The student, under the guidance of a department dance instructor, would analyze the instructor's lesson plans as well as develop their own lessons to be utilized in class. Emphasis is placed on the development of lessons to be implemented in elementary and secondary schools as well as the studio environment.

Transfers to CSU

DANCE 144 †

Lyrical Variations

1.5 units, 3 hours lecture/laboratory Recommended Preparation: Successful completion of Dance 088A and 088B is advised.

A class emphasizing the study of contemporary neo-classical dance forms, consisting of a barre warm-up and center work.

Transfers to: CSU, UC

DANCE 199

Special Studies or Projects in Dance

1-3 units, 3-9 hours

Prerequisite: Consent of instructor.

Individual study, research or projects in the field of dance under instructor guidance. Written reports and periodic conferences required. Content and unit credit to be determined by student/ instructor conferences and/or division. May be repeated for a maximum of nine units.

DANCE 200 A-B-C-D †

(Theatre 200 A-B-C-D)

Dance Workshop Lab

1 unit, 4 hours laboratory

Prerequisite: Audition

Supervised participation in a student choreographed production. Emphasis is placed on technical, stage management,

lighting and audio aspects of a dance performance. Some weekends and evenings required.

Transfers to: CSU, UC

DANCE 201-211-212-213 †

Dance Theatre Performance I

1 unit, 3 hours laboratory

Prerequisite: Audition.

Supervised participation as a performer in a department produced dance concert. Students sign contracts acknowledging responsibilities related to mandatory rehearsals and performances. This course is designed for the student who is performing in one choreographic work. Students enrolling in this class are strongly advised to enroll in one or more technique classes for the purpose of learning and/or reinforcing theories, vocabulary, and techniques that are applicable to the choreographic process.

Transfers to: CSU, UC

DANCE 202-214-215-216 †

Dance Theatre Performance II

1.5 units, 4.5 hours laboratory

Prerequisite: Audition.

Supervised participation as a performer in a department produced dance concert. Students sign contracts acknowledging responsibilities related to mandatory rehearsals and performances. This course is designed for the student who is performing in two choreographic works. Students enrolling in this class are strongly advised to enroll in one or more technique classes for the purpose of learning and/or reinforcing theories, vocabulary, and techniques that are applicable to the choreographic process.

Transfers to: CSU, UC

DANCE 203-204-217-218 †

Dance Theatre Performance III

2 units, 6 hours laboratory

Prerequisite: Audition.

Supervised participation as a performer in a department produced dance concert. Students sign contracts acknowledging responsibilities related to mandatory rehearsals and performances. This course is

designed for the student who is performing in three choreographic works. Students enrolling in this class are strongly advised to enroll in one or more technique classes for the purpose of learning and/or reinforcing theories, vocabulary, and techniques that are applicable to the choreographic process.

Transfers to: CSU, UC

DANCE 205 †

Choreography and Improvisation I

2 units, 1 hour lecture, 3 hours laboratory

Recommended Preparation: Dance 080A, 084A or 088A or equivalent.

This course explores analysis of movement composition for the stage. The elements of space, time, shape, and energy will be examined. Movement improvisation using various forms of motivation will enhance the creative process. Various studies in elementary dance composition for solo, duet, trio and small group will be presented.

Transfers to: CSU, UC

DANCE 206 †

Choreography and Improvisation II

2 units, 1 hour lecture, 3 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Dance 205 or equivalent.

This course explores analysis of movement composition for the stage. The elements of space, time, shape, and energy will be examined. Movement improvisation using various forms of motivation will enhance the creative process. Various studies in elementary dance composition for solo, duet, trio and small group will be presented.

Transfers to: CSU, UC

DANCE 211-212-213 †

See Dance 201-211-212-213

DANCE 214-215-216 †

See Dance 202-214-215-216

DANCE 217-218 †

See Dance 203-204-217-218

DANCE 219-220-221-222 †

Dance Theatre Performance IV

2.5 units, 7.5 hours laboratory

Prerequisite: Audition.

Supervised participation as a performer in a department produced dance concert.

Students sign contracts acknowledging responsibilities related to mandatory rehearsals and performances. This course is designed for the student who is performing in four choreographic works. Students enrolling in this class are strongly advised to enroll in one or more technique classes for the purpose of learning and/or reinforcing theories, vocabulary, and techniques that are applicable to the choreographic process.

Transfers to: CSU, UC

DANCE 223-224-225-226 †

Student Choreography for Production

2.5 units, 7.5 hours laboratory Prerequisite: Audition

Recommended Preparation: A "C" grade or higher or "Pass" in Dance 205 or equivalent.

Supervised participation as a choreographer in a department produced dance concert.

Students sign contracts acknowledging responsibilities related to mandatory rehearsals and performances. This course is designed for the advanced dance student who is interested in composing and presenting choreographic work. Students enrolling in this class are strongly advised to enroll in one or more technique classes and to have completed at least one semester of Choreography and Improvisation for the purpose of learning and/or reinforcing theories, vocabulary, and techniques that are applicable to the choreographic process.

Transfers to: CSU, UC

DANCE 233 A-B-C-D †
(Theatre Arts 233 A-B-C-D)

Musical Theatre Dance

1.5 units, 1 hour lecture, 2 hours laboratory

Recommended Preparation: A "C" grade or higher or "Pass" in Dance 084A or equivalent.

A course focusing on technique and performance in the musical theatre genre. Students will be introduced to a variety of Broadway choreographic styles with emphasis placed on characterization and performance quality of each theatrical style. Students will be required to attend one Grossmont College produced dance concert, and/or musical theatre production, and one dance department sponsored master class.
Transfers to: CSU, UC (A-B only) (Credit limited)

DANCE 235 A-B †
(Music 235 A-B, Theatre Arts 235 A-B)

Fundamentals of Musical Theatre-Scene/Song

3 units, 2 hours lecture, 3 hours laboratory

Prerequisite: Audition.

Recommended Preparation: Theatre Arts 110 and 130 and Music 001 or equivalent.

Fundamentals of Musical Theatre-Scene/Song is a performance-oriented course in which students participate in a variety of musical theatre projects incorporating singing, acting, blocking, and choreographed movement. During the course, students will perform solo songs, duets, and ensemble musical scenes from the musical theatre repertoire. Ballad and up-tempo songs introduce students to a body of musical theatre literature, and will be used to prepare for auditions and performance work outside of class; while duets and musical scenes help to further integrate singing, acting, and movement skills, as well as develop appreciation of the Musical Theatre as an art form requiring the synthesis and mastery of these diverse skills.

Transfers to: CSU, UC (credit limited)

DANCE 298 ††
Selected Topics in Dance

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in dance not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered as a seminar or lecture class.

Non-associate degree applicable

DANCE 299A †
Selected Topics in Dance

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in dance not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered as a seminar or lecture class. Associate degree applicable.

DANCE 299B †
Selected Topics in Dance

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in dance not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered as a seminar or lecture class. Baccalaureate level-CSU transfer.

APPENDIX 3

Grade Distribution Summary Report

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
DANC 078A STUDIO WORKSHOP IN BALLET														
4510	2.0	2	3			2			2	2	11	22.0	SHIPKOWSKI	PT
COURSE TOTAL														
		2	3			2			2	2	11	22.0	SHIPKOWSKI	
DANC 078B STUDIO WORKSHOP IN BALLET														
4511	2.0	3	1	1	1	1				1	8	16.0	SHIPKOWSKI	
COURSE TOTAL														
		3	1	1	1	1				1	8	16.0	SHIPKOWSKI	
DANC 078D STUDIO WORKSHOP IN BALLET														
4513 **	0.0									1	1	0.0	SHIPKOWSKI	
COURSE TOTAL														
										1	1	0.0	SHIPKOWSKI	
DANC 080A MODERN DANCE I														
4515	3.0	6	4	1		2				10	23	69.0	MULLEN	
4516	3.0	7	2	2		1			2	4	18	54.0	MEYER	XP
4518N	3.0	9	1	1	1	1			2	9	22	66.0	JIACOLETTI	PT
COURSE TOTAL														
		22	7	4	4	4			2	23	63	189.0		
DANC 080B MODERN DANCE II														
4520	3.0		4	1		1				2	7	21.0	MEYER	
4522N	3.0	2	2			1				2	5	15.0	JIACOLETTI	
COURSE TOTAL														
		2	6	1		1				2	12	36.0		
DANC 080C MODERN DANCE III														
4524	3.0	3	3	1				1		1	9	27.0	MEYER	
COURSE TOTAL														
		3	3	1				1		1	9	27.0	MEYER	
DANC 080D MODERN DANCE IV														
4526	3.0										1	3.0	MEYER	
COURSE TOTAL														
											1	3.0	MEYER	
DANC 081A BEGINNING TAP DANCE														
4528N	3.0	3			2	1			1	5	10	27.0	ARCIDIACONO	PT
COURSE TOTAL														
		3			2	1			1	5	10	27.0	ARCIDIACONO	
DANC 084A JAZZ I														
4529	3.0	4	7					1		5	17	51.0	MULLEN	
4530	3.0	1	4	1		1			2	4	13	39.0	MULLEN	
4531N	3.0	4	1	1					2	5	11	33.0	MULLEN	XP
COURSE TOTAL														
		9	12	2		1		1	2	14	41	123.0		
DANC 084B JAZZ II														
4532	3.0	1	1	1	2	1			1	1	8	24.0	MULLEN	
4534	3.0	2	2	4	1					1	9	27.0	MULLEN	
4535N	3.0	3	3	5	3	1			1	4	11	33.0	MULLEN	
COURSE TOTAL														
		6	6	5	3	1			1	6	28	84.0		

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COMMUNICATION AND FINE ARTS ----- COMMUNICATION AND FINE ARTS -----

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 084C JAZZ III	3.0	3	1			1		1			6	18.0	MULLEN
COURSE TOTAL		3	1			1		1			6	18.0	
DANC 084D JAZZ IV	3.0	2								2	4	12.0	MULLEN
COURSE TOTAL		2								2	4	12.0	
DANC 088A BALLET I	3.0	10	2	1						3	16	48.0	TOTH
4539	3.0	1	1					2	2	10	16	42.0	CUTRI
4540N	3.0	11	3	1				2	2	13	32	90.0	
COURSE TOTAL		11	3	1				2	2	13	32	90.0	
DANC 088B BALLET II	3.0	2	4	1	1	5				3	16	48.0	SHIPKOWSKI
4542	3.0	2	2	2						2	8	24.0	TOTH
4544	3.0	4	6	3	1	5				5	24	72.0	
COURSE TOTAL		4	6	3	1	5				5	24	72.0	
DANC 088C BALLET III	3.0	1	2	2						1	6	18.0	SHIPKOWSKI
4546	3.0	1	2	2						1	6	18.0	
COURSE TOTAL		1	2	2						1	6	18.0	
DANC 088D BALLET IV	3.0	1	1			1					3	9.0	SHIPKOWSKI
4548	3.0	1	1			1					3	9.0	
COURSE TOTAL		1	1			1					3	9.0	
DANC 094A FUNK JAZZ	3.0	11	1			3				7	22	66.0	ADAO
4550	3.0	13	4							9	26	78.0	ADAO
4551N	3.0	24	5			3				16	48	144.0	
COURSE TOTAL		24	5			3				16	48	144.0	
DANC 094B FUNK JAZZ	3.0	3	1			1				2	6	18.0	ADAO
4553	3.0	3	1							2	7	21.0	ADAO
4554N	3.0	6	2							4	13	39.0	
COURSE TOTAL		6	2							4	13	39.0	
DANC 094C FUNK JAZZ	3.0	1									1	3.0	ADAO
4556	3.0	1									1	3.0	ADAO
4557N	3.0	2									2	6.0	
COURSE TOTAL		2									2	6.0	
DANC 094D FUNK JAZZ	3.0	1									1	3.0	ADAO
4559	3.0	2								1	3	9.0	ADAO
4560N	3.0	3								1	4	12.0	
COURSE TOTAL		3								1	4	12.0	
DANC 110 DANCE HISTORY	3.0	2	7	3		3				12	27	81.0	SHIPKOWSKI
4565	3.0	2	7	3		3				12	27	81.0	
COURSE TOTAL		2	7	3		3				12	27	81.0	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 122 INTERMED TEACH PRACTICUM-DANCE (CONT"D)														
4603	1	3.0										1	3.0	JIACOLETTI
4604	1	3.0									3	3.0	MEYER	
COURSE TOTAL	4											7	21.0	
DANC 123 ADV TEACHING PRACTICUM-DANCE														
4608 **	1	0.0									1	1	0.0	MEYER
4611	1	3.0								1	1	1	3.0	MULLEN
COURSE TOTAL	1									1		1	3.0	
DANC 201 DANCE THEATRE PERFORM I														
4620	2	3.0									2	10	30.0	MULLEN
COURSE TOTAL	8										2	10	30.0	
DANC 202 DANCE THEATRE PERFORM II														
4621	2	4.5									2	2	9.0	MEYER
COURSE TOTAL	2											2	9.0	
DANC 211 DANCE THEATRE PERFORM I														
4625	2	3.0									1	9	27.0	MULLEN
COURSE TOTAL	6										1	9	27.0	
DANC 214 DANCE THEATRE PERFORM II														
4626	2	4.5					1				3	17	76.5	MEYER
COURSE TOTAL	11					1					3	17	76.5	
DANC 219 DANCE THEATRE PERFORM IV														
4628	2	40.0									3	9	61.7	MEYER
COURSE TOTAL	7										3	9	61.7	XP
DANC 235A FUND MUSIC THEATRE-SCENE/SONG														
4630	1	5.0									1	1	5.0	DRUMMOND
COURSE TOTAL	1										1	1	5.0	
DANC 299 BALLROOM AND SOCIAL DANCE														
4634N	3	3.0								3	18	39	117.0	BOSKIN-MULLEN
4635N	2	3.0				1				3	1	10	30.0	ARCIDIACONO
COURSE TOTAL	6				4	1				6	19	49	147.0	
SUBJECT TOTAL	200	95	43	11	34	14	19	166	582	1778.0				

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 068A INTRODUCTION TO DANCE														
4535	2.0	5	4	3	3	3				3	18	36.0	TOTH	PT
COURSE TOTAL		5	4	3	3	3				3	18	36.0		
DANC 074A STUDIO WORKSHOP IN JAZZ DANCE														
4539	2.0	1	1		3	3				4	9	16.0	EDMISTON	PT
COURSE TOTAL		1	1		3	3				4	9	16.0		
DANC 074B STUDIO WORKSHOP IN JAZZ DANCE														
4540	2.0	1								1	2	4.0	EDMISTON	
COURSE TOTAL		1								1	2	4.0		
DANC 074C STUDIO WORKSHOP IN JAZZ DANCE														
4541	2.0	1									1	2.0	EDMISTON	
COURSE TOTAL		1									1	2.0		
DANC 078A STUDIO WORKSHOP IN BALLET														
4543	2.0	4			2	2				4	10	18.0	SHIPKOWSKI	PT
COURSE TOTAL		4			2	2				4	10	18.0		
DANC 078B STUDIO WORKSHOP IN BALLET														
4544	2.0				1	1					1	2.0	SHIPKOWSKI	
COURSE TOTAL					1	1					1	2.0		
DANC 078C STUDIO WORKSHOP IN BALLET														
4545	2.0				1	1				1	3	4.0	SHIPKOWSKI	
COURSE TOTAL					1	1				1	3	4.0		
DANC 078D STUDIO WORKSHOP IN BALLET														
4546 **	0.0									1	1	0.0	SHIPKOWSKI	
COURSE TOTAL										1	1	0.0		
DANC 080A MODERN I														
4548	3.0	7	8	1						3	19	57.0	MULLEN	XP
4549	3.0	8	8		1	3				6	26	78.0	MEYER	PT
4550N	3.0	4	1	1	1	3				6	16	48.0	JACOLETTI	
COURSE TOTAL		19	17	2	2	6				15	61	183.0		
DANC 080B MODERN II														
4551	3.0	5	3					2		3	13	39.0	MEYER	XP
4552N	3.0	5	2					2	1	1	9	27.0	JACOLETTI	
COURSE TOTAL		10	5					2	1	4	22	66.0		
DANC 080C MODERN III														
4553	3.0	2								1	3	9.0	MEYER	
COURSE TOTAL		2								1	3	9.0		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 080D MODERN IV														
4554	3.0		1	1						2	4	12.0	MEYER	
COURSE TOTAL			1	1						2	4	12.0		
DANC 081A TAP I						1				3	12	36.0	WARKENTIIEN	PT
4556N	3.0	6	2			1				3	12	36.0		
COURSE TOTAL		6	2			1				3	12	36.0		
DANC 081B TAP II						1				1	5	15.0	WARKENTIIEN	
4557N	3.0	3				1				1	5	15.0		
COURSE TOTAL		3				1				1	5	15.0		
DANC 082A SOCIAL AND BALLROOM DANCE					1			6	2	4	27	81.0	BOSKIN-MULLEN	PT
4559N	3.0	8	2	3	1	1		6	2	4	27	81.0		
COURSE TOTAL		8	2	3	1	1		6	2	4	27	81.0		
DANC 084A JAZZ I					1					3	16	48.0	MULLEN	
4564	3.0	9	3		1					3	16	48.0		
4565	3.0	10	5			1				6	22	66.0	MULLEN	
4566N	3.0	1	3			1				5	10	30.0	MULLEN	XP
COURSE TOTAL		20	11		1	2				14	48	144.0		
DANC 084B JAZZ II										5	12	36.0	MULLEN	
4567	3.0	2	4	1						5	12	36.0		
4568	3.0	2	3							1	5	15.0	MULLEN	
4569N	3.0	3	7	2		2				6	7	21.0	MULLEN	
COURSE TOTAL		7	7	2		2				6	24	72.0		
DANC 084C JAZZ III										2	8	21.0	MULLEN	
4570	3.0	3	2						1	2	8	21.0		
COURSE TOTAL		3	2						1	2	8	21.0		
DANC 084D JAZZ IV										1	3	9.0	MULLEN	
4571	3.0		1						1	1	3	9.0		
COURSE TOTAL			1						1	1	3	9.0		
DANC 088A BALLET I						5				5	21	63.0	SHIPKOWSKI	PT
4573	3.0	5	4	2		5				5	21	63.0		
4574N	3.0	8		1						6	15	45.0	CUTRI	
COURSE TOTAL		13	4	3		5				11	36	108.0		
DANC 088B BALLET II						4				4	12	36.0	SHIPKOWSKI	PT
4575	3.0	2	1	1		4				4	12	36.0		
4576	3.0	3								3	6	18.0	SHIPKOWSKI	PT
4577N	3.0								1	2	3	9.0	CUTRI	PT
COURSE TOTAL		5	1	1		4			1	9	21	63.0		
DANC 088C BALLET III										2	5	15.0	SHIPKOWSKI	
4578	3.0	2				1				2	5	15.0		
COURSE TOTAL		2				1				2	5	15.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 088D	BALLET IV	1			1	1					2	6.0	SHIPKOWSKI	
4579	3.0										2	6.0		
	COURSE TOTAL	1			1	1					2	6.0		
DANC 094A	FUNK JAZZ	8	2	1	1			1		5	17	51.0	ADAO	PT
4581	3.0										29	87.0	ADAO	PT
4582N	3.0	13	9	1	1			2		4	46	138.0		
	COURSE TOTAL	21	11	1	1			3		9	46	138.0		
DANC 094B	FUNK JAZZ	9	1							2	12	36.0	ADAO	
4583	3.0	4	1					1		1	7	21.0	ADAO	
4584N	3.0	4	1					1		3	19	57.0		
	COURSE TOTAL	13	2					1		3	19	57.0		
DANC 094C	FUNK JAZZ	2	1		2					1	6	18.0	ADAO	
4586N	3.0	2	1		2					1	6	18.0		
	COURSE TOTAL	2	1		2					1	6	18.0		
DANC 094D	FUNK JAZZ								1		1	3.0	ADAO	
4587	3.0								1		2	6.0	ADAO	
4588N	3.0	2	2						1		3	9.0		
	COURSE TOTAL	2	2						1		3	9.0		
DANC 115	VOICE & MOVEMENT FOR THE STAGE									1	1	0.0	MENDELKOCH	
4590**	0.0									1	1	0.0		
	COURSE TOTAL									1	1	0.0		
DANC 116	STRETCH & ALIGNMENT/DANCERS				1	2			2	2	12	36.0	JIACOLETTI	PT
4591	3.0	2	2	1	1				2	2	12	36.0		
	COURSE TOTAL	2	2	1	1				2	2	12	36.0		
DANC 117A	BODY TONE AND STRENGTHENING	5	7	2	1	1			1	3	19	57.0	MEYER	
4592	3.0	3	3	1	1	1			1	2	12	36.0	MEYER	
4593	3.0	8	10	3	2	2			1	5	31	93.0		XP
	COURSE TOTAL	8	10	3	2	2			1	5	31	93.0		
DANC 117B	BODY TONE AND STRENGTHENING	1	1			1				1	4	12.0	MEYER	
4594	3.0	1	1			1				1	2	6.0	MEYER	
4595	3.0	1	1			1				2	6	18.0		
	COURSE TOTAL	2	1			1				2	6	18.0		
DANC 117C	BODY TONE AND STRENGTHENING										1	3.0	MEYER	
4596	3.0										1	3.0	MEYER	
4597	3.0	1	1								2	6.0		
	COURSE TOTAL	1	1								2	6.0		
DANC 117D	BODY TONE AND STRENGTHENING									1	1	0.0	MEYER	
4599**	0.0									1	1	0.0		
	COURSE TOTAL									1	1	0.0		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 117D BODY TONE AND STRENGTHENING (CONT"D)														
COURSE TOTAL														
DANC 120A MUSICAL THEATRE DANCE		4	2	1		2		3		6	18	54.0	ARCIDIACONO	
4602	3.0	4	2	1		2		3		6	18	54.0		
COURSE TOTAL														
DANC 121 BEGIN TEACHING PRACTICUM-DANCE			1							1	1	0.0	SHIPKOWSKI	
4606 **	0.0		1							1	1	0.0	MEYER	
4607	3.0		1							2	2	6.0	MEYER	
4608	3.0	2								1	1	3.0	JACOLETTI	
4610	3.0	1								1	1	3.0	CUTRI	
4612N	3.0	1								1	1	3.0		
COURSE TOTAL														
DANC 122 INTERMED TEACH PRACTICUM-DANCE		4	1							1	1	0.0	MEYER	
4617 **	0.0	4	1							1	1	0.0		
COURSE TOTAL														
DANC 123 ADV TEACHING PRACTICUM-DANCE		1									1	3.0	MULLEN	
4625	3.0	1									1	3.0		
COURSE TOTAL														
DANC 144 LYRICAL VARIATIONS		1								1	3	9.0	CUTRI	
4630N	3.0	1								1	3	9.0		
COURSE TOTAL														
DANC 205 IMPROV & CHOREOGRAPHY I		4	1			2				1	11	44.0	MEYER	XP
4631	4.0	4	1			2				1	11	44.0		
COURSE TOTAL														
DANC 206 IMPROV & CHOREOGRAPHY II		4								1	1	0.0	MEYER	
4632 **	0.0	4								1	1	0.0		
COURSE TOTAL														
DANC 212 DANCE THEATRE PERFORM I		11			1					4	16	48.0	MEYER	
4633	3.0	11			1					4	16	48.0		
COURSE TOTAL														
DANC 213 DANCE THEATRE PERFORM I		1								1	3	9.0	MEYER	
4634	3.0	1								1	3	9.0		
COURSE TOTAL														
DANC 215 DANCE THEATRE PERFORM II		18				2				2	22	99.0	MEYER	
4635	4.5	18				2				2	22	99.0		
COURSE TOTAL														

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 216											1	8	36.0	MEYER
4636		4.5	7								1	8	36.0	
COURSE TOTAL			7											
SUBJECT TOTAL	213		91	27	9	47	15	10	126	538	1617.0			

COMMUNICATION AND FINE ARTS

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 074A	STUDIO WORKSHOP IN JAZZ DANCE													
4505	2.0	6	1					1		6	14	28.0	EDMISTON	PT
	COURSE TOTAL	6	1					1		6	14	28.0		
DANC 074B	STUDIO WORKSHOP IN JAZZ DANCE													
4506	2.0	1								1	1	2.0	EDMISTON	
	COURSE TOTAL	1								1	1	2.0		
DANC 074C	STUDIO WORKSHOP IN JAZZ DANCE													
4507	2.0	1			1						2	4.0	EDMISTON	
	COURSE TOTAL	1			1						2	4.0		
DANC 074D	STUDIO WORKSHOP IN JAZZ DANCE													
4508 **	0.0									1	1	0.0	EDMISTON	
	COURSE TOTAL									1	1	0.0		
DANC 078A	STUDIO WORKSHOP IN BALLET													
4510	2.0	1				1				3	5	10.0	SHIPKOWSKI	PT
	COURSE TOTAL	1				1				3	5	10.0		
DANC 078B	STUDIO WORKSHOP IN BALLET													
4511	2.0	2								2	4	8.0	SHIPKOWSKI	
	COURSE TOTAL	2								2	4	8.0		
DANC 078C	STUDIO WORKSHOP IN BALLET													
4512	2.0							1		1	1	2.0	SHIPKOWSKI	
	COURSE TOTAL							1		1	1	2.0		
DANC 078D	STUDIO WORKSHOP IN BALLET													
4513 **	0.0									1	1	0.0	SHIPKOWSKI	
	COURSE TOTAL									1	1	0.0		
DANC 080A	MODERN I													
4515	3.0	1	8	5		1				4	19	57.0	MULLEN	XP
4516	3.0	7	2	2	1			1		2	15	45.0	MEYER	PT
4518N	3.0	5				2				2	19	27.0	JIACOLETTI	
	COURSE TOTAL	13	10	7	1	3		1		8	43	129.0		
DANC 080B	MODERN II													
4520	3.0	4	2							1	7	21.0	MEYER	XP
4522N	3.0	1	3		1				1	3	9	27.0	JIACOLETTI	
	COURSE TOTAL	5	5		1				1	4	16	48.0		
DANC 080C	MODERN III													
4524	3.0	4	2							1	7	21.0	MEYER	
	COURSE TOTAL	4	2							1	7	21.0		

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COMMUNICATION AND FINE ARTS

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 080D MODERN IV														
4525	3.0	3	1								4	12.0	MEYER	
COURSE TOTAL		3	1								4	12.0		
DANC 081A TAP I														
4526N	3.0	9		1	1	2	1	1	1	5	20	54.0	WARKENTIEN	PT
COURSE TOTAL		9		1	1	2	1	1	1	5	20	54.0		
DANC 081B TAP II														
4527N	3.0	4	3								8	24.0	WARKENTIEN	
COURSE TOTAL		4	3								8	24.0		
DANC 082A SOCIAL AND BALLROOM DANCE														
4528N	3.0	9	12	1	1					5	37	108.0	BOSKIN-MULLEN	PT
COURSE TOTAL		9	12	1	1					5	37	108.0		
DANC 082B SOCIAL AND BALLROOM DANCE														
4529N	3.0	1	1							3	5	15.0	BOSKIN-MULLEN	
COURSE TOTAL		1	1							3	5	15.0		
DANC 082C SOCIAL AND BALLROOM DANCE														
4530N**	0.0									1	1	0.0	BOSKIN-MULLEN	
COURSE TOTAL										1	1	0.0		
DANC 084A JAZZ I														
4531	3.0	4	2	2				2		8	18	54.0	MULLEN	
4532	3.0	7	4			1				3	15	45.0	MULLEN	
4533N	3.0	1	2	1					1	3	10	30.0	MULLEN	
COURSE TOTAL		12	8	3		3		2	1	14	43	129.0		
DANC 084B JAZZ II														
4534	3.0	2	6	3	1					6	17	51.0	MULLEN	
4535	3.0	3								1	5	12.0	MULLEN	
4536N	3.0	2	3			1			1	3	10	30.0	MULLEN	
COURSE TOTAL		7	9	3	1	1			1	10	32	93.0		
DANC 084C JAZZ III														
4537	3.0	1	1	1		1				1	4	12.0	MULLEN	
COURSE TOTAL		1	1	1		1				1	4	12.0		
DANC 084D JAZZ IV														
4538	3.0	2				1				2	5	15.0	MULLEN	
COURSE TOTAL		2				1				2	5	15.0		
DANC 088A BALLET I														
4539	3.0	6	6	1	1					9	23	63.0	TOTH	PT
4540N	3.0	5	5	1						8	19	57.0	CUTRI	PT
COURSE TOTAL		11	11	1	1	1				17	42	120.0		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 088B	BALLET II	2	1	1		1				2	7	21.0	SHIPKOWSKI	PT
4542	3.0	4	2							2	8	24.0	TOTH	
4544	3.0									2	2	0.0	CUTRI	
4545N**	0.0	6	3	1		1				4	15	45.0		
	COURSE TOTAL													
DANC 088C	BALLET III	3	1					1		1	6	18.0	SHIPKOWSKI	
4546	3.0	3	1					1		1	6	18.0		
	COURSE TOTAL													
DANC 088D	BALLET IV	1	1							1	2	6.0	SHIPKOWSKI	
4548	3.0	1	1							1	2	6.0		
	COURSE TOTAL													
DANC 094A	FUNK JAZZ	18	2					1		10	31	93.0	ADAO	PT
4550	3.0	12	1	2		2			1	9	27	75.0	ADAO	PT
4551N	3.0	30	3					1		19	58	168.0		
	COURSE TOTAL													
DANC 094B	FUNK JAZZ	2	4	1						2	5	15.0	ADAO	
4553	3.0	4	4	1		1				5	15	45.0	ADAO	
4554N	3.0	6								7	20	60.0		
	COURSE TOTAL													
DANC 094C	FUNK JAZZ	1	1					1		2	2	6.0	ADAO	
4556	3.0	3	2		1					5	7	21.0	ADAO	
4557N	3.0	4	3		1			1		7	9	27.0		
	COURSE TOTAL													
DANC 094D	FUNK JAZZ	2								2	4	12.0	ADAO	
4560N	3.0	2								2	4	12.0		
	COURSE TOTAL													
DANC 099A	STUDIO WORKSHOP IN POINTE	1	1							3	5	10.0	SHIPKOWSKI	
4561	2.0	1	1							3	5	10.0		
	COURSE TOTAL													
DANC 110	DANCE HISTORY	7	2	1	2	1		1		14	28	84.0	SHIPKOWSKI	PT
4565	3.0	9	11	2				1		14	23	63.1	MEYER	XP
7718	4 12.0	16	13	3	2	1		2		14	51	147.1		
	COURSE TOTAL													
DANC 116	STRETCH & ALIGNMENT/DANCERS	3	2	1						4	12	33.0	JIACOLETTI	PT
4567	3.0	3	2	1		2				4	12	33.0		
	COURSE TOTAL													
DANC 117A	BODY TONE AND STRENGTHENING	9	3	1						2	13	39.0	MEYER	XP
4568	3.0	9	3	1						2	16	38.4	MEYER	XP
4569	3 16.0							1						

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COMMUNICATION AND FINE ARTS

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
DANC 117A BODY TONE AND STRENGTHENING														
4570	3.0	3		2	1	1				4	11	33.0	MEYER	XP
4571	6.0	2								6	8	5.5	MEYER	XP
COURSE TOTAL		23	7	3	1	1		1		12	48	115.9		
DANC 117B BODY TONE AND STRENGTHENING														
4572	3.0	6								1	7	21.0	MEYER	
4573	16.0	2	1							3	5	8.2	MEYER	
4574	3.0	4	1							1	3	15.0	MEYER	
4575	6.0	1	1							2	3	5.5	MEYER	
COURSE TOTAL		13	3							18	18	49.7		
DANC 117C BODY TONE AND STRENGTHENING														
4576	3.0	3									3	9.0	MEYER	
4578	3.0	1						1		1	1	3.0	MEYER	
4579 **	0.0	3						1		1	4	0.0	MEYER	
COURSE TOTAL		3						1		4	4	12.0		
DANC 117D BODY TONE AND STRENGTHENING														
4580	3.0	3	1								4	12.0	MEYER	
4585	6.0	1									1	2.7	MEYER	
COURSE TOTAL		4	1							5	5	14.7		
DANC 121 BEGIN TEACHING PRACTICUM-DANCE														
4589	3.0	1									1	3.0	SHIPKOWSKI	
4592	3.0	1									1	3.0	MEYER	
4594 **	0.0	1								1	1	0.0	JIACOLETTI	
COURSE TOTAL		1	1							2	2	6.0		
DANC 122 INTERMED TEACH PRACTICUM-DANCE														
4599	3.0										1	3.0	MEYER	
4601	3.0					1					1	3.0	MEYER	
4603	3.0	1									1	3.0	JIACOLETTI	
4604	3.0	1									1	3.0	MEYER	
COURSE TOTAL		2				1		1		4	4	12.0		
DANC 123 ADV TEACHING PRACTICUM-DANCE														
4608	3.0	1									1	3.0	MEYER	
COURSE TOTAL		1								1	1	3.0		
DANC 201 DANCE THEATRE PERFORM I														
4620	3.0	28									28	84.0	CUTRI	PT
COURSE TOTAL		28									28	84.0		
DANC 202 DANCE THEATRE PERFORM II														
4621	4.5	11								2	13	54.0	TOTH	PT
COURSE TOTAL		11								2	13	54.0		

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 203	DANCE THEATRE	PERFORM III								1	9	54.0	MEYER
4622	6.0	1								1	9	54.0	
	COURSE TOTAL	7											
DANC 204	DANCE THEATRE	PERFORM III									3	18.0	MEYER
4623	6.0	3									3	18.0	
	COURSE TOTAL	3											
DANC 211	DANCE THEATRE	PERFORM I									5	15.0	CUTRI
4624	3.0	5									5	15.0	
	COURSE TOTAL	5											
DANC 212	DANCE THEATRE	PERFORM I						1		1	14	35.7	MEYER
4625	3.16.0	12						1			14	35.7	
	COURSE TOTAL	12											
DANC 214	DANCE THEATRE	PERFORM II									1	4.5	TOTH
4627	4.5	1									1	4.5	
	COURSE TOTAL	1											
DANC 219	DANCE THEATRE	PERFORM IV									4	30.0	MEYER
4628	7.5	4									4	30.0	
	COURSE TOTAL	4											
	SUBJECT TOTAL	280	108	28	9	24		22	9	154	634	1868.6	

COMMUNICATION AND FINE ARTS

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COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
MCOM 110			MASS MEDIA AND SOCIETY												
6320		3.0	8	11	12	5	3				4	43	129.0	RULAND	PT
6321	3	16.0	15	11								26	71.3	WIRIG	XP
6323		3.0	25	8	3		5				8	49	147.0	TOWERS	PT
6324		3.0	34	39	14	4	2				6	99	297.0	PAPAGEORGE	XP
6326N		3.0	23									23	69.0	BURHANS	PT
7751	4	12.0	12	5							18	17	46.6	PAPAGEORGE	XP
		COURSE TOTAL	117	74	29	9	10				18	257	759.9		
MCOM 111			MOTION PICTURE FILM ANALYSIS												
6329		4.0	9	5	9		5				3	31	124.0	EMAMI	XP
6331		4.0	4	10	8		3				6	31	124.0	SNEAD	
6332N		4.0	15	14	2						1	32	128.0	PAPAGEORGE	
6333N		4.0	10	8		1					19	28	112.0	SNEAD	XP
		COURSE TOTAL	38	37	19	1	8				19	122	488.0		
MCOM 112			MEDIA NEWS WRITING												
6334		3.0	5	15	6						2	28	84.0	GRANT	
6335		3.0	7	21	3				1		2	28	81.0	GRANT	
6337		3.0	8	16	3						2	28	84.0	GRANT	
6339N		3.0	6	18	2				1		4	28	84.0	GRANT	
		COURSE TOTAL	26	70	11				1		4	112	333.0		
MCOM 113			MEDIA ANNOUNCING												
6342		5.0	10	3	1		1				1	16	80.0	WIRIG	
		COURSE TOTAL	10	3	1		1				1	16	80.0		
MCOM 115			BASIC PROF EDITING PRINCIPLES												
6343		3.0	3	4	2	1	3				3	16	48.0	SNEAD	
		COURSE TOTAL	3	4	2	1	3				3	16	48.0		
MCOM 116			INTRO TO AUDIO PRODUCTION												
6344		5.0	3	8	2						2	15	75.0	WIRIG	XP
6345N		5.0	6	3			1				6	16	80.0	CANTARINI	PT
6346		5.0	8	8	1						1	19	95.0	PAPAGEORGE	XP
6347		5.0	1	1							1	5	25.0	PAPAGEORGE	
		COURSE TOTAL	17	20	3		2				9	51	255.0		
MCOM 117			VIDEO STUDIO OPERATIONS												
6350		6.0	4	7	1	1					2	15	84.0	EMAMI	
6352		6.0	1	8	6		1				4	20	120.0	SNEAD	
6354N		6.0	5	5	1						2	13	78.0	BOOS	PT
		COURSE TOTAL	10	20	8	1	1				8	48	282.0		
MCOM 118			MEDIA SCRIPT WRITING												
6357		3.0	7	9	3	1	1				6	27	81.0	WIRIG	XP
		COURSE TOTAL	7	9	3	1	1				6	27	81.0		
MCOM 119A			FUNDAMENTLS/RADIO BROADCASTING												
6358		7.0	7	4							1	12	84.0	WIRIG	

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 068A INTRODUCTION TO DANCE														
4535	2.0	2				5				2	9	18.0	TOTH	PT
COURSE TOTAL		2				5				2	9	18.0		
DANC 074A STUDIO WORKSHOP IN JAZZ DANCE														
4539	2.0	3	1		1					3	8	14.0	EDMISTON	PT
COURSE TOTAL		3	1		1					3	8	14.0		
DANC 074B STUDIO WORKSHOP IN JAZZ DANCE														
4540	2.0	2	1							3	3	6.0	EDMISTON	
COURSE TOTAL		2	1							3	3	6.0		
DANC 074C STUDIO WORKSHOP IN JAZZ DANCE														
4541	2.0	1				1				1	1	2.0	EDMISTON	
COURSE TOTAL		1				1				1	1	2.0		
DANC 078A STUDIO WORKSHOP IN BALLET														
4543	2.0	1	1	3					1	4	10	20.0	SHIPKOWSKI	PT
COURSE TOTAL		1	1	3					1	4	10	20.0		
DANC 078B STUDIO WORKSHOP IN BALLET														
4544	2.0	1	1							2	2	4.0	SHIPKOWSKI	
COURSE TOTAL		1	1							2	2	4.0		
DANC 078D STUDIO WORKSHOP IN BALLET														
4546	2.0	1	1	1						3	3	6.0	SHIPKOWSKI	
COURSE TOTAL		1	1	1						3	3	6.0		
DANC 080A MODERN I														
4548	3.0	4	4	1	1					5	15	39.0	MULLEN	
4549	3.0	5	3	1	3					7	19	57.0	MEYER	
4550N	3.0	7	6	2	2	1		1		3	20	60.0	JIACOLETTI	PT
COURSE TOTAL		16	13	4	4	1		1		15	54	156.0		
DANC 080B MODERN II														
4551	3.0	7	2	2		1				1	13	39.0	MEYER	XP
4552N**	0.0					1				1	1	0.0	JIACOLETTI	
COURSE TOTAL		7	2	2		1				1	13	39.0		
DANC 080C MODERN III														
4553	3.0	3		1						4	4	12.0	MEYER	
COURSE TOTAL		3		1						4	4	12.0		
DANC 080D MODERN IV														
4554	3.0	1	1							2	2	6.0	MEYER	
COURSE TOTAL		1	1							2	2	6.0		

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 081A TAP I	13	4	1	1	1	1	1	2	1	5	27	75.0	WARKENTIEN	PT
COURSE TOTAL	13	4	1	1	1	1	1	2	1	5	27	75.0		
DANC 081B TAP II	4	4									4	12.0	WARKENTIEN	
COURSE TOTAL	4	4									4	12.0		
DANC 082A SOCIAL AND BALLROOM DANCE	12	2	2		2	2		4	4	8	32	96.0	BOSKIN-MULLEN	PT
COURSE TOTAL	12	2	2		2	2		4	4	8	32	96.0		
DANC 082B SOCIAL AND BALLROOM DANCE	2	2						2	2	1	7	21.0	BOSKIN-MULLEN	
COURSE TOTAL	2	2						2	2	1	7	21.0		
DANC 084A JAZZ I	7	6	2		1	1		1		3	21	63.0	MULLEN	
4564	3.0	7	3		1	1		1	2	3	16	48.0	MULLEN	
4565	3.0	2	2		1	3		1		6	14	42.0	MULLEN	
COURSE TOTAL	16	11	2		2	5		1	2	12	51	153.0		
DANC 084B JAZZ II	4	5			1	1				2	13	39.0	MULLEN	
4567	3.0	2	1		1	1				2	6	18.0	MULLEN	
4568	3.0	1	1		1	1				1	4	12.0	MULLEN	
COURSE TOTAL	7	6	1		1	3				5	23	69.0		
DANC 084C JAZZ III	2	4	1		1	1				1	8	24.0	MULLEN	
COURSE TOTAL	2	4	1		1	1				1	8	24.0		
DANC 084D JAZZ IV	2	2									2	6.0	MULLEN	
COURSE TOTAL	2	2									2	6.0		
DANC 088A BALLET I	4	4	1		1					3	13	39.0	SHIPKOWSKI	PT
4573	3.0	7	1		1					7	15	45.0	CUTRI	
COURSE TOTAL	11	4	2		1					10	28	84.0		
DANC 088B BALLET II	2	2	3							3	7	21.0	SHIPKOWSKI	PT
4575	3.0	5	1		1					1	10	30.0	SHIPKOWSKI	PT
4576	3.0	7	3		4					3	17	51.0	CUTRI	PT
COURSE TOTAL	7	3	4							3	17	51.0		

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 120A	MUSICAL THEATRE DANCE				2					1	8	21.0	ARCIDIACONO
4601	3.0	5			2					1	8	21.0	ARCIDIACONO
	COURSE TOTAL	5											
DANC 120B	MUSICAL THEATRE DANCE									1	1	3.0	ARCIDIACONO
4602	3.0	1								1	1	3.0	ARCIDIACONO
	COURSE TOTAL	1											
DANC 120C	MUSICAL THEATRE DANCE									2	9	27.0	ARCIDIACONO
4603	3.0	6	1							2	9	27.0	ARCIDIACONO
	COURSE TOTAL	6	1										
DANC 121	BEGIN TEACHING PRACTICUM-DANCE									1	2	6.0	MEYER
4607	3.0	1								1	2	6.0	MEYER
4611	3.0	1			1					1	4	12.0	MEYER
	COURSE TOTAL	2			1								
DANC 122	INTERMED TEACH PRACTICUM-DANCE									1	1	3.0	SHIPKOWSKI
4614	3.0	1								1	1	3.0	SHIPKOWSKI
4617	**	0								1	1	0.0	MEYER
4620	3.0	1								1	1	3.0	MEYER
4621N	3.0	1								1	1	3.0	CUTRI
	COURSE TOTAL	2	1							3	3	9.0	CUTRI
DANC 123	ADV TEACHING PRACTICUM-DANCE									1	1	3.0	JIACOLETTI
4626	3.0	1								1	1	3.0	JIACOLETTI
	COURSE TOTAL	1											
DANC 205	IMPROV & CHOREOGRAPHY I									13	13	52.0	MEYER
4631	4.0	5	3	1	4					13	13	52.0	MEYER
	COURSE TOTAL	5	3	1	4								
DANC 206	IMPROV & CHOREOGRAPHY II									2	2	8.0	MEYER
4632	4.0	2								2	2	8.0	MEYER
	COURSE TOTAL	2											
DANC 212	DANCE THEATRE PERFORM I									5	16	48.0	MEYER
4633	3.0	11								5	16	48.0	MEYER
	COURSE TOTAL	11											
DANC 213	DANCE THEATRE PERFORM I									1	8	24.0	MEYER
4634	3.0	7								1	8	24.0	MEYER
	COURSE TOTAL	7											
DANC 215	DANCE THEATRE PERFORM II									8	8	36.0	MEYER
4635	4.5	7		1						8	8	36.0	MEYER
	COURSE TOTAL	7		1									

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GROSSMONT COLLEGE
GRADE DISTRIBUTION SUMMARY

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T.	WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 216														
4636		4.5			1							10	45.0	MEYER
COURSE TOTAL		9			1							10	45.0	
SUBJECT TOTAL	211	94	94	43	22	32	13	11	121	547	1630.0			

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 074A STUDIO WORKSHOP IN JAZZ DANCE														
4505	2.0	2	2			2		1	1	5	13	26.0	BOSKIN-MULLEN	PT
COURSE TOTAL		2	2			2		1	1	5	13	26.0		
DANC 074B STUDIO WORKSHOP IN JAZZ DANCE														
4506	2.0	2	2							1	3	6.0	BOSKIN-MULLEN	
COURSE TOTAL		2	2							1	3	6.0		
DANC 074D STUDIO WORKSHOP IN JAZZ DANCE														
4508	2.0	1	1			1					2	4.0	BOSKIN-MULLEN	
COURSE TOTAL		1	1			1					2	4.0		
DANC 078A STUDIO WORKSHOP IN BALLET														
4510	2.0	1	1			2			1	6	11	20.0	SHIPKOWSKI	PT
COURSE TOTAL		1	1			2			1	6	11	20.0		
DANC 078B STUDIO WORKSHOP IN BALLET														
4511	2.0	2	1			1		1			6	12.0	SHIPKOWSKI	
COURSE TOTAL		2	1			1		1			6	12.0		
DANC 078C STUDIO WORKSHOP IN BALLET														
4512	2.0	1	1			1					3	6.0	SHIPKOWSKI	
COURSE TOTAL		1	1			1					3	6.0		
DANC 080A MODERN I														
4515	3.0	5	5	4		2				7	23	69.0	MULLEN	XP
4516	3.0	6	7	2		4				1	20	57.0	MEYER	PT
4518N	3.0	4	1	2		2		1	1	4	14	39.0	JIACOLETTI	
COURSE TOTAL		15	13	8		8		1	1	12	57	165.0		
DANC 080B MODERN II														
4520	3.0	2	1	2		1		1		2	9	30.0	MEYER	XP
4522N	3.0	2	1	1		1				1	5	12.0	JIACOLETTI	
COURSE TOTAL		4	2	3		1		1		3	14	42.0		
DANC 080C MODERN III														
4523	3.0	4	1			1					6	15.0	MEYER	
COURSE TOTAL		4	1			1					6	15.0		
DANC 080D MODERN IV														
4524	3.0	1				1					2	6.0	MEYER	
COURSE TOTAL		1				1					2	6.0		
DANC 081A TAP I														
4525N	3.0	16	1			1		1		5	23	69.0	WARKENTTIEN	PT
COURSE TOTAL		16	1			1		1		5	23	69.0		
DANC 081B TAP II														
4526N	3.0	5						1			6	18.0	WARKENTTIEN	
COURSE TOTAL		5						1			6	18.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR		
DANC 082A SOCIAL AND BALLROOM DANCE																
4527N		3.0	8	1	2	1	2				9	23	69.0	BOSKIN-MULLEN	PT	
COURSE TOTAL			8	1	2	1	2				9	23	69.0			
DANC 082B SOCIAL AND BALLROOM DANCE																
4528N		3.0	1	2				1	1			4	12.0	BOSKIN-MULLEN		
COURSE TOTAL			1	2				1	1			4	12.0			
DANC 082C SOCIAL AND BALLROOM DANCE																
4529N		3.0							1	1		1	3.0	BOSKIN-MULLEN		
COURSE TOTAL									1	1		1	3.0			
DANC 084A JAZZ I																
4531		3.0	6	4	1		1				4	16	48.0	MULLEN	XP	
4532		3.0	5	6	1		1	2			2	17	51.0	MULLEN		
4533N		3.0	1	3		1	2				4	9	27.0	MULLEN		
COURSE TOTAL			12	13	2	1	2	2			10	42	126.0			
DANC 084B JAZZ II																
4534		3.0	3	3		1					1	8	24.0	MULLEN	XP	
4535		3.0	3								2	5	15.0	MULLEN		
4536N		3.0	2	1		1	2		1	1	1	7	21.0	MULLEN		
COURSE TOTAL			8	4	1	1	2		1	1	4	20	60.0			
DANC 084C JAZZ III																
4537		3.0	1	3			2	1				7	21.0	MULLEN		
COURSE TOTAL			1	3			2	1				7	21.0			
DANC 088A BALLET I																
4539		3.0	7	3	1		3				6	20	60.0	TOTH	PT	
4540N		3.0	5	2	1		3				6	14	42.0	CUTRI	PT	
COURSE TOTAL			12	5	2		3				12	34	102.0			
DANC 088B BALLET II																
4542		3.0	2	1		1					2	6	18.0	SHIPKOWSKI	PT	
4544		3.0	3	2	2						1	7	21.0	TOTH		
4545N		3.0	4	1	1			1			2	6	18.0	CUTRI		
COURSE TOTAL			9	3	3	1		1			2	19	57.0			
DANC 088C BALLET III																
4546		3.0	3	3			1				1	5	15.0	SHIPKOWSKI		
COURSE TOTAL			3	3			1				1	5	15.0			
DANC 088D BALLET IV																
4548		3.0			1						1	2	6.0	SHIPKOWSKI		
COURSE TOTAL					1						1	2	6.0			
DANC 094A FUNK JAZZ																
4550		3.0	9	2		2				1	8	24	72.0	ADAO	PT	
4551N		3.0	10			1					4	15	42.0	ADAO	PT	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 117D BODY TONE AND STRENGTHENING														
4580	3.0	2			1							3	9.0	MEYER
4582	3.0	1										1	3.0	MEYER
COURSE TOTAL		3			1							4	12.0	
DANC 119A THEATRE MIME														
4583	5.0	1			1							2	10.0	HAGER
COURSE TOTAL		1			1							2	10.0	
DANC 121 BEGIN TEACHING PRACTICUM-DANCE														
4589	3.0	1			1							3	9.0	SHIPKOWSKI
4590	3.0	1										1	3.0	MEYER
4591	3 16.0				1							1	2.7	MEYER
4593	3.0				1							1	3.0	MULLEN
COURSE TOTAL		1			3							7	17.7	
DANC 122 INTERMED TEACH PRACTICUM-DANCE														
4601	3.0	1			2							4	12.0	MEYER
COURSE TOTAL		1			2							4	12.0	
DANC 123 ADV TEACHING PRACTICUM-DANCE														
4607	3.0	1										1	3.0	SHIPKOWSKI
4608	3.0								1			1	3.0	MEYER
4611	3.0								1			1	3.0	MULLEN
COURSE TOTAL		1					1	1	1			3	9.0	
DANC 201 DANCE THEATRE PERFORM I														
4620	3.0	13										14	42.0	CUTRI
COURSE TOTAL		13										14	42.0	
DANC 202 DANCE THEATRE PERFORM II														
4621	4.5	12			1							14	63.0	TOTH
COURSE TOTAL		12			1							14	63.0	
DANC 203 DANCE THEATRE PERFORM III														
4622	6.0	6										6	36.0	MEYER
COURSE TOTAL		6										6	36.0	
DANC 211 DANCE THEATRE PERFORM I														
4624	3.0	12										12	36.0	CUTRI
COURSE TOTAL		12										12	36.0	
DANC 214 DANCE THEATRE PERFORM II														
4627	4.5	2										2	9.0	TOTH
COURSE TOTAL		2										2	9.0	
DANC 219 DANCE THEATRE PERFORM IV														
4628	7.5	4										4	30.0	MEYER
COURSE TOTAL		4										4	30.0	

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 220													
4629	7.5	4								4	4	30.0	MEYER
COURSE TOTAL		4								4	4	30.0	
DANC 235A													
4634	5.0	1								1	1	5.0	DRUMMOND
COURSE TOTAL		1								1	1	5.0	
DANC 299													
4636	2.0	2	2	2	3	3		4	2	7	26	48.0	BOSKIN-MULLEN
COURSE TOTAL		6	2	2	3	3		4	2	7	26	48.0	
SUBJECT TOTAL		248	92	39	12	47		16	11	110	575	1703.4	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
COMM 137 SMALL GROUP COMMUNICATION			68	65	60	18	(CONT"D)				25	249	744.0		
COURSE TOTAL						13									
COMM 144 INTERRACIAL COMMUNICATION			13	3	1	1					1	19	57.0	MCKENZIE	PT
COURSE TOTAL			13	3	1	1					1	19	57.0		
COMM 145 ARGUMENTATION			16	7	2	2	3				3	33	99.0	TUSCANY	XP
7770	3.0		16	7	2	2	3				3	33	99.0	TUSCANY	
7772	3.0		7	11	4	2	2				4	30	90.0	CASTELLAW	
7774	3.0		8	8	4	2	2				6	26	75.0	CASTELLAW	
7775	3.0		6	2	3	4	5				8	19	57.0	TUSCANY	
COURSE TOTAL			37	28	13	4	5				21	108	321.0		
COMM 199 SPECIAL STUDIES/COMMUNICATION				1								1	8.2	GUSEMAN	
7782	8	18.0		1								1	8.2		
COURSE TOTAL				1								1			
COMM 240A INTERCOLLEGIATE FORENSICS			3								2	5	50.0	TUSCANY	XP
7777	10.0		3								2	5	50.0		
COURSE TOTAL			3								2	5	50.0		
COMM 240B INTERCOLLEGIATE FORENSICS			1				1					2	20.0	TUSCANY	
7778	10.0		1				1					2	20.0		
COURSE TOTAL			1				1					2	20.0		
COMM 240C INTERCOLLEGIATE FORENSICS			1									1	10.0	TUSCANY	
7779	10.0		1									1	10.0		
COURSE TOTAL			1									1	10.0		
SUBJECT TOTAL			535	524	278	94	109	44	1	1	334	1919	5684.8		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 068A	INTRODUCTION TO DANCE													
4535	2.0	5	5	2	1	2		1		4	20	40.0	TOTH	PT
	COURSE TOTAL	5	5	2	1	2		1		4	20	40.0		
DANC 074A	STUDIO WORKSHOP IN JAZZ DANCE													
4539	2.0	1		1		3		1		7	13	26.0	BOSKIN-MULLEN	PT
	COURSE TOTAL	1		1		3		1		7	13	26.0		
DANC 074B	STUDIO WORKSHOP IN JAZZ DANCE													
4540	2.0	1						1		2	4	8.0	BOSKIN-MULLEN	
	COURSE TOTAL	1						1		2	4	8.0		
DANC 074D	STUDIO WORKSHOP IN JAZZ DANCE													
4542	2.0	1									1	2.0	BOSKIN-MULLEN	
	COURSE TOTAL	1									1	2.0		
DANC 078A	STUDIO WORKSHOP IN BALLET													
4543	2.0	3	3							3	9	18.0	SHIPKOWSKI	PT
	COURSE TOTAL	3	3							3	9	18.0		
DANC 078B	STUDIO WORKSHOP IN BALLET													
4544	2.0	2	1								3	6.0	SHIPKOWSKI	
	COURSE TOTAL	2	1								3	6.0		
DANC 078C	STUDIO WORKSHOP IN BALLET													
4545	2.0	1	1								4	8.0	SHIPKOWSKI	
	COURSE TOTAL	1	1					1			4	8.0		
DANC 080A	MODERN I													
4548	3.0	9	6	1	1	2		1		4	24	72.0	MULLEN	
4549	3.0	2	2	1	1	2			1	9	18	54.0	MEYER	XP
4550N	3.0	7	1	1		2				7	17	51.0	JIACOLETTI	PT
	COURSE TOTAL	18	8	3	2	6		1	1	20	59	177.0		
DANC 080B	MODERN II													
4551	3.0	1	5	2		1				1	9	27.0	MEYER	XP
4552N	3.0	3				1				2	6	18.0	JIACOLETTI	
	COURSE TOTAL	4	5	2		1				3	15	45.0		
DANC 080C	MODERN III													
4553	3.0	3	2								5	15.0	MEYER	
	COURSE TOTAL	3	2								5	15.0		
DANC 080D	MODERN IV													
4554	3.0	4	4							1	9	27.0	MEYER	
	COURSE TOTAL	4	4							1	9	27.0		
DANC 081A	TAP I													
4556N	3.0	6				1				8	15	42.0	WARKENTIEN	PT
	COURSE TOTAL	6				1				8	15	42.0		

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 120A MUSICAL THEATRE DANCE														
4601	3.0	5	2	4		1				1	13	39.0	ARCIDIACONO	
COURSE TOTAL		5	2	4		1				1	13	39.0		
DANC 120B MUSICAL THEATRE DANCE														
4602	3.0	1	1							1	1	3.0	ARCIDIACONO	
COURSE TOTAL		1	1							1	1	3.0		
DANC 120C MUSICAL THEATRE DANCE														
4603	3.0	1								1	1	3.0	ARCIDIACONO	
COURSE TOTAL		1								1	1	3.0		
DANC 121 BEGIN TEACHING PRACTICUM-DANCE														
4607	3.0	2								2	2	6.0	MEYER	
4608	3.0	1								1	1	3.0	MEYER	
4611	3.0	1								1	1	3.0	MEYER	
4612N**	0.0									1	1	0.0	CUTRI	
COURSE TOTAL		4								4	4	12.0		
DANC 122 INTERMED TEACH PRACTICUM-DANCE														
4614	3.0	1	1					1		2	2	6.0	SHIPKOWSKI	
COURSE TOTAL		1	1					1		2	2	6.0		
DANC 123 ADV TEACHING PRACTICUM-DANCE														
4624 **	0.0									1	1	0.0	MEYER	
4626	3.0	1								1	1	3.0	JIACOLETTI	
COURSE TOTAL		1								2	2	3.0		
DANC 144 LYRICAL VARIATIONS														
4630N	3.0	1	1							1	1	3.0	CUTRI	
COURSE TOTAL		1	1							2	2	6.0		
DANC 205 IMPROV & CHOREOGRAPHY I														
4631	4.0	2	2	4						3	11	40.0	MEYER	XP
COURSE TOTAL		2	2	4						3	11	40.0		
DANC 206 IMPROV & CHOREOGRAPHY II														
4632	4.0	1	1							1	1	4.0	MEYER	
COURSE TOTAL		1	1							2	2	8.0		
DANC 212 DANCE THEATRE PERFORM I														
4633	3.0	1	1	1						2	14	42.0	MEYER	
COURSE TOTAL		1	1	1						2	14	42.0		
DANC 213 DANCE THEATRE PERFORM I														
4634	3.0	6	1	1						1	8	24.0	MEYER	
COURSE TOTAL		6	1	1						1	8	24.0		

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 215 DANCE THEATRE PERFORM II					1						2	21	94.5	MEYER
4635		4.5	18		1						2	21	94.5	
COURSE TOTAL			18		1									
DANC 216 DANCE THEATRE PERFORM II					1							6	27.0	MEYER
4636		4.5	5		1							6	27.0	
COURSE TOTAL			5		1									
DANC 299 STUDIO WORKSHOP IN TAP					1				1	2	11	22	44.0	BOSKIN-MULLEN
4638		2.0	5	2	1				1	2	11	22	44.0	PT
COURSE TOTAL			5	2	1									
SUBJECT TOTAL			210	108	38	6	35		13	10	137	557	1632.5	

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
DANC 074A STUDIO WORKSHOP IN JAZZ DANCE														
4505	2.0	3	1			2			2	9	17	34.0	BOSKIN-MULLEN	PT
COURSE TOTAL		3	1			2			2	9	17	34.0		
DANC 074B STUDIO WORKSHOP IN JAZZ DANCE														
4506	2.0								1	1	2	4.0	BOSKIN-MULLEN	
COURSE TOTAL									1	1	2	4.0		
DANC 074D STUDIO WORKSHOP IN JAZZ DANCE														
4508 **	0.0									1	1	0.0	BOSKIN-MULLEN	
COURSE TOTAL										1	1	0.0		
DANC 078A STUDIO WORKSHOP IN BALLET														
4510	2.0	5				1				2	8	16.0	SHIPKOWSKI	PT
COURSE TOTAL		5				1				2	8	16.0		
DANC 078B STUDIO WORKSHOP IN BALLET														
4511	2.0	1								3	4	8.0	SHIPKOWSKI	
COURSE TOTAL		1								3	4	8.0		
DANC 078C STUDIO WORKSHOP IN BALLET														
4512	2.0										1	2.0	SHIPKOWSKI	
COURSE TOTAL											1	2.0		
DANC 078D STUDIO WORKSHOP IN BALLET														
4513	2.0	1									1	2.0	SHIPKOWSKI	
COURSE TOTAL		1									1	2.0		
DANC 080A MODERN I														
4515	3.0	2	5	1	1	5		1	1	6	22	66.0	MULLEN	XP
4516	3.0	6	9	1	1	2				3	20	60.0	MEYER	PT
4518N	3.0	3	2	3	2	7		1	2	3	14	42.0	JIACOLETTI	
COURSE TOTAL		11	16	5	2	14		2	3	12	56	168.0		
DANC 080B MODERN II														
4520	3.0	9	2	1		1				4	17	51.0	MEYER	XP
4522N	3.0	1				2				2	3	9.0	JIACOLETTI	
COURSE TOTAL		10	2	1		3				4	20	60.0		
DANC 080C MODERN III														
4523	3.0	1	4							1	6	18.0	MEYER	
COURSE TOTAL		1	4							1	6	18.0		
DANC 080D MODERN IV														
4524	3.0	1	1								2	6.0	MEYER	
COURSE TOTAL		1	1								2	6.0		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 081A TAP I														
4525N	3.0	12	1	1				2		3	19	57.0	WARKENTTIEN	PT
COURSE TOTAL		12	1	1				2		3	19	57.0		
DANC 081B TAP II														
4526N	3.0	4		1						2	7	21.0	WARKENTTIEN	
COURSE TOTAL		4		1						2	7	21.0		
DANC 082A SOCIAL AND BALLROOM DANCE														
4527N	3.0	12	3	2	2	2		3	2	4	28	84.0	BOSKIN-MULLEN	PT
COURSE TOTAL		12	3	2	2	2		3	2	4	28	84.0		
DANC 082B SOCIAL AND BALLROOM DANCE														
4528N	3.0	6	1	1	1			1	1	1	12	36.0	BOSKIN-MULLEN	
COURSE TOTAL		6	1	1	1			1	1	1	12	36.0		
DANC 082D SOCIAL AND BALLROOM DANCE														
4530N	3.0	1									1	3.0	BOSKIN-MULLEN	
COURSE TOTAL		1									1	3.0		
DANC 084A JAZZ I														
4531	3.0	3	6	2	2			1	1	7	22	66.0	MULLEN	
4532	3.0	1	2	2	1	1		1	1	8	17	51.0	MULLEN	XP
4533N	3.0	2	6	4	2	2		2	2	5	15	45.0	MULLEN	
COURSE TOTAL		6	14	4	5	4		2	2	20	54	162.0		
DANC 084B JAZZ II														
4534	3.0	2	3		1	1		2		1	9	27.0	MULLEN	XP
4535	3.0	2	3		1	2		2		1	7	21.0	MULLEN	
4536N	3.0	1	3	2	2	4		2		2	10	30.0	MULLEN	
COURSE TOTAL		5	9	2	4	4		2		4	26	78.0		
DANC 084C JAZZ III														
4537	3.0	3	3	2						1	9	27.0	MULLEN	
COURSE TOTAL		3	3	2						1	9	27.0		
DANC 084D JAZZ IV														
4538	3.0	1	3								4	12.0	MULLEN	
COURSE TOTAL		1	3								4	12.0		
DANC 088A BALLET I														
4539	3.0	6	4	4	3	3				5	22	66.0	TOTH	PT
4540N	3.0	5	5	4	4	4				5	19	57.0	CUTRI	PT
COURSE TOTAL		11	9	4	7	7				10	41	123.0		
DANC 088B BALLET II														
4542	3.0	6	2		1	1				2	9	27.0	SHIPKOWSKI	PT
4544	3.0	4			1					7	7	21.0	TOTH	
4545N**	0.0									3	3	0.0	CUTRI	

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COMMUNICATION AND FINE ARTS

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT XP
DANC 088B	BALLET II	10	2							2	16	48.0		
	COURSE TOTAL					(CONT'D) 2								
DANC 088C	BALLET III	2	1			1				1	6	18.0	SHIPKOWSKI	
	COURSE TOTAL	2	1			1				1	6	18.0		
DANC 088D	BALLET IV									1	1	0.0	SHIPKOWSKI	
	COURSE TOTAL									1	1	0.0		
DANC 094A	FUNK JAZZ	19	7	4	1			1		6	38	114.0	ADAO	PT
	COURSE TOTAL	19	7	4	1			1		6	38	114.0		
DANC 094B	FUNK JAZZ	2	5	2	1	1				5	18	54.0	ADAO	PT
	COURSE TOTAL	2	5	2	1	1				5	18	54.0		
DANC 094C	FUNK JAZZ	3	6	6	2			1		11	56	168.0		
	COURSE TOTAL	3	6	6	2			1		11	56	168.0		
DANC 094D	FUNK JAZZ	5	1	1						1	8	24.0	ADAO	
	COURSE TOTAL	5	1	1						1	8	24.0		
DANC 094E	FUNK JAZZ	1	1							1	3	9.0	ADAO	
	COURSE TOTAL	1	1							1	3	9.0		
DANC 094F	FUNK JAZZ	2	1							3	14	42.0		
	COURSE TOTAL	2	1							3	14	42.0		
DANC 099A	STUDIO WORKSHOP IN POINTE	1								1	2	4.0	SHIPKOWSKI	
	COURSE TOTAL	1								1	2	4.0		
DANC 099B	STUDIO WORKSHOP IN POINTE	1	2							3	3	6.0	SHIPKOWSKI	
	COURSE TOTAL	1	2							3	3	6.0		
DANC 099C	STUDIO WORKSHOP IN POINTE	2		1						3	3	6.0	SHIPKOWSKI	
	COURSE TOTAL	2		1						3	3	6.0		
DANC 110	DANCE HISTORY	8	2	1		1				8	20	60.0	SHIPKOWSKI	PT
	COURSE TOTAL	8	2	1		1				8	20	60.0		
	COURSE TOTAL	4	7	3	1					15	41.1	41.1	MEYER	XP
	COURSE TOTAL	12	9	4	1					35	101.1	101.1		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
DANC 116 STRETCH & ALIGNMENT/DANCERS			5	2							3	10	27.0	JIACOLETTI	PT
4567	3.0		2								3	10	27.0	JIACOLETTI	
COURSE TOTAL			5	2							3	10	27.0	JIACOLETTI	
DANC 117A BODY TONE AND STRENGTHENING			9	4							1	14	42.0	MEYER	XP
4568	3.0		4								1	9	24.7	MEYER	XP
4569	3.0		8	1							5	12	36.0	MEYER	XP
4570	3.0		3	7			1				6	35	102.7	MEYER	
COURSE TOTAL			20	7	1		1				6	35	102.7	MEYER	
DANC 117B BODY TONE AND STRENGTHENING			4								1	4	12.0	MEYER	
4572	3.0		2								1	2	5.5	MEYER	
4573	3.0		1	2							1	4	12.0	MEYER	
4574	3.0		1	2							1	10	29.5	MEYER	
COURSE TOTAL			7	2							1	4	29.5	MEYER	
DANC 117C BODY TONE AND STRENGTHENING			1						1		2	2	6.0	MEYER	
4576	3.0		1						1		2	2	5.5	MEYER	
4577	3.0		1	1					1		4	4	12.0	MEYER	
4578	3.0		1	1			1		2		1	8	23.5	MEYER	
COURSE TOTAL			3	1			1		2		2	8	23.5	MEYER	
DANC 117D BODY TONE AND STRENGTHENING			2						1		3	3	8.2	MEYER	
4581	3.0		1						1		1	1	3.0	MEYER	
4582	3.0		1						1		4	4	11.2	MEYER	
COURSE TOTAL			3						1		3	4	11.2	MEYER	
DANC 119B THEATRE MIME			1								1	1	5.0	HAGER	
4584	5.0		1								1	1	5.0	HAGER	
COURSE TOTAL			1								1	1	5.0	HAGER	
DANC 121 BEGIN TEACHING PRACTICUM-DANCE										1	1	2	3.0	SHIPKOWSKI	
4589	3.0									1	1	2	6.0	MEYER	
4590	3.0		1				1				1	2	6.0	MEYER	
4592	3.0								1		1	2	6.0	JIACOLETTI	
4594	3.0										1	1	0.0	MEYER	
4595 **	0.0										1	1	0.0	MEYER	
COURSE TOTAL			1			1	1		1		2	7	21.0	MEYER	
DANC 122 INTERMED TEACH PRACTICUM-DANCE			1								1	1	3.0	MEYER	
4601	3.0		1								1	1	3.0	JIACOLETTI	
4603	3.0								1		2	2	6.0	JIACOLETTI	
COURSE TOTAL			1						1		1	2	6.0	JIACOLETTI	
DANC 123 ADV TEACHING PRACTICUM-DANCE											1	1	3.0	SHIPKOWSKI	
4607	3.0										1	1	3.0	SHIPKOWSKI	
COURSE TOTAL											1	1	3.0	SHIPKOWSKI	

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 201	DANCE THEATRE PERFORM I													
4620	3.0	19				1				2	22	66.0	CUTRI	PT
	COURSE TOTAL	19				1				2	22	66.0		
DANC 202	DANCE THEATRE PERFORM II													
4621	4.5	19	1			1					21	94.5	TOTH	PT
	COURSE TOTAL	19	1			1					21	94.5		
DANC 203	DANCE THEATRE PERFORM III													
4622	6.0	6									6	36.0	MEYER	
	COURSE TOTAL	6									6	36.0		
DANC 204	DANCE THEATRE PERFORM III													
4623	6.0	1									1	6.0	MEYER	
	COURSE TOTAL	1									1	6.0		
DANC 211	DANCE THEATRE PERFORM I													
4624	3.0	4									4	12.0	CUTRI	
	COURSE TOTAL	4									4	12.0		
DANC 214	DANCE THEATRE PERFORM II													
4627	4.5	1									1	4.5	TOTH	
	COURSE TOTAL	1									1	4.5		
DANC 217	DANCE THEATRE PERFORM III													
4631	3.0	2									2	11.0	ISAACS	PT
	COURSE TOTAL	2									2	11.0		
DANC 218	DANCE THEATRE PERFORM III													
4632	3.0	6									6	6.2	ISAACS	
	COURSE TOTAL	6									6	6.2		
DANC 219	DANCE THEATRE PERFORM IV													
4628	7.5	6									6	45.0	MEYER	
	COURSE TOTAL	6									6	45.0		
DANC 220	DANCE THEATRE PERFORM IV													
4629	7.5	2									2	15.0	MEYER	
	COURSE TOTAL	2									2	15.0		
DANC 299	STUDIO WORKSHOP IN TAP DANCE													
4636	2.0	8	5	3						3	21	42.0	BOSKIN-MULLEN	PT
	COURSE TOTAL	8	5	3						3	21	42.0		
	SUBJECT TOTAL	270	121	42	12	37		18	13	122	635	1917.2		

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 068A INTRODUCTION TO DANCE														
4535	2.0	3				2				2	7	14.0	TOTH	PT
COURSE TOTAL														
		3				2				2	7	14.0		
DANC 071A STUDIO WORKSHOP IN TAP DANCE														
4538	2.0	3	2	4	2	2		3	1	7	22	44.0	BOSKIN-MULLEN	PT
COURSE TOTAL														
		3	2	4	2	2		3	1	7	22	44.0		
DANC 074A STUDIO WORKSHOP IN JAZZ DANCE														
4539	2.0	2	5	1	1	1		1		9	19	34.0	BOSKIN-MULLEN	PT
COURSE TOTAL														
		2	5	1	1	1		1		9	19	34.0		
DANC 074B STUDIO WORKSHOP IN JAZZ DANCE														
4540	2.0	1	2	1	1	1				5	5	10.0	BOSKIN-MULLEN	
COURSE TOTAL														
		1	2	1	1	1				5	5	10.0		
DANC 074C STUDIO WORKSHOP IN JAZZ DANCE														
4541	2.0	1								1	1	2.0	BOSKIN-MULLEN	
COURSE TOTAL														
		1								1	1	2.0		
DANC 078A STUDIO WORKSHOP IN BALLET														
4543	2.0	1				1				3	5	6.0	SHIPKOWSKI	PT
COURSE TOTAL														
		1				1				3	5	6.0		
DANC 078B STUDIO WORKSHOP IN BALLET														
4544	2.0	2			1	1				3	3	6.0	SHIPKOWSKI	
COURSE TOTAL														
		2			1	1				3	3	6.0		
DANC 078C STUDIO WORKSHOP IN BALLET														
4545	2.0	1	1							2	2	4.0	SHIPKOWSKI	
COURSE TOTAL														
		1	1							2	2	4.0		
DANC 080A MODERN I														
4548	3.0	6	9	2		1		1		5	23	69.0	MULLEN	PT
4549	3.0	4	4			1				6	15	45.0	TOTH	PT
4550N	3.0	5	1	1		1		1		3	11	33.0	JACOLETTI	PT
COURSE TOTAL														
		15	14	3		2		1		14	49	147.0		
DANC 080B MODERN II														
4551	3.0	1	3		1	1				5	11	33.0	MEYER	XP
4552N	3.0	2	1		1	1				2	6	18.0	JACOLETTI	
COURSE TOTAL														
		3	4		1	2				7	17	51.0		
DANC 080C MODERN III														
4553	3.0	2	4							2	8	24.0	MEYER	
COURSE TOTAL														
		2	4							2	8	24.0		
DANC 080D MODERN IV														
4554	3.0	2	1	1	1	1				5	5	15.0	MEYER	
COURSE TOTAL														
		2	1	1	1	1				5	5	15.0		

COMMUNICATION AND FINE ARTS

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
DANC 081A TAP I			8		1						5	14	42.0	WARKENTIEN	PT
4556N		3.0			1						5	14	42.0		
COURSE TOTAL			8		1						5	14	42.0		
DANC 081B TAP II			2		1						1	4	12.0	WARKENTIEN	
4557N		3.0			1						1	4	12.0		
COURSE TOTAL			2		1						1	4	12.0		
DANC 082A SOCIAL AND BALLROOM DANCE			3	6	1				2		12	24	69.0	BOSKIN-MULLEN	PT
4559N		3.0		6	1				2		12	24	69.0		
COURSE TOTAL			3	6	1				2		12	24	69.0		
DANC 082B SOCIAL AND BALLROOM DANCE			1	2			1				4	4	12.0	BOSKIN-MULLEN	
4560N		3.0		2		1					4	4	12.0		
COURSE TOTAL			1	2		1					4	4	12.0		
DANC 082C SOCIAL AND BALLROOM DANCE										1	1	2	6.0	BOSKIN-MULLEN	
4561N		3.0								1	1	2	6.0		
COURSE TOTAL										1	1	2	6.0		
DANC 084A JAZZ I			8	8	2	1					5	24	72.0	MULLEN	XP
4564		3.0		8	2	1					5	24	72.0		
4565		3.0		4							4	15	45.0	MULLEN	XP
4566N		3.0		5				1			8	16	48.0	MULLEN	XP
COURSE TOTAL			17	17	2	1		1			17	55	165.0		
DANC 084B JAZZ II			4	3					1		3	11	33.0	MULLEN	XP
4567		3.0		3					1		3	11	33.0		
4568		3.0		4	1					1	6	18.0	MULLEN		
4569N		3.0		1	1						3	4	12.0	MULLEN	
COURSE TOTAL			8	3	2			1			6	21	63.0		
DANC 084C JAZZ III				4	1		1				2	8	24.0	MULLEN	
4570		3.0		4	1		1				2	8	24.0		
COURSE TOTAL				4	1		1				2	8	24.0		
DANC 084D JAZZ IV			1	1								2	6.0	MULLEN	
4571		3.0		1								2	6.0		
COURSE TOTAL			1	1								2	6.0		
DANC 088A BALLET I			7	2		1					9	20	60.0	SHIPKOWSKI	PT
4573		3.0		2		1					4	13	39.0	MULLEN	
4574N		3.0		4	1	1					13	33	99.0		
COURSE TOTAL			9	6	1	2					13	33	99.0		
DANC 088B BALLET II			2	2						1	5	10	30.0	SHIPKOWSKI	PT
4575		3.0		2					2		1	3	9.0	SHIPKOWSKI	
4576		3.0		1		1					1	6	18.0	MULLEN	
4577N		3.0		3		1			2		7	19	57.0		
COURSE TOTAL			5	3		1			2	1	7	19	57.0		

COMMUNICATION AND FINE ARTS

S.T. HRS		A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
COMMUNICATION AND FINE ARTS														
DANC 088C	BALLET III		1					1	1	3	6	18.0	SHIPKOWSKI	
4578	3.0		1					1	1	3	6	18.0	SHIPKOWSKI	
COURSE TOTAL			1					1	1	3	6	18.0	SHIPKOWSKI	
DANC 088D	BALLET IV	2									2	6.0	SHIPKOWSKI	
4579	3.0	2									2	6.0	SHIPKOWSKI	
COURSE TOTAL		2									2	6.0	SHIPKOWSKI	
DANC 094A	AMERICAN STREET DANCE I	1							1	4	34	99.0	ADAO	PT
4581	3.0	18	8	1				2	1	4	34	99.0	ADAO	PT
COURSE TOTAL		18	8	1				2	1	4	34	99.0	ADAO	PT
DANC 094B	AMERICAN STREET DANCE II	1								3	7	21.0	ADAO	
4583	3.0	3	1							3	7	21.0	ADAO	
COURSE TOTAL		3	1							3	7	21.0	ADAO	
DANC 094C	AMERICAN STREET DANCE III	4			1	1				6	25	72.0	ADAO	PT
4586N	3.0	5	7	4	1	1				6	25	72.0	ADAO	PT
COURSE TOTAL		5	7	4	1	1				6	25	72.0	ADAO	PT
DANC 094D	AMERICAN STREET DANCE IV	1									1	3.0	ADAO	
4588N	3.0	1									1	3.0	ADAO	
COURSE TOTAL		1									1	3.0	ADAO	
DANC 099A	STUDIO WORKSHOP IN POINTE									3	5	10.0	SHIPKOWSKI	
4589	2.0	2								3	5	10.0	SHIPKOWSKI	
COURSE TOTAL		2								3	5	10.0	SHIPKOWSKI	
DANC 099B	STUDIO WORKSHOP IN POINTE										1	2.0	SHIPKOWSKI	
4590	2.0	1									1	2.0	SHIPKOWSKI	
COURSE TOTAL		1									1	2.0	SHIPKOWSKI	
DANC 099C	STUDIO WORKSHOP IN POINTE										1	2.0	SHIPKOWSKI	
4600	2.0	1									1	2.0	SHIPKOWSKI	
COURSE TOTAL		1									1	2.0	SHIPKOWSKI	
DANC 099D	STUDIO WORKSHOP IN POINTE										3	6.0	SHIPKOWSKI	
4604	2.0	2	1								3	6.0	SHIPKOWSKI	
COURSE TOTAL		2	1								3	6.0	SHIPKOWSKI	
DANC 116	STRETCH & ALIGNMENT			2	2				1	1	12	36.0	JIACOLETTI	PT
4591	3.0	3	1	2	2				1	1	12	36.0	JIACOLETTI	PT
COURSE TOTAL		3	1	2	2				1	1	12	36.0	JIACOLETTI	PT
DANC 117A	BODY TONE AND STRENGTHENING									5	14	42.0	MEYER	XP
4592	3.0	4	3			1			1	5	14	42.0	MEYER	XP
4593	3.0	4	3							3	10	30.0	MEYER	XP
COURSE TOTAL		8	6							8	24	72.0	MEYER	XP

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
DANC 117B BODY TONE AND STRENGTHENING													
4594	3.0	1	2							1	4	12.0	MEYER
4595	3.0	1		1						2	2	6.0	MEYER
	COURSE TOTAL	2	2	1						1	6	18.0	
DANC 117C BODY TONE AND STRENGTHENING													
4596	3.0	1	1							2	2	6.0	MEYER
	COURSE TOTAL	1	1							2	2	6.0	
DANC 120A MUSICAL THEATRE DANCE													
4601	3.0	10	2							4	16	48.0	ARCIDIACONO
	COURSE TOTAL	10	2							4	16	48.0	
DANC 120C MUSICAL THEATRE DANCE													
4603	3.0	2								2	2	6.0	ARCIDIACONO
	COURSE TOTAL	2								2	2	6.0	
DANC 121 BEGIN TEACHING PRACTICUM-DANCE													
4606	3.0	1	1							2	2	6.0	SHIPKOWSKI
4608	3.0	1								3	3	6.0	MEYER
4609	3.0	1	1	1						2	2	6.0	MULLEN
	COURSE TOTAL	2	2	1						2	7	18.0	
DANC 122 INTERMED TEACH PRACTICUM-DANCE													
4617	3.0	1							1	1	1	3.0	MEYER
4620	3.0								1	1	1	3.0	MEYER
	COURSE TOTAL	1							1	2	2	6.0	
DANC 123 ADV TEACHING PRACTICUM-DANCE													
4623 **	0.0									1	1	0.0	MEYER
4624	3.0	1								1	1	3.0	MEYER
4627	3.0			1						1	1	3.0	MEYER
	COURSE TOTAL	1		1						2	2	6.0	
DANC 144 LYRICAL VARIATIONS													
4629N	3.0					1				1	2	6.0	MULLEN
	COURSE TOTAL					1				1	2	6.0	
DANC 200A DANCE WORKSHOP LAB													
4630	8.0	11								5	16	40.2	GRABAU
	COURSE TOTAL	11								5	16	40.2	
DANC 205 CHOREOGRAPHY & IMPROVISATION I													
4631	4.0	2	5	2	1					2	14	56.0	MEYER
	COURSE TOTAL	2	5	2	1					2	14	56.0	
DANC 212 DANCE THEATRE PERFORM I													
4633	3.0	5								1	6	18.0	MEYER

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	
											ENR	WSCH	
COMMUNICATION AND FINE ARTS													
DANC 212											1	6	18.0
DANCE THEATRE PERFORM I													
COURSE TOTAL													
DANC 213											3	3	9.0
DANCE THEATRE PERFORM I													
COURSE TOTAL													
DANC 215											11	11	49.5
DANCE THEATRE PERFORM II													
COURSE TOTAL													
DANC 216											7	7	31.5
DANCE THEATRE PERFORM II													
COURSE TOTAL													
DANC 223											3	20	150.0
CHOREOGRAPHY FOR PRODUCTION													
COURSE TOTAL													
SUBJECT TOTAL											156	566	1727.2

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 071A	STUDIO WORKSHOP IN TAP DANCE													
4500	2.0	6		1				1		5	13	26.0	CHANDLER	PT
	COURSE TOTAL	6		1				1		5	13	26.0		
DANC 071B	STUDIO WORKSHOP IN TAP DANCE													
4501	2.0	1		1							2	4.0	CHANDLER	
	COURSE TOTAL	1		1							2	4.0		
DANC 071C	STUDIO WORKSHOP IN TAP DANCE													
4502	2.0			2				1		1	4	8.0	CHANDLER	
	COURSE TOTAL			2				1		1	4	8.0		
DANC 074A	STUDIO WORKSHOP IN JAZZ DANCE													
4505	2.0	3	1	1		2		1		1	9	18.0	CHANDLER	PT
	COURSE TOTAL	3	1	1		2		1		1	9	18.0		
DANC 074B	STUDIO WORKSHOP IN JAZZ DANCE													
4506	2.0							1		1	2	4.0	CHANDLER	
	COURSE TOTAL							1		1	2	4.0		
DANC 074C	STUDIO WORKSHOP IN JAZZ DANCE													
4507	2.0			2						3	5	10.0	CHANDLER	
	COURSE TOTAL			2						3	5	10.0		
DANC 074D	STUDIO WORKSHOP IN JAZZ DANCE													
4508	2.0										1	2.0	CHANDLER	
	COURSE TOTAL										1	2.0		
DANC 078A	STUDIO WORKSHOP IN BALLET													
4510	2.0	1	1	1		1		1			5	10.0	SHIPKOWSKI	PT
	COURSE TOTAL	1	1	1		1		1			5	10.0		
DANC 078B	STUDIO WORKSHOP IN BALLET													
4511 **	0.0									3	3	0.0	SHIPKOWSKI	
	COURSE TOTAL									3	3	0.0		
DANC 078D	STUDIO WORKSHOP IN BALLET													
4513	2.0	1								1	1	2.0	SHIPKOWSKI	
	COURSE TOTAL	1								1	1	2.0		
DANC 080A	MODERN I													
4515	3.0	5	6	1		2		1		6	19	54.0	MULLEN	XP
4516	3.0	5	8	3						4	20	57.0	MEYER	XP
4518N	3.0	5	3	1						4	18	54.0	JIACOLETTI	PT
	COURSE TOTAL	15	17	4		5		1		14	57	165.0		
DANC 080B	MODERN II													
4520	3.0	1	2	2		1				2	8	24.0	MEYER	XP
4522N	3.0		1								4	12.0	JIACOLETTI	

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 080B MODERN II		3	3	2			1			2	12	36.0		
COURSE TOTAL						(CONT'D)								
DANC 080C MODERN III		3	3	2		1				1	7	21.0	MEYER	
4523	3.0													
COURSE TOTAL														
DANC 080D MODERN IV		2	2	2						4	4	12.0	MEYER	
4524	3.0													
COURSE TOTAL														
DANC 081A TAP I		13				2	2			7	22	66.0	WARKENTIEN	PT
4525N	3.0													
COURSE TOTAL														
DANC 081B TAP II		3								1	4	12.0	WARKENTIEN	
4526N	3.0													
COURSE TOTAL														
DANC 082A SOCIAL AND BALLROOM DANCE		7	3	2	2	2		1	1	1	18	54.0	BOSKIN-MULLEN	PT
4527N	3.0													
COURSE TOTAL														
DANC 082B SOCIAL AND BALLROOM DANCE		1	1	1		1		1	2	1	8	24.0	BOSKIN-MULLEN	
4528N	3.0													
COURSE TOTAL														
DANC 082C SOCIAL AND BALLROOM DANCE		1								1	1	3.0	BOSKIN-MULLEN	
4529N	3.0													
COURSE TOTAL														
DANC 084A JAZZ I		6	9				1	1		3	20	60.0	MULLEN	XP
4531	3.0													
4532	3.0		4	1		1								
4533N	3.0		1	1	1					6	14	36.0	MULLEN	
COURSE TOTAL			18	2						9	46	138.0	MULLEN	
DANC 084B JAZZ II		4	1		1			1		2	8	24.0	MULLEN	
4534	3.0													
4535	3.0		1		1		1	1		2	6	18.0	MULLEN	
4536N	3.0		3		2	2				1	6	18.0	MULLEN	
COURSE TOTAL			7	2						5	20	60.0	MULLEN	
DANC 084C JAZZ III		4	1					1			6	18.0	MULLEN	
4537	3.0													
COURSE TOTAL			4	1										
DANC 084D JAZZ IV		1								1	2	6.0	MULLEN	
4538	3.0													
COURSE TOTAL			1							1	2	6.0	MULLEN	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 088A	BALLET I	3	4		1	3		2		6	15	45.0	TOTH	PT
4539	3.0										19	57.0	MORALE	PT
4540N	3.0	7	2		1	3		1	2	3	34	102.0		
	COURSE TOTAL	10	6		1	3		3		9				
DANC 088B	BALLET II	4	1		1					3	9	27.0	SHIPKOWSKI	PT
4542	3.0										6	18.0	TOTH	
4544	3.0	2	1		1	1				1	15	45.0	MORALE	
4545N**	0.0	6	2		1	1				5				
	COURSE TOTAL	6	2		1	1				1	7	21.0	SHIPKOWSKI	PT
DANC 088C	BALLET III	3	3							1	7	21.0	SHIPKOWSKI	
4546	3.0													
	COURSE TOTAL	3	3							1	7	21.0	SHIPKOWSKI	
DANC 088D	BALLET IV	1								1	2	6.0	SHIPKOWSKI	
4548	3.0													
	COURSE TOTAL	1								1	2	6.0	SHIPKOWSKI	
DANC 094A	AMERICAN STREET DANCE I	16	7	5	2	4				6	40	120.0	ADAO	PT
4550	3.0													
	COURSE TOTAL	16	7	5	2	4				6	40	120.0	ADAO	PT
DANC 094B	AMERICAN STREET DANCE II	4	3	2	2	1				4	16	48.0	ADAO	
4553	3.0													
	COURSE TOTAL	4	3	2	2	1				4	16	48.0	ADAO	
DANC 094C	AMERICAN STREET DANCE III	3	4	2		3				4	17	48.0	ADAO	PT
4551N	3.0													
	COURSE TOTAL	3	4	2		3				4	17	48.0	ADAO	PT
DANC 094D	AMERICAN STREET DANCE IV	4	4	2		2					11	33.0	ADAO	
4554N	3.0													
	COURSE TOTAL	4	4	2		2					11	33.0	ADAO	
DANC 099A	STUDIO WORKSHOP IN POINTE	2	2							1	5	10.0	SHIPKOWSKI	
4561	2.0													
	COURSE TOTAL	2	2							1	5	10.0	SHIPKOWSKI	
DANC 099B	STUDIO WORKSHOP IN POINTE	3								2	5	10.0	SHIPKOWSKI	
4562	2.0													
	COURSE TOTAL	3								2	5	10.0	SHIPKOWSKI	
DANC 099D	STUDIO WORKSHOP IN POINTE	1	1								1	2.0	SHIPKOWSKI	
4564	2.0													
	COURSE TOTAL	1	1								1	2.0	SHIPKOWSKI	

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 110 DANCE HISTORY			9	5	4	2	2	1	1		5	27	78.0	SHIPKOWSKI	PT
COURSE TOTAL	3.0		9	5	4	2	2	1	1		5	27	78.0		
DANC 116 STRETCH & ALIGNMENT			1	3	2	1	1				5	12	36.0	JIACOLETTI	PT
COURSE TOTAL	3.0		1	3	2	1	1				5	12	36.0		
DANC 117A BODY TONE AND STRENGTHENING			2	2	1	1	2		1	1	4	10	30.0	MEYER	XP
COURSE TOTAL	3.0		2	2	1	1	2		1	1	4	10	30.0	MEYER	XP
DANC 117B BODY TONE AND STRENGTHENING			3	3	1						1	3	9.0	MEYER	XP
COURSE TOTAL	3.0		3	3	1						1	3	9.0	MEYER	XP
DANC 117C BODY TONE AND STRENGTHENING			5	4	1						1	9	27.0	MEYER	
COURSE TOTAL	3.0		5	4	1						1	9	27.0	MEYER	
DANC 117D BODY TONE AND STRENGTHENING			1	1							2	2	0.0	MEYER	
COURSE TOTAL	0.0		1	1							2	2	0.0	MEYER	
DANC 117E BODY TONE AND STRENGTHENING			6	4								10	29.7		
COURSE TOTAL	3.0		6	4								10	29.7		
DANC 119A THEATRE MIME			2	1	1				1			4	12.0	MEYER	
COURSE TOTAL	5.0		2	1	1				1			4	12.0	MEYER	
DANC 121 BEGIN TEACHING PRACTICUM-DANCE			1	1							1	3	15.0	HAGER	
COURSE TOTAL	3.0		1	1							1	3	15.0	HAGER	
DANC 122 INTERMED TEACH PRACTICUM-DANCE			1	2			1					6	17.7	SHIPKOWSKI	
COURSE TOTAL	3.0		1	2		1						6	17.7	SHIPKOWSKI	
DANC 123 INTERMED TEACH PRACTICUM-DANCE			1	1							1	1	3.0	SHIPKOWSKI	
COURSE TOTAL	3.0		1	1							1	1	3.0	SHIPKOWSKI	

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
DANC 201	DANCE THEATRE	PERFORM I												
4620	3.0	21	2							2	25	72.0	SHIPKOWSKI	PT
	COURSE TOTAL	21	2							2	25	72.0		
DANC 202	DANCE THEATRE	PERFORM II												
4621	4.5	8									8	36.0	TOTH	PT
	COURSE TOTAL	8									8	36.0		
DANC 203	DANCE THEATRE	PERFORM III												
4622	6.0	2									2	12.0	MEYER	
	COURSE TOTAL	2									2	12.0		
DANC 204	DANCE THEATRE	PERFORM III												
4623	6.0	1									1	6.0	MEYER	
	COURSE TOTAL	1									1	6.0		
DANC 211	DANCE THEATRE	PERFORM I												
4624	3.0	2									2	6.0	SHIPKOWSKI	
	COURSE TOTAL	2									2	6.0		
DANC 212	DANCE THEATRE	PERFORM I												
4625	3.0	5	1								6	3.1	MEYER	XP
	COURSE TOTAL	5	1								6	3.1		
DANC 213	DANCE THEATRE	PERFORM I												
4626	3.0	2									2	1.0	MEYER	
	COURSE TOTAL	2									2	1.0		
DANC 214	DANCE THEATRE	PERFORM II												
4627	4.5	7									7	31.5	TOTH	
	COURSE TOTAL	7									7	31.5		
DANC 219	DANCE THEATRE	PERFORM IV												
4631	7.5	3									4	30.0	MEYER	
	COURSE TOTAL	3									4	30.0		
DANC 220	DANCE THEATRE	PERFORM IV												
4632	7.5	2									3	22.5	MEYER	
	COURSE TOTAL	2									3	22.5		
	SUBJECT TOTAL	214	110	45	13	40	3	20	7	114	566	1677.2		

Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: DANC -- Course: All Courses

Section	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Incl	W	Instructor	
N = Night	S.T.																
** = Not Valid for ADA	Wks																
G02 -- Arts, Languages & Communication																	
DANC-068A	Introduction to Dance	9	0	8	0	0	0	0	0	0	0	0	0	0	0	0	3 Toth, Debra
	Course Total	9	0	8	0	0	1	0	0	0	0	0	0	0	0	0	3
DANC-068B	Introduction to Dance	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0 Toth, Debra
	Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-071A	Studio Workshop in Tap Dance	13	0	5	0	0	3	0	1	0	1	1	2	0	0	4	Boskin-Mullen, Nancy
	Course Total	13	0	5	0	0	3	0	1	0	1	1	2	0	0	4	4
DANC-071B	Studio Workshop in Tap Dance	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1 Boskin-Mullen, Nancy
	Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1
DANC-071C	Studio Workshop in Tap Dance	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1 Boskin-Mullen, Nancy
	Course Total	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
DANC-071D	Studio Workshop in Tap Dance	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0 Boskin-Mullen, Nancy
	Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-074A	Studio Workshop in Jazz Dance	10	0	6	0	0	3	0	1	0	0	0	0	0	0	4	Boskin-Mullen, Nancy
	Course Total	10	0	6	0	0	3	0	1	0	0	0	0	0	0	4	4
DANC-074B	Studio Workshop in Jazz Dance	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Boskin-Mullen, Nancy
	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
DANC-074C	Studio Workshop in Jazz Dance	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Boskin-Mullen, Nancy
	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
DANC-078A	Studio Workshop in Ballet	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Boskin-Mullen, Nancy
	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1

** = Not Valid for ADA -- Not included in totals
 Grade Distribution by Division

School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: DANC -- Course: All Courses

Grade Distribution by Division															
Course	1.5	2	3	4	5	6	7	8	9	10	11	12	13	PT	
2698N	21	0	0	0	0	0	0	0	0	2	0	1	0	0	Boskin-Mullen, Nancy
Course Total	21	0	0	0	0	0	0	0	0	2	0	1	0	0	
DANC-082B Social and Ballroom Dance															
2699N	2	0	0	0	0	0	0	0	0	1	0	1	0	0	2
Course Total	2	0	0	0	0	0	0	0	0	1	0	1	0	0	2
DANC-082C Social and Ballroom Dance															
2700N	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0
DANC-084A Jazz I															
2702	13	0	5	0	0	4	0	0	2	1	1	0	0	0	6
2703	12	0	6	0	0	1	0	0	4	0	0	0	1	0	6
2704N	11	0	0	0	0	3	0	0	6	0	2	0	0	0	1
Course Total	36	0	11	0	0	8	0	0	12	1	3	0	1	0	13
DANC-084B Jazz II															
2705	7	0	2	0	0	4	0	0	1	0	0	0	0	0	2
2706	2	0	1	0	0	1	0	0	0	0	0	0	0	0	4
2707N	3	0	0	0	0	0	0	0	1	0	1	0	0	0	2
Course Total	12	0	3	0	0	5	0	0	2	0	1	0	0	0	8
DANC-084C Jazz III															
2708	6	0	0	0	0	4	0	0	0	1	0	0	0	0	1
Course Total	6	0	0	0	0	4	0	0	0	1	0	0	0	0	1
DANC-084D Jazz IV															
2709	3	0	1	0	0	1	0	0	0	1	0	0	0	0	2
Course Total	3	0	1	0	0	1	0	0	0	1	0	0	0	0	2
DANC-088A Ballet I															
2710	19	0	11	0	0	6	0	0	1	1	0	0	0	0	5
2711N	10	0	8	0	0	1	0	0	0	0	1	0	0	0	4
Course Total	29	0	19	0	0	7	0	0	1	1	1	0	0	0	9
DANC-088B Ballet II															
2712	3	0	2	0	0	0	0	0	0	0	1	0	0	0	5
2713	5	0	3	0	0	0	0	0	1	0	0	0	0	0	0
2714N	12	0	8	0	0	1	0	0	0	0	1	2	0	0	4
Course Total	20	0	13	0	0	1	0	0	1	0	2	2	0	0	9
DANC-088C Ballet III															

** = Not Valid for ADA -- Not included in totals
Grade Distribution by Division

Grade Distribution by Division

School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: DANC -- Course: All Courses

2715	1.5	4	0	1	0	0	1	0	0	0	0	1	0	0	0	1	0	2	Shipkowski, Colleen	PT
Course Total		4	0	1	0	0	1	0	0	0	0	1	0	0	0	1	0	2		
DANC-088D Ballet IV																				
2716	1.5	2	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	2	Shipkowski, Colleen	PT
Course Total		2	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	2		
DANC-094A American St Dance I																				
2717	1.5	25	0	5	0	0	10	0	0	6	2	2	2	0	0	0	0	12	Adao, Melissa	PT
Course Total		25	0	5	0	0	10	0	0	6	2	2	2	0	0	0	0	12		
DANC-094B American St Dance II																				
2718	1.5	14	0	4	0	0	6	0	0	4	0	0	0	0	0	0	0	1	Adao, Melissa	PT
Course Total		14	0	4	0	0	6	0	0	4	0	0	0	0	0	0	0	1		
DANC-094C American St Dance III																				
2719N	1.5	15	0	4	0	0	8	0	0	1	0	2	2	0	0	0	0	2	Adao, Melissa	PT
Course Total		15	0	4	0	0	8	0	0	1	0	2	2	0	0	0	0	2		
DANC-094D American St Dance IV																				
2720N	1.5	6	0	1	0	0	5	0	0	0	0	0	0	0	0	0	0	1	Adao, Melissa	PT
Course Total		6	0	1	0	0	5	0	0	0	0	0	0	0	0	0	0	1		
DANC-099A Studio Workshop in Pointe																				
2721	1.0	5	0	3	0	0	0	0	0	0	1	1	1	0	0	0	0	0	Shipkowski, Colleen	PT
Course Total		5	0	3	0	0	0	0	0	0	1	1	1	0	0	0	0	0		
DANC-099C Studio Workshop in Pointe																				
2732	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Shipkowski, Colleen	PT
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	2		
DANC-099D Studio Workshop in Pointe																				
2736	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen	PT
Course Total		1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
DANC-116 Stretch & Alignment																				
2723	1.5	6	0	2	0	0	1	0	0	2	0	1	0	0	0	0	0	5	Jiacoletti, Marta	PT
Course Total		6	0	2	0	0	1	0	0	2	0	1	0	0	0	0	0	5		
DANC-117A Body Tone and Strengthening																				
2724	1.5	21	0	7	0	0	5	0	0	5	1	3	0	0	0	0	0	3	Meyer, Kathy	XP
2725	1.5	19	0	9	0	0	4	0	0	2	0	2	0	0	0	0	0	2	Meyer, Kathy	XP
Course Total		40	0	16	0	0	9	0	0	7	1	5	2	0	0	0	0	5		

** = Not Valid for ADA -- Not included in totals
Grade Distribution by Division

Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: DANC -- Course: All Courses

Course	1.5	2	3	4	5	6	7	8	9	10	11	12	PT
DANC-117B Body Tone and Strengthening													
2726	0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
2727	1	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
Course Total	7	0	0	0	0	0	0	0	0	0	0	0	0
DANC-117C Body Tone and Strengthening													
2728	0	0	0	0	0	0	0	0	0	0	0	0	1 Meyer, Kathy
2729	2	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
Course Total	2	0	0	0	0	0	0	0	0	0	0	0	1
DANC-117D Body Tone and Strengthening													
2730	3	0	0	0	0	0	0	0	0	0	0	0	1 Meyer, Kathy
2731	1	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
Course Total	4	0	0	0	0	0	0	0	0	0	0	0	1
DANC-120A Musical Theatre Dance													
2733	8	0	0	0	0	0	0	0	0	0	0	0	4 Arcidiacono, Kristin
Course Total	8	0	0	0	0	0	0	0	0	0	0	0	4
DANC-120C Musical Theatre Dance													
2735	0	0	0	0	0	0	0	0	0	0	0	0	1 Arcidiacono, Kristin
Course Total	0	0	0	0	0	0	0	0	0	0	0	0	1
DANC-121 Begin Teaching Practicum-Dance													
2737	1	0	0	0	0	0	0	0	0	0	0	0	0 Shipkowski, Colleen
2739	0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
2740	0	0	0	0	0	0	0	0	0	0	0	0	0 Mullen, David
2741	1	0	0	0	0	0	0	0	0	0	0	0	0 Jiacoletti, Marta
Course Total	2	0	0	0	0	0	0	0	0	0	0	0	0
DANC-122 Intermed Teach Practicum-Dance													
2746	2	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
Course Total	2	0	0	0	0	0	0	0	0	0	0	0	0
DANC-123 Adv Teaching Practicum-Dance													
2751	0	0	0	0	0	0	0	0	0	0	0	0	0 Shipkowski, Colleen
Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-200A Dance Workshop Lab													
2759	9	0	0	0	0	0	0	0	0	0	0	0	1 Grabau, Melvin
Course Total	9	0	0	0	0	0	0	0	0	0	0	0	1

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Grade Distribution by Division

Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: DANC -- Course: All Courses

DANC-205	Choreography & Improvisation I	2760	2.0	11	0	1	0	0	3	0	0	5	0	2	0	0	0	0	4	Meyer, Kathy
	Course Total	11		0	1	0	0	3	0	0	0	5	0	2	0	0	0	0	4	
DANC-206	Choreography/Improvisation II	2761	2.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Meyer, Kathy
	Course Total	0		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
DANC-212	Dance Theatre Perform I	2762	1.0	5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	1	Meyer, Kathy
	Course Total	5		0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
DANC-213	Dance Theatre Perform I	2763	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy
	Course Total	1		0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-215	Dance Theatre Perform II	2764	1.5	10	0	7	0	0	0	0	1	1	0	2	0	0	0	0	0	Meyer, Kathy
	Course Total	10		0	7	0	0	0	0	1	1	0	0	2	0	0	0	0	0	
DANC-216	Dance Theatre Perform II	2765	1.5	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy
	Course Total	3		0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-223	Choreography for Production	2766	2.5	7	0	7	0	0	0	0	0	0	0	0	0	0	0	0	3	Meyer, Kathy
	Course Total	7		0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	3	
DANC-224	Student Choreography for Prod	5956	2.5	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy
	Course Total	2		0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	Subject Total	442		0	216	0	0	108	0	0	53	16	31	9	8	0	140			
	Division Total	442		0	216	0	0	108	0	0	53	16	31	9	8	0	140			

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 Grade Distribution by Division

Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Section N = Night	S.T.	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W	Instructor
** = Not Valid for ADA																	
G02 -- Arts, Languages & Communication																	
DANC-071A Studio Workshop in Tap Dance																	
6932		10	0	4	0	0	0	0	0	0	3	0	3	0	0	10	Boskin-Mullen, Nancy PT
Course Total		10	0	4	0	0	0	0	0	0	3	0	3	0	0	10	
DANC-071B Studio Workshop in Tap Dance																	
6933		2	0	0	0	0	2	0	0	0	0	0	0	0	0	3	Boskin-Mullen, Nancy PT
Course Total		2	0	0	0	0	2	0	0	0	0	0	0	0	0	3	
DANC-071C Studio Workshop in Tap Dance																	
6934		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	Boskin-Mullen, Nancy PT
Course Total		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	
DANC-071D Studio Workshop in Tap Dance																	
9024		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Boskin-Mullen, Nancy PT
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-074A Studio Workshop in Jazz Dance																	
6935		11	0	4	0	0	4	0	0	1	0	0	1	1	0	5	Boskin-Mullen, Nancy PT
Course Total		11	0	4	0	0	4	0	0	1	0	0	1	1	0	5	
DANC-074B Studio Workshop in Jazz Dance																	
6936		4	0	0	0	0	3	0	0	0	0	0	1	0	0	1	Boskin-Mullen, Nancy PT
Course Total		4	0	0	0	0	3	0	0	0	0	0	1	0	0	1	
DANC-074D Studio Workshop in Jazz Dance																	
6938		1	0	1	0	0	0	0	0	0	0	0	0	0	0	1	Boskin-Mullen, Nancy PT
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	1	

School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Grade Distribution by Division																	
Course	1.0	2.0	3.0	4.0	5.0	6.0	7.0	8.0	9.0	10.0	11.0	12.0	13.0	14.0	15.0	PT	
DANC-078A Studio Workshop in Ballet																	
6939	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Shipkowski, Colleen	PT
Course Total	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
DANC-078B Studio Workshop in Ballet																	
6940	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1 Shipkowski, Colleen	PT
Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	
DANC-078D Studio Workshop in Ballet																	
6942	3	0	2	0	0	1	0	0	0	0	0	0	0	0	0	1 Shipkowski, Colleen	PT
Course Total	3	0	2	0	0	1	0	0	0	0	0	0	0	0	0	1	
DANC-080A Modern I																	
6943	18	0	7	0	0	5	0	0	5	0	1	0	0	0	0	6 Mullen, David	XP
6944	18	0	8	0	0	6	0	0	2	0	1	1	0	0	0	4 Meyer, Kathy	XP
6945N	12	0	6	0	0	2	0	0	2	0	2	0	0	0	0	5 Jiacoletti, Marta	PT
Course Total	48	0	21	0	0	13	0	0	9	0	4	1	0	0	0	15	
DANC-080B Modern II																	
6946	11	0	4	0	0	3	0	0	3	1	0	0	0	0	0	2 Meyer, Kathy	XP
6947N	6	0	2	0	0	2	0	0	0	1	0	0	0	1	0	2 Jiacoletti, Marta	PT
Course Total	17	0	6	0	0	5	0	0	3	2	0	0	1	0	0	4	
DANC-080C Modern III																	
6948	5	0	1	0	0	3	0	0	1	0	0	0	0	0	0	0 Meyer, Kathy	
Course Total	5	0	1	0	0	3	0	0	1	0	0	0	0	0	0	0	
DANC-080D Modern IV																	
6949	4	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
Course Total	4	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	
DANC-081A Tap I																	
6950N	12	0	10	0	0	2	0	0	0	0	0	0	0	0	0	2 Warkentien, Karl	PT

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Course Total	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	
DANC-081B Tap II																				
6951N	1.5	5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-082A Social and Ballroom Dance																				
6952N	1.5	25	0	9	0	0	8	0	0	3	1	1	3	0	0	0	0	0	1	0
Course Total		25	0	9	0	0	8	0	0	3	1	1	3	0	0	0	0	0	1	0
DANC-082B Social and Ballroom Dance																				
6953N	1.5	8	0	5	0	0	1	0	0	1	0	0	1	0	0	0	0	0	0	0
Course Total		8	0	5	0	0	1	0	0	1	0	0	1	0	0	0	0	0	0	0
DANC-082C Social and Ballroom Dance																				
6954N	1.5	3	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		3	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-082D Social and Ballroom Dance																				
6955N	1.5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-084A Jazz I																				
6956	1.5	14	0	2	0	0	5	0	0	3	1	2	1	0	0	0	0	0	7	0
6957	1.5	11	0	6	0	0	2	0	0	1	1	0	0	1	0	0	0	0	6	0
6958N	1.5	7	0	3	0	0	3	0	0	1	0	0	0	0	0	0	0	0	2	0
Course Total		32	0	11	0	0	10	0	0	5	2	2	1	1	0	0	0	0	15	0
DANC-084B Jazz II																				
6959	1.5	5	0	2	0	0	1	0	0	1	0	0	0	1	0	0	0	0	0	0
6960	1.5	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
6961N	1.5	9	0	2	0	0	2	0	0	4	0	1	0	0	0	0	0	0	0	0
Course Total		15	0	4	0	0	4	0	0	5	0	1	0	1	0	0	0	0	0	0

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: DANC -- Course: All Courses

DANC-084C Jazz III	1.5	6	0	3	0	0	2	0	0	1	0	0	0	0	0	0	0	0	2	Mullen, David	PT
Course Total		6	0	3	0	0	2	0	0	1	0	0	0	0	0	0	0	0	2		
DANC-084D Jazz IV	1.5	4	0	2	0	0	1	0	0	0	0	0	0	0	1	0	0	0	1	Mullen, David	PT
Course Total		4	0	2	0	0	1	0	0	0	0	0	0	0	1	0	0	0	1		
DANC-088A Ballet I	1.5	12	0	4	0	0	2	0	0	2	0	3	0	0	1	0	0	0	6	Toth, Debra	PT
Course Total		13	0	6	0	0	3	0	0	0	0	2	1	0	1	0	0	0	6	Morales, Sylvia	PT
DANC-088B Ballet II	1.5	25	0	10	0	0	5	0	0	2	0	5	1	2	0	0	0	0	12		
Course Total		7	0	5	0	0	0	0	0	1	0	0	0	0	1	0	0	0	1	Shipkowski, Colleen	PT
DANC-088C Ballet III	1.5	6	0	3	0	0	2	0	0	0	0	1	0	0	0	0	0	0	0	Toth, Debra	PT
Course Total		9	0	6	0	0	2	0	0	1	0	0	0	0	0	0	0	0	2	Morales, Sylvia	PT
DANC-088D Ballet IV	1.5	22	0	14	0	0	4	0	0	2	0	1	0	1	0	0	0	0	3		
Course Total		4	0	1	0	0	0	0	0	0	0	2	1	0	0	0	0	0	3	Shipkowski, Colleen	PT
DANC-094A American St Dance I	1.5	3	0	2	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	Shipkowski, Colleen	PT
Course Total		3	0	2	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0		
DANC-094B American St Dance II	1.5	20	0	5	0	0	6	0	0	4	1	4	0	0	0	0	0	0	4	Adao, Melissa	PT
Course Total		22	0	11	0	0	5	0	0	3	1	2	0	0	0	0	0	0	6	Adao, Melissa	PT
Course Total		42	0	16	0	0	11	0	0	7	2	6	0	0	0	0	0	0	10		

Grade Distribution by Division
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DANC-117A Body Tone and Strengthening																			
6981	1.5	13	0	5	0	0	4	0	0	2	1	0	1	0	0	0	3	Meyer, Kathy	XP
6982	3	1.5	9	0	3	0	0	5	0	0	0	0	1	0	0	0	0	Meyer, Kathy	XP
6983	1.5	18	0	11	0	0	4	0	0	2	0	1	0	0	0	0	2	Meyer, Kathy	
Course Total		40	0	19	0	0	13	0	0	4	1	1	2	0	0	0	5		
DANC-117B Body Tone and Strengthening																			
6984	1.5	7	0	6	0	0	1	0	0	0	0	0	0	0	0	0	5	Meyer, Kathy	
6985	3	1.5	4	0	2	0	0	0	0	0	0	1	1	0	0	0	0	Meyer, Kathy	XP
6986	1.5	5	0	3	0	0	1	0	0	0	0	0	1	0	0	0	2	Meyer, Kathy	
Course Total		16	0	11	0	0	2	0	0	0	1	2	2	0	0	0	7		
DANC-117C Body Tone and Strengthening																			
6987	1.5	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	1	Meyer, Kathy	
6988	3	1.5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	XP
6989	1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	
Course Total		3	0	2	0	0	1	0	0	0	0	0	0	0	0	0	1		
DANC-117D Body Tone and Strengthening																			
6990	1.5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	
6991	3	1.5	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	XP
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0		
DANC-119B Theatre Mime																			
6994	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	Hager, Jerry	PT
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0		
DANC-121 Begin Teaching Practicum-Dance																			
6995	1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	2	Shipkowski, Colleen	PT
6996	1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	

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Grade Distribution by Division

6997	3	1.5	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	Meyer, Kathy	XP
6998		1.5	2	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	Meyer, Kathy	
6999		1.5	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	Mullen, David	
Course Total			6	0	3	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0		2
DANC-122 Interned Teach Practicum-Dance																							
7002		1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen	PT
7003		1.5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	
7005		1.5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	
7006		1.5	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	Mullen, David	
Course Total			2	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0		1
DANC-123 Adv Teaching Practicum-Dance																							
7010		1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy	
7011	3	1.5	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	Meyer, Kathy	XP
Course Total			3	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0		0
DANC-201 Dance Theatre Perform I																							
7016		1.0	13	0	13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen	PT
Course Total			13	0	13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		0
DANC-202 Dance Theatre Perform II																							
7017		1.5	9	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Toth, Debra	PT
Course Total			9	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		0
DANC-203 Dance Theatre Perform III																							
7018		2.0	7	0	5	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	Meyer, Kathy	
Course Total			7	0	5	0	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0		0
DANC-204 Dance Theatre Perform III																							
7019		2.0	4	0	2	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	Meyer, Kathy	
Course Total			4	0	2	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0		0

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School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Grade Distribution by Division

Course	7020	7021	7022	7023	7024	7025	7026	7027		1	2	3	4	5	6	7	8	9	10	11	12	PT	
DANC-211 Dance Theatre Perform I	16	5	5	6	4	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	1 Shipkowski, Colleen	PT
Course Total	16	5	5	6	4	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	1	
DANC-212 Dance Theatre Perform I		5	5	5	4	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	XP
Course Total		5	5	5	4	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-213 Dance Theatre Perform I		5	5	5	4	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	XP
Course Total		5	5	5	4	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-214 Dance Theatre Perform II		6	4	4	6	4	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0 Toth, Debra	PT
Course Total		6	4	4	6	4	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-219 Dance Theatre Perform IV		4	4	4	4	4	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
Course Total		4	4	4	4	4	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-220 Dance Theatre Perform IV		1	1	1	1	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
Course Total		1	1	1	1	1	0	0		0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-235A Fund Music Theatre-Scene/Song		0	0	0	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	1 Deleon, Susan	PT
Course Total		0	0	0	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	1	
DANC-235B Fund Music Theatre-Scene/Song		0	0	0	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	1 Deleon, Susan	PT
Course Total		0	0	0	0	0	0	0		0	0	0	0	0	0	0	0	0	0	0	0	1	
Subject Total	539	0	273	0	0	0	120	0		0	0	0	0	0	62	17	29	23	15	0	130		
Division Total	539	0	273	0	0	120	0	0		62	17	29	23	15	0	130							

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Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: DANC -- Course: All Courses

Section N = Night W = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W	Instructor	
DANC-068A Introduction to Dance																			
2678	1.0		13	0	9	0	0	1	0	0	1	0	2	0	0	0	0	2 Toth, Debra	PT
Course Total			13	0	9	0	0	1	0	0	1	0	2	0	0	0	0	2	
DANC-068B Introduction to Dance																			
2679	1.0		1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1 Toth, Debra	PT
Course Total			1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	
DANC-078A Studio Workshop in Ballet																			
2685	1.0		8	0	1	0	0	4	0	0	0	0	3	0	0	0	0	1 Shipkowski, Colleen	PT
Course Total			8	0	1	0	0	4	0	0	0	0	3	0	0	0	0	1	
DANC-078B Studio Workshop in Ballet																			
2686	1.0		4	0	1	0	0	2	0	0	0	0	1	0	0	0	0	0 Shipkowski, Colleen	PT
Course Total			4	0	1	0	0	2	0	0	0	0	1	0	0	0	0	0	
DANC-078C Studio Workshop in Ballet																			
2687	1.0		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0 Shipkowski, Colleen	PT
Course Total			1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-078D Studio Workshop in Ballet																			
2688	1.0		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0 Shipkowski, Colleen	PT
Course Total			2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	
DANC-080A Modern I																			
2689	1.5		12	0	4	0	0	2	0	0	3	0	0	2	1	0	0	8 Mullen, David	XP
2690	1.5		18	0	8	0	0	5	0	0	2	0	3	0	0	0	0	3 Toth, Debra	PT
2691N	1.5		13	0	5	0	0	5	0	0	1	1	1	0	0	0	0	7 Jiacoletti, Marta	PT

Grade Distribution by Division
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Course Total	43	0	17	0	0	12	0	0	0	6	1	4	2	1	0	18
DANC-080B Modern II																
2692	14	0	5	0	0	6	0	0	0	2	1	0	0	0	0	2 Meyer, Kathy XP
2693N	6	0	2	0	0	3	0	0	0	1	0	0	0	0	0	0 Jiacoletti, Marta PT
Course Total	20	0	7	0	0	9	0	0	0	3	1	0	0	0	0	2
DANC-080C Modern III																
2694	5	0	2	0	0	2	0	0	0	1	0	0	0	0	0	1 Meyer, Kathy
Course Total	5	0	2	0	0	2	0	0	0	1	0	0	0	0	0	1
DANC-080D Modern IV																
2695	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
Course Total	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0
DANC-081A Tap I																
2696N	10	0	9	0	0	0	0	0	0	0	0	1	0	0	0	8 Warkentien, Karl PT
Course Total	10	0	9	0	0	0	0	0	0	0	0	1	0	0	0	8
DANC-081B Tap II																
2697N	5	0	2	0	0	0	0	0	0	0	0	3	0	0	0	2 Warkentien, Karl PT
Course Total	5	0	2	0	0	0	0	0	0	0	0	3	0	0	0	2
DANC-082A Social and Ballroom Dance																
2698N	19	0	3	1	1	5	0	0	0	4	2	0	1	2	0	6 Boskin-Mullen, Nancy PT
Course Total	19	0	3	1	1	5	0	0	0	4	2	0	1	2	0	6
DANC-082B Social and Ballroom Dance																
2699N	6	0	0	1	0	3	0	0	0	0	0	0	1	1	0	0 Boskin-Mullen, Nancy PT
Course Total	6	0	0	1	0	3	0	0	0	0	0	0	1	1	0	0
DANC-082C Social and Ballroom Dance																
2700N	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0 Boskin-Mullen, Nancy PT
Course Total	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0

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Grade Distribution by Division
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DANC-082D Social and Ballroom Dance																			
2701N	1.5	2	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	Boskin-Mullen, Nancy	PT
Course Total		2	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0		
DANC-084A Jazz I																			
2702	1.5	20	0	9	0	0	5	0	0	2	1	2	0	0	1	0	5	Mullen, David	XP
2703	1.5	17	0	5	0	0	6	0	0	3	1	1	0	0	1	0	3	Mullen, David	
2704N	1.5	14	0	3	0	0	4	0	0	0	0	4	1	2	0	4	Mullen, David		
Course Total		51	0	17	0	0	15	0	0	5	2	7	1	4	0	12			
DANC-084B Jazz II																			
2705	1.5	21	0	5	0	0	6	0	0	8	2	0	0	0	0	2	Mullen, David		
2706	1.5	5	0	1	0	0	1	0	0	3	0	0	0	0	0	1	Mullen, David		
2707N	1.5	3	0	2	0	0	1	0	0	0	0	0	0	0	0	2	Mullen, David		
Course Total		29	0	8	0	0	8	0	0	11	2	0	0	0	0	5			
DANC-084C Jazz III																			
2708	1.5	5	0	0	0	0	2	0	0	2	0	0	0	0	1	0	0	Mullen, David	
Course Total		5	0	0	0	0	2	0	0	2	0	0	0	0	1	0	0		
DANC-084D Jazz IV																			
2709	1.5	2	0	2	0	0	0	0	0	0	0	0	0	0	0	1	Mullen, David		
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	1			
DANC-088A Ballet I																			
2710	1.5	26	0	11	0	0	9	0	0	2	1	3	0	0	0	3	Shipkowski, Colleen	PT	
2711N	1.5	13	0	5	0	0	4	0	0	0	0	3	0	1	0	8	Morales, Sylvia	PT	
Course Total		39	0	16	0	0	13	0	0	2	1	6	0	1	0	11			
DANC-088B Ballet II																			
2712	1.5	13	0	8	0	0	2	0	0	1	1	1	0	0	0	2	Shipkowski, Colleen	PT	

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2713	1.5	4	0	1	0	0	0	0	0	2	0	1	0	0	0	0	0	1	Shipkowski, Colleen	PT	
9713N	1.5	4	0	3	0	0	0	0	0	0	0	0	0	1	0	0	0	0	Morales, Sylvia	PT	
Course Total		21	0	12	0	0	2	0	0	3	1	2	0	1	0	3					
DANC-088C Ballet III																					
2715	1.5	9	0	1	0	0	3	0	0	2	0	1	1	1	0	1	0	1	Shipkowski, Colleen	PT	
Course Total		9	0	1	0	0	3	0	0	2	0	1	1	1	0	1					
DANC-088D Ballet IV																					
2716	1.5	2	0	0	0	0	1	0	0	0	0	0	0	1	0	1	0	1	Shipkowski, Colleen	PT	
Course Total		2	0	0	0	0	1	0	0	0	0	0	0	1	0	1					
DANC-094A American St Dance I																					
2717N	1.5	24	0	13	0	0	6	0	0	2	0	3	0	0	0	0	0	0	6	Adao, Melissa	PT
Course Total		24	0	13	0	0	6	0	0	2	0	3	0	0	0	0	0	0	6		
DANC-094B American St Dance II																					
2718N	1.5	5	0	3	0	0	2	0	0	0	0	0	0	0	0	0	0	0	1	Adao, Melissa	PT
Course Total		5	0	3	0	0	2	0	0	0	0	0	0	0	0	0	0	0	1		
DANC-094C American St Dance III																					
2719	1.5	23	0	7	0	0	8	0	0	4	1	3	0	0	0	0	0	0	3	Adao, Melissa	PT
Course Total		23	0	7	0	0	8	0	0	4	1	3	0	0	0	0	0	0	3		
DANC-094D American St Dance IV																					
2720	1.5	8	0	4	0	0	4	0	0	0	0	0	0	0	0	0	0	0	1	Adao, Melissa	PT
Course Total		8	0	4	0	0	4	0	0	0	0	0	0	0	0	0	0	0	1		
DANC-099A Studio Workshop in Pointe																					
2721	1.0	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Shipkowski, Colleen	PT
Course Total		2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1		
DANC-099B Studio Workshop in Pointe																					
2722	1.0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	Shipkowski, Colleen	PT

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Grade Distribution by Division

Course Total	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1
DANC-099D Studio Workshop in Pointe																			
2736	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-116 Stretch & Alignment																			
2723	1.5	14	0	4	0	0	3	0	0	2	1	4	0	0	0	0	0	6	Jiacoletti, Marta
Course Total		14	0	4	0	0	3	0	0	2	1	4	0	0	0	0	0	6	
DANC-117A Body Tone and Strengthening																			
2724	1.5	16	0	8	0	0	6	0	0	2	0	0	0	0	0	0	0	2	Meyer, Kathy
2725	1.5	12	0	8	0	0	3	0	0	0	0	0	0	1	0	0	0	3	Meyer, Kathy
Course Total		28	0	16	0	0	9	0	0	2	0	0	0	1	0	0	0	5	
DANC-117B Body Tone and Strengthening																			
2726	1.5	3	0	1	0	0	2	0	0	0	0	0	0	0	0	0	0	3	Meyer, Kathy
2727	1.5	2	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	Meyer, Kathy
Course Total		5	0	2	0	0	2	0	0	0	0	0	1	0	0	0	0	3	
DANC-117C Body Tone and Strengthening																			
2728	1.5	3	0	1	0	0	1	0	0	0	0	1	0	0	0	0	0	1	Meyer, Kathy
2729	1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Meyer, Kathy
Course Total		4	0	2	0	0	1	0	0	0	0	1	0	0	0	0	0	2	
DANC-117D Body Tone and Strengthening																			
2730	1.5	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy
Course Total		1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	
DANC-121 Begin Teaching Practicum-Dance																			
2737	1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen
2738	1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy

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Grade Distribution by Division

2740	1.5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Mullen, David				
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0					
DANC-122 Intermed Teach Practicum-Dance																																
2744	1.5	2	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen	PT	
2749	1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy		
Course Total		3	0	1	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
DANC-123 Adv Teaching Practicum-Dance																																
2751	1.5	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen	PT
Course Total		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
DANC-200A Dance Workshop Lab																																
2759	8	1.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	Grabau, Melvin	PT	
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7				
DANC-200B Dance Workshop Lab																																
9612	8	1.0	5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Grabau, Melvin	PT
Course Total		5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
DANC-200D Dance Workshop Lab																																
9614	8	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Grabau, Melvin	PT
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
DANC-205 Choreography & Improvisation I																																
2760	2.0	10	0	0	0	0	5	0	0	3	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	Meyer, Kathy		
Course Total		10	0	0	0	0	5	0	0	3	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	4				
DANC-206 Choreography/Improvisation II																																
2761	2.0	2	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Meyer, Kathy		
Course Total		2	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1				
DANC-212 Dance Theatre Perform I																																
2762	1.0	7	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Meyer, Kathy		

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Grade Distribution by Division
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Course Total	7	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-213 Dance Theatre Perform I																			
2763 1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-215 Dance Theatre Perform II																			
2764 1.5	20	0	17	0	0	2	0	0	1	0	0	0	0	0	0	0	0	0	1
Course Total	20	0	17	0	0	2	0	0	1	0	0	0	0	0	0	0	0	0	1
DANC-216 Dance Theatre Perform II																			
2765 1.5	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-223 Student Choreography for Prod																			
2766 2.5	9	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	9	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-224 Student Choreography for Prod																			
5956 2.5	5	0	3	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	5	0	3	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0
Subject Total	488	0	217	2	1	133	0	0	55	13	42	8	17	0	117				
Division Total	488	0	217	2	1	133	0	0	55	13	42	8	17	0	117				

School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Section N = Night W = Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W	Instructor	
G02 -- Arts, Languages & Communication																			
DANC-078A Studio Workshop in Ballet																			
6939	1.0		5	0	2	0	0	1	0	0	1	0	0	1	0	0	3	Shipkowski, Colleen	PT
Course Total			5	0	2	0	0	1	0	0	1	0	0	1	0	0	3		
DANC-078B Studio Workshop in Ballet																			
6940	1.0		4	0	1	0	0	1	0	0	1	0	0	0	1	0	0	Shipkowski, Colleen	PT
Course Total			4	0	1	0	0	1	0	0	1	0	0	0	1	0	0		
DANC-078C Studio Workshop in Ballet																			
6941	1.0		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen	PT
Course Total			1	0	1	0	0	0	0	0	0	0	0	0	0	0	0		
DANC-078D Studio Workshop in Ballet																			
6942	1.0		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	Shipkowski, Colleen	PT
Course Total			2	0	1	0	0	1	0	0	0	0	0	0	0	0	0		
DANC-080A Modern I																			
6943	1.5		23	0	12	0	0	5	0	0	5	0	0	1	0	0	2	Mullen, David	XP
6944	1.5		19	0	8	0	0	8	0	0	2	0	1	0	0	0	5	Meyer, Kathy	XP
6945N	1.5		9	0	1	0	0	4	0	0	2	1	1	0	0	0	14	Jiacoletti, Marta	PT
Course Total			51	0	21	0	0	17	0	0	9	1	2	1	0	0	21		
DANC-080B Modern II																			
6946	1.5		5	0	2	0	0	0	0	0	2	1	0	0	0	0	2	Meyer, Kathy	XP
6947N	1.5		2	0	0	0	0	2	0	0	0	0	0	0	0	0	2	Jiacoletti, Marta	PT
Course Total			7	0	2	0	0	2	0	0	2	1	0	0	0	0	4		

School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Grade Distribution by Division																				
DANC-080C	Modern III	1.5	10	0	4	0	0	1	0	0	4	0	1	0	0	0	0	2	Meyer, Kathy	PT
	Course Total		10	0	4	0	0	1	0	0	4	0	1	0	0	0	0	2		
DANC-080D	Modern IV	1.5	3	0	2	0	0	0	0	0	0	0	0	1	0	0	0	1	Meyer, Kathy	PT
	Course Total		3	0	2	0	0	0	0	0	0	0	0	1	0	0	0	1		
DANC-081A	Tap I	1.5	17	0	16	0	0	0	0	0	1	0	0	0	0	0	0	1	Warkentien, Karl	PT
	Course Total		17	0	16	0	0	0	0	0	1	0	0	0	0	0	0	1		
DANC-081B	Tap II	1.5	12	0	12	0	0	0	0	0	0	0	0	0	0	0	0	1	Warkentien, Karl	PT
	Course Total		12	0	12	0	0	0	0	0	0	0	0	0	0	0	0	1		
DANC-082A	Social and Ballroom Dance	1.5	21	0	4	0	0	6	0	0	7	1	1	0	0	2	0	8	Boskin-Mullen, Nancy	PT
	Course Total		21	0	4	0	0	6	0	0	7	1	1	0	2	0	0	8		
DANC-082B	Social and Ballroom Dance	1.5	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	3	Boskin-Mullen, Nancy	PT
	Course Total		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	3		
DANC-082C	Social and Ballroom Dance	1.5	3	0	2	0	0	0	0	0	0	0	0	1	0	0	0	1	Boskin-Mullen, Nancy	PT
	Course Total		3	0	2	0	0	0	0	0	0	0	0	1	0	0	0	1		
DANC-082D	Social and Ballroom Dance	1.5	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	Boskin-Mullen, Nancy	PT
	Course Total		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0		
DANC-084A	Jazz I	1.5	16	0	5	0	0	3	0	0	2	0	6	0	0	0	0	6	Mullen, David	PT

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Grade Distribution by Division
 School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: DANC -- Course: All Courses

6957	1.5	22	0	7	0	0	4	0	0	4	1	3	2	1	0	4	Mullen, David
6958N	1.5	15	0	7	0	0	5	0	0	1	1	1	0	0	0	2	Mullen, David
Course Total		53	0	19	0	0	12	0	0	7	2	10	2	1	0	12	
DANC-084B Jazz II																	
6959	1.5	9	0	6	0	0	2	0	0	1	0	0	0	0	0	3	Mullen, David
6960	1.5	2	0	0	0	0	1	0	0	0	0	0	0	1	0	0	Mullen, David
6961N	1.5	6	0	2	0	0	3	0	0	1	0	0	0	0	0	0	Mullen, David
Course Total		17	0	8	0	0	6	0	0	2	0	0	0	1	0	3	
DANC-084C Jazz III																	
6962	1.5	8	0	3	0	0	4	0	0	1	0	0	0	0	0	2	Mullen, David
Course Total		8	0	3	0	0	4	0	0	1	0	0	0	0	0	2	
DANC-084D Jazz IV																	
6963	1.5	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	Mullen, David
Course Total		1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	
DANC-088A Ballet I																	
6964	1.5	18	0	9	0	0	3	0	0	1	2	2	0	1	0	2	Toth, Debra
6965N	1.5	12	0	3	0	0	6	0	0	1	0	1	1	0	0	6	Morales, Sylvia
Course Total		30	0	12	0	0	9	0	0	2	2	3	1	1	0	8	
DANC-088B Ballet II																	
6966	1.5	11	0	2	0	0	2	0	0	1	0	4	0	2	0	1	Shipkowski, Colleen
6968	1.5	7	0	3	0	0	2	0	0	1	0	1	0	0	0	3	Toth, Debra
9947N	1.5	8	0	5	0	0	0	0	0	0	0	2	0	1	0	3	Morales, Sylvia
Course Total		26	0	10	0	0	4	0	0	2	0	7	0	3	0	7	
DANC-088C Ballet III																	
6969	1.5	6	0	3	0	0	1	0	0	0	1	0	1	0	0	1	Shipkowski, Colleen
Course Total		6	0	3	0	0	1	0	0	0	1	0	1	0	0	1	

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School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Grade Distribution by Division

Course	6970	6971N	6973N	6972	6974	6975	6976	6977	6978	PT
DANC-088D Ballet IV	6	29	21	17	13	8	0	2	1	0
Course Total	6	29	21	17	13	8	0	2	1	0
DANC-094A American St Dance I	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0
DANC-094B American St Dance II	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0
DANC-094C American St Dance III	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0
DANC-094D American St Dance IV	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0
DANC-099A Studio Workshop in Pointe	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0
DANC-099B Studio Workshop in Pointe	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0
DANC-099C Studio Workshop in Pointe	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0
DANC-099D Studio Workshop in Pointe	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-110 Dance History																						
6979	3.0	29	0	10	0	7	0	0	3	3	6	0	0	0	0	0	0	0	0	0	11 Shipkowski, Colleen	PT
Course Total		29	0	10	0	7	0	0	3	3	6	0	0	0	0	0	0	0	0	0	11	
DANC-116 Stretch & Alignment																						
6980	1.5	14	0	4	0	5	0	2	2	1	0	0	0	0	0	0	0	0	0	0	7 Jiacoletti, Marta	PT
Course Total		14	0	4	0	5	0	2	2	1	0	0	0	0	0	0	0	0	0	0	7	
DANC-117A Body Tone and Strengthening																						
6981	1.5	13	0	4	0	6	0	2	0	1	0	0	0	0	0	0	0	0	0	0	3 Meyer, Kathy	
6983	1.5	22	0	8	0	9	0	1	0	3	0	0	1	0	0	0	0	0	0	0	2 Meyer, Kathy	
Course Total		35	0	12	0	15	0	3	0	4	0	0	0	0	0	0	0	0	0	0	5	
DANC-117B Body Tone and Strengthening																						
6984	1.5	7	0	5	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
6986	1.5	5	0	1	0	3	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
Course Total		12	0	6	0	5	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	
DANC-117C Body Tone and Strengthening																						
6987	1.5	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
6989	1.5	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
Course Total		4	0	3	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	
DANC-117D Body Tone and Strengthening																						
6990	1.5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Meyer, Kathy	
6992	1.5	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy	
Course Total		2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
DANC-119A Theatre Mime																						
6993	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Hager, Jerry	PT
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	

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School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Grade Distribution by Division

Course	6994	6998	6999	7000	7001	7002	7009	7016	7017	7018	7019	PT
DANC-119B Theatre Mime												
6994	4	0	0	0	0	0	0	0	0	0	0	1 Hager, Jerry
Course Total	4	0	0	0	0	0	0	0	0	0	0	1
DANC-121 Begin Teaching Practicum-Dance												
6998	1	0	1	0	0	0	0	0	0	0	0	0 Meyer, Kathy
6999	1	0	1	0	0	0	0	0	0	0	0	0 Mullen, David
7000	2	0	0	0	2	0	0	0	0	0	0	0 Jiacoletti, Marta
7001	0	0	0	0	0	0	0	0	0	0	0	0 Meyer, Kathy
Course Total	4	0	2	0	2	0	0	0	0	0	0	0
DANC-122 Intermed Teach Practicum-Dance												
7002	1	0	1	0	0	0	0	0	0	0	0	0 Shipkowski, Colleen
Course Total	1	0	1	0	0	0	0	0	0	0	0	0
DANC-123 Adv Teaching Practicum-Dance												
7009	1	0	1	0	0	0	0	0	0	0	0	0 Shipkowski, Colleen
Course Total	1	0	1	0	0	0	0	0	0	0	0	0
DANC-201 Dance Theatre Perform I												
7016	10	0	8	0	0	0	0	0	1	1	0	2 Shipkowski, Colleen
Course Total	10	0	8	0	0	0	0	0	1	1	0	2
DANC-202 Dance Theatre Perform II												
7017	13	0	11	0	0	0	0	1	1	0	0	0 Toth, Debra
Course Total	13	0	11	0	0	0	0	1	1	0	0	0
DANC-203 Dance Theatre Perform III												
7018	12	0	7	0	0	3	0	0	0	0	2	0 Meyer, Kathy
Course Total	12	0	7	0	0	3	0	0	0	0	2	0
DANC-204 Dance Theatre Perform III												
7019	3	0	3	0	0	0	0	0	0	0	0	0 Meyer, Kathy

** = Not Valid for ADA -- Not included in totals

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: DANC -- Course: All Courses

Course Total	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-211 Dance Theatre Perform I																			
7020	10	0	9	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	10	0	9	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-214 Dance Theatre Perform II																			
7023	2	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0
Course Total	2	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0
DANC-219 Dance Theatre Perform IV																			
7024	11	0	9	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	11	0	9	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-220 Dance Theatre Perform IV																			
7025	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
DANC-233A Musical Theatre Dance																			
9955	25	0	10	0	0	11	0	0	3	0	0	1	0	0	0	1	0	0	0
Course Total	25	0	10	0	0	11	0	0	3	0	0	1	0	0	0	1	0	0	0
DANC-233B Musical Theatre Dance																			
9956	7	0	3	0	0	3	0	0	1	0	0	0	0	0	0	0	0	0	0
Course Total	7	0	3	0	0	3	0	0	1	0	0	0	0	0	0	0	0	0	0
DANC-235B Fund Music Theatre-Scene/Song																			
7027	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Subject Total	578	0	265	1	1	154	0	1	65	17	46	15	12	1	123				
Division Total	578	0	265	1	1	154	0	1	65	17	46	15	12	1	123				

APPENDIX 4

Annual Progress Reports

ANNUAL PLANNING 2009-10 PROGRESS REPORT

Please fill out the form below on ALL activities that appeared in your 2009-10 Annual Action Plan (please see the DPM archive link <http://web1.gcccd.edu/emp/emp2009>). Include all activities that you planned for that year whether you requested funding or not and whether you finished them or not. Please add additional rows if needed.

**Save a copy of this report using your department name as part of the file name.

DUE DATE: This report is due to the division deans/council VPs by October 15, 2010.

Department/Program: Dance

Activity (cut and paste a brief description of your activity from the DPM)	Check all that apply					If completed, what were the outcomes of the activity?	Provide a summary of qualitative and/or quantitative data to show that the outcomes you listed to the left were achieved.
	In Process	Completed	Funded	Requested funding, but did not receive it	Did not require funding		
Increase permanent funding for the current hourly accompanists for instructional and performance classes within the Dance Department. In addition, approve and fund a full-time accompanist position to serve the Dance, Theater, and Music Departments.				x			
Add ethnic dance courses to the curriculum and increase permanent funding for accompanist for these specialty courses.				x			

<p>Upgrade the classification of the Dance Operations Facilitator position from part-time (19 hours) to full-time (30 hours).</p>	<p>Establish permanent funding to support local high schools who participate in department outreach program by augmenting the cost of transportation (bussing).</p>																		

All of the high school students participated in the performance/lecture-demonstration. In addition the students were instructed in a repertory class that followed the lecture/demonstration. The Dance Department was able to highlight a variety of dance genre's offered through the department as well as discuss the process of choreography methods. This event also an effective tool for recruitment to the college for future students.

Bussing was funded for the High School Outreach Project that was scheduled in April of 2010. Five high schools attended the outreach event that was offered at the Kroc Theater and all five took advantage of the bussing to support this event.

x

x

**Educational Master Plan
Progress Report – 2006-07**

Department/Program: Dance

Activity	Was this activity carried over for 2007-08? (Y or N)	check box		If completed, what were the results?	Comments
		In Process	Completed		
This column will be filled in with activity information from the submittal of your 2006-07 Educational Master Plan.					
Activity #1 Remodel/expand dance studio/office (Rm.271/272), remodel Rm. 426, purchase related equipment.	Y	X			Room 271 and 272 need to be completed. Room 426 is part of the second phase of the 400 building remodel.
Activity #2 Relocate Dance office.	N		X	A more efficient, comfortable work space.	Flat screen monitor needs to be installed.
Activity #3 Increase hours for Dance Operations Facilitator.	Y				Classified Staffing Requests have been submitted, However no progress has been made in this area.
Activity #4 Establish funding base for accompanists.	Y				No progress has been made in this area.
Activity #5 Continued faculty outreach at local high schools		X			Response from high schools has been inconsistent.

APPENDIX 5

SLO Assessment Analyses

ANNUAL SLO REPORT - Spring 2009
DANCE DEPARTMENT

Course #	All technique/studio courses		
<p>SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)</p> <p>Assessment Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p>Students will develop aesthetic values as they relate to dance, and based on these values, will be able to critically think about, and analyze dance as an art form.</p> <p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p><input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p><input type="checkbox"/> Assignments based on checklists</p> <p><input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p><input type="checkbox"/> Student Self-Assessments (reflective journals, surveys)</p> <p><input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p><input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p><input type="checkbox"/> Student Satisfaction Survey</p> <p><input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p><input type="checkbox"/> Other (please describe):</p>	<p>Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p>Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p>Assignments based on checklists</p> <p>Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p>Student Self-Assessments (reflective journals, surveys)</p> <p>Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p>Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p>Student Satisfaction Survey</p> <p>Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p>Other (please describe):</p>	<p>Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p>Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p>Assignments based on checklists</p> <p>Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p>Student Self-Assessments (reflective journals, surveys)</p> <p>Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p>Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p>Student Satisfaction Survey</p> <p>Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p>Other (please describe):</p>

<p>Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?)</p>	<p>Of the 312 students who did the assignment, 261, or 84%, of all students were successful, earning a grade of C or better. Because this assignment was one of several criteria for the course, was weighted accordingly, and was in fact not necessarily required to pass the course, 70, or 18%, of students did not do the assignment. Not finding a solution to student apathy, and having achieved the benchmark of 80%, faculty discussions focused on defining, affirming, and making more consistent the faculty generated rubric.</p>		
<p>Action Plan</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites</p>

	<input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):
Semester when Next Assessment of this SLO Outcome will take place	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring Year: 2016	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:

ANNUAL SLO REPORT- Spring 2010
DANCE DEPARTMENT

<p>Course #</p> <p>SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)</p>	<p>All technique/studio courses</p> <p>Students will gain a working knowledge of genre-specific dance vocabulary and terminology relative to their level.</p>		
<p>Assessment Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p><input checked="" type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p><input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p><input type="checkbox"/> Assignments based on checklists</p> <p><input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p><input type="checkbox"/> Student Self-Assessments (reflective journals, surveys)</p> <p><input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p><input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p><input type="checkbox"/> Student Satisfaction Survey</p> <p><input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p><input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p><input type="checkbox"/> Assignments based on checklists</p> <p><input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p><input type="checkbox"/> Student Self-Assessments (reflective journals, surveys)</p> <p><input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p><input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p><input type="checkbox"/> Student Satisfaction Survey</p> <p><input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p><input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p><input type="checkbox"/> Assignments based on checklists</p> <p><input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p><input type="checkbox"/> Student Self-Assessments (reflective journals, surveys)</p> <p><input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p><input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p><input type="checkbox"/> Student Satisfaction Survey</p> <p><input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p><input type="checkbox"/> Other (please describe):</p>

<p>Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?)</p>	<p>Of the 207 students who took the examination, 177, or 86%, of all students were successful. Students were less successful when posed with questions which required analysis, interpretation, and/or critical thinking. Because this written examination was one of several criteria for the course, was weighted accordingly, and was in fact not necessarily required to pass the course, absenteeism was a problem. A majority of students who were unsuccessful failed because they were absent. Three instructors failed to submit grades/scores, making assessments of student success problematic. Discussions also focused on when, during the semester, the tests could be administered in hopes of achieving greater student success.</p>		
<p>Action Plan</p>	<p><input checked="" type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p>

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Semester when Next Assessment of this SLO Outcome will take place	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring Year: 2016	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:

ANNUAL SLO REPORT- Fall 2010
DANCE DEPARTMENT

<p>Course # Dance 205/206</p> <p>SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)</p>	<p>Choreography and Improvisation I/II</p> <p>Students will define and discuss basic choreographic terms, compositional forms, and choreographic elements related to rhythmic structure, and spatial organization.</p>		
<p>Assessment Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p><input checked="" type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):</p>

<p>Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?)</p>	<p>Sixteen students completed the written final with six students earning an "A", six students earning a "B" and four students earning a "C". All students passed the exam with a "C" or better with two thirds of the students receiving above the average grade of "C". The improvement in written understanding of choreographic terms, concepts, and elements relating to rhythmic structure is a marked improvement from the prior year and is mostly likely the additional lectures and analysis of movement studies that reference this material. The instructor will continue with the added focus on these written, practical, and demonstrated skills vital to the understanding of choreographic elements.</p>		
<p>Action Plan</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p>

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Semester when Next Assessment of this SLO Outcome will take place	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:

Bottom of Form

APPENDIX 6

Course-to-Program SLO Mapping Document

	1	2	3	4
1	Demonstrate an awareness of the concept of artistic expression through movement	To identify and practice proper body alignment for dance	To demonstrate a working knowledge of vocabulary as related to dance	Students will develop aesthetic values as they relate to dance. Based upon these values, will be able to critically think about and analyze dance as an art form

COURSE # SLO

DANC

68 A-B-

C-D

- Students will gain a working knowledge of basic general, and genre-specific, dance vocabulary and terminology.
- 1 Students will define and demonstrate rudimentary dance vocabulary with a focus on articulation, correct alignment, and movement mechanics.
- 2 Students will be able to identify, describe, and demonstrate dynamic and rhythmic qualities specific to various genres of dance.
- 3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form

x

x

x

x

DANC

71 A-B-

C-D

- Students will gain a working knowledge of basic tap dance vocabulary and terminology.
- 1 Students will define and demonstrate tap dance vocabulary appropriate to their level with a focus on articulation, correct alignment, and movement mechanics.
- 2 Students will develop their knowledge of rhythmic qualities specific to tap dance, and will demonstrate their understanding by performing movement phrases appropriate to their level that vary in timing and meter.
- 3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form

x

x

x

x

	1	2	3	4
1	Demonstrate an awareness of the concept of artistic expression through movement	To identify and practice proper body alignment for dance	To demonstrate a working knowledge of vocabulary as related to dance	Students will develop aesthetic values as they relate to dance. Based upon these values; will be able to critically think about and analyze dance as an art form

COURSE # SLO

DANC

68 A-B-

C-D

Students will gain a working knowledge of basic general, and genre-specific, dance vocabulary and terminology.

1 Students will define and demonstrate rudimentary dance vocabulary with a focus on articulation, correct alignment, and movement mechanics.

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3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form

X

X

X

X

DANC

71 A-B-

C-D

Students will gain a working knowledge of basic tap dance vocabulary and terminology.

1 Students will define and demonstrate tap dance vocabulary appropriate to their level with a focus on articulation, correct alignment, and movement mechanics.

2 Students will develop their knowledge of rhythmic qualities specific to tap dance, and will demonstrate their understanding by performing movement phrases appropriate to their level that vary in timing and meter.

3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form

X

X

X

X

DANC

72 A-B-

C-D

- Students will be able to define and discuss vocabulary, terminology and theories of modern dance.
- 1 Students will demonstrate practical knowledge of modern dance vocabulary and technical proficiency appropriate to their skill level with a focus on correct alignment and movement mechanics.
 - 2 Students will be able demonstrate dynamic and rhythmic qualities specific to modern dance and to demonstrate musicality inherent in modern dance.
 - 3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.

x

x

x

DANC

74 A-B-

C-D-

- Students will be able to define and discuss vocabulary, terminology and theories of jazz dance.
- 1 Students will demonstrate practical knowledge of jazz dance vocabulary and technical proficiency appropriate to their skill level with a focus on correct alignment and movement mechanics.
 - 2 Students will be able demonstrate dynamic and rhythmic qualities specific to jazz dance and to demonstrate musicality inherent in jazz dance.
 - 3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.

x

x

x

DANC

78 A-B-

C-D

- Students will be able to define and discuss vocabulary, terminology and theories of ballet.
- 1 Students will demonstrate practical knowledge of ballet vocabulary and technical proficiency appropriate to their skill level with a focus on correct alignment and movement mechanics.
 - 2 Students will be able demonstrate dynamic and rhythmic qualities specific to ballet and to demonstrate musicality inherent in ballet.
 - 3

x

x

x

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form.

x

DANC
80A

Students will correctly define and discuss basic vocabulary, 1 terminology and theories of modern dance.

x

Students will demonstrate basic modern dance vocabulary 2 using correct alignment and movement mechanics.

x

Students will be able to identify, describe, and demonstrate 3 dynamic and rhythmic qualities specific to modern dance. Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form.

x

DANC
80B

Students will correctly define and discuss beginning to 1 intermediate level vocabulary, terminology and theories of modern dance.

x

Students will demonstrate beginning to intermediate level 2 modern dance vocabulary using correct alignment and movement mechanics.

x

Students will be able to identify, describe, and demonstrate 3 increasingly complex dynamic and rhythmic qualities specific to modern dance.

x

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form.

x

DANC
80C

Students will correctly define and discuss intermediate to 1 advanced level vocabulary, terminology and theories of modern dance.

x

Students will demonstrate intermediate to advanced level 2 modern dance vocabulary using correct alignment and movement mechanics.

x

Students will be able to identify, describe, and demonstrate 3 increasingly complex dynamic and rhythmic qualities specific to modern dance.

x

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form.

x

DANC
80D

Students will correctly define and discuss advanced level 1 vocabulary, terminology and theories of modern dance.

x

Students will demonstrate advanced level modern dance 2 vocabulary using correct alignment and movement mechanics
Students will be able to identify, describe, and demonstrate 3 complex dynamic and rhythmic qualities specific to modern dance.

x

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form.

x

DANC
81A

Students will gain a working knowledge of basic tap dance 1 vocabulary, terminology and theories of tap dance.

x

Students will define and demonstrate basic tap dance 2 vocabulary with a focus on correct alignment and movement mechanics.

x

Students will develop their knowledge of dynamic and 3 rhythmic qualities specific to tap dance, and will demonstrate their understanding by performing movement phrases that vary in quality and meter.

x

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form.

x

DANC
81B

Students will gain a working knowledge of intermediate level 1 tap dance vocabulary, terminology and theories of tap dance.

x

Students will define and demonstrate intermediate level tap 2 dance vocabulary with a focus on correct alignment and movement mechanics.

x

Students will develop the ability to perform movement patterns that incorporate intermediate level tap rhythms which vary in quality and meter. x
 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form. x

Students will gain a working knowledge of intermediate to advanced level tap dance vocabulary, terminology and theories of tap dance. x
 Students will define and demonstrate intermediate level tap dance vocabulary with a focus on correct alignment and movement mechanics. x
 Students will develop the ability to perform movement patterns that incorporate intermediate to advanced level tap rhythms which vary in quality and meter. x
 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form. x

Students will gain a working knowledge of advanced level tap dance vocabulary, terminology and theories of tap dance. x
 Students will define and demonstrate advanced level tap dance vocabulary with a focus on correct alignment and movement mechanics. x
 Students will develop the ability to perform movement patterns that incorporate advanced level tap rhythms which vary in quality and meter. x
 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form. x

Students will gain a working knowledge of partnering skills inherent in ballroom dance vocabulary and will define and demonstrate said skills in either leading or following with a focus on proper connection to partner and compression through tension. x

DANC
81C

DANC
81D

DANC
82 A-B-
C-D

Students will gain a working knowledge of dance steps in selected ballroom dance genres and will define and demonstrate said skills with a focus on coordinating footwork with music. X

Students will develop their knowledge of body posture specific to selected ballroom dance genres and will demonstrate their understanding by performing movement sequences focusing on body alignment and movement quality. X

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form

Students will be able to define basic ballroom dance terminology and identify ballroom genres appropriate for selected music. X

DANC

84A

Students will be able to define and discuss basic vocabulary, terminology and theories of jazz dance. X

Students will demonstrate beginning level jazz dance vocabulary with a focus on correct alignment and movement mechanics. X

Students will be able to identify, describe, and demonstrate dynamic and rhythmic qualities specific to jazz dance. X

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form. X

Students will be able to define and discuss beginning to

intermediate level vocabulary, terminology and theories of jazz dance. X

Students will demonstrate beginning to intermediate level jazz dance vocabulary with a focus on correct alignment and movement mechanics. X

Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific to jazz dance. X

DANC

84B

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. x

Students will be able to define and discuss intermediate to advanced level vocabulary, terminology and theories of jazz

DANC

84C

1 dance. x

Students will demonstrate intermediate to advanced level jazz dance vocabulary with a focus on correct alignment and 2 movement mechanics. x

Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific 3 to jazz dance. x

values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an 4 art form. x

Students will be able to define and discuss advanced level

DANC

84D

1 vocabulary, terminology and theories of jazz dance. x

Students will demonstrate advanced level jazz dance vocabulary with a focus on correct alignment and movement 2 mechanics. x

Students will be able to identify, describe, and demonstrate

3 complex dynamic and rhythmic qualities specific to jazz dance. x

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. x

Students will correctly define and use basic vocabulary,

DANC

88A

1 terminology and theories of ballet. x

Students will demonstrate basic ballet vocabulary using correct 2 alignment and movement mechanics. x

Students will be able to identify, describe, and demonstrate

3 basic dynamic and rhythmic qualities specific to ballet. x

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. X

Students will correctly define and use beginning to

intermediate level vocabulary, terminology and theories of

1 ballet. X

Students will demonstrate beginning to intermediate level ballet vocabulary using correct alignment and movement

2 mechanics. X

Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific 3 to ballet. X

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. X

Students will correctly define and use intermediate to

1 advanced level vocabulary, terminology and theories of ballet. X

Students will demonstrate intermediate to advanced level ballet vocabulary using correct alignment and movement 2 mechanics. X

Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific 3 to ballet. X

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. X

Students will correctly define and use advanced level

1 vocabulary, terminology and theories of ballet. X

Students will demonstrate advanced level ballet vocabulary

2 using correct alignment and movement mechanics. X

Students will be able to identify, describe, and demonstrate 3 complex dynamic and rhythmic qualities specific to ballet. X

Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. X

Students will correctly define and discuss the basic terminology, theories, and cultural significance of American 1 street dance. X
Students will demonstrate beginning level American street dance vocabulary and movement patterns with clarity and 2 rhythmic accuracy. X

Students will be able to identify, discuss and demonstrate dynamic and rhythmic qualities specific to American street 3 dance and how they relate to performance. X
Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. X

Students will correctly define and discuss intermediate level terminology, theories, and cultural significance of American 1 street dance. X
Students will demonstrate intermediate level American street dance vocabulary and movement patterns with clarity and 2 rhythmic accuracy. X

Students will be able to identify, discuss and demonstrate increasingly complex dynamic and rhythmic qualities specific 3 to American street dance and how they relate to performance. X
Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think 4 about, and analyze dance as an art form. X

Students will correctly define and discuss intermediate to advanced level terminology, theories, and cultural significance 1 of American street dance. X
Students will demonstrate intermediate to advanced level American street dance vocabulary and movement patterns 2 with clarity and rhythmic accuracy. X

DANC
94A

DANC
94B

DANC
94C

Students will be able to identify, discuss and demonstrate increasingly complex dynamic and rhythmic qualities specific to American street dance and how they relate to performance. x
3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form. x

Students will correctly define and discuss advanced level terminology, theories, and cultural significance of American street dance. x
1 street dance.
Students will demonstrate advanced level American street dance vocabulary and movement patterns with clarity and rhythmic accuracy. x

Students will be able to identify, discuss and demonstrate complex dynamic and rhythmic qualities specific to American street dance and how they relate to performance. x
3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form. x

Students will be able to define and discuss vocabulary, terminology and theories of ballet and ballet pointe. x
1 Students will demonstrate practical knowledge of ballet vocabulary and technical proficiency appropriate to their skill level with a focus on correct alignment and movement mechanics. x
2 Students will be able to demonstrate dynamic and rhythmic qualities specific to ballet and to demonstrate musicality inherent in ballet. x
3 Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form. x

Students will be able to discuss dance history from pre-Christian civilizations to the present from a social, cultural, and artistic perspective.

DANC
110

Students will be able to research, critically consider, and write
2 about dance in its historical context.
Students will be able to actively participate in group
discussions regarding the nature and scope of dance aesthetics
3 and personal philosophy of dance.
Students will be able to identify specific dancers and
choreographers and evaluate their contributions to dance
4 history.

DANC
116 Students will develop and be able to demonstrate safe and
1 effective techniques for stretching and strengthening. X

Students will be able to demonstrate proper alignment while
2 performing exercises involving major muscle groups. X
Students will be able to analyze stretching and strengthening
3 exercises in order to prevent injuries.
Students will develop visual skills as they relate to movement
and the importance of stretch and strengthening exercises.
These skills will enable students to analyze and compare
4 similar movements.

DANC
117 Students will demonstrate an improvement in body strength,
1 flexibility, and BMI measurement.
Students will demonstrate knowledge of basic health and
wellness components including breathing techniques, basic
nutrition, correct alignment, and sound weight loss
2 information.
Students will identify correct alignment and movement
patterns which require core strength and efficient body
3 mechanics. X

DANC
119 1 **CROSS-LISTED: SEE THTR 119**

DANC
121 Students will be able to analyze dance technique class from a
methodological perspective, with attention to elements of
1 warm-up for proper technique and sequential development.

Students will develop aesthetic values as they relate to dance composition and choreography and discuss and evaluate dance as an art form in terms of creativity and form

4

x

DANC

235 A-B 1 **CROSS-LISTED: SEE THTR 189**

DANC

298 Students will be able to complete individual and/or group study, research, or projects in dance.

2 Students will be able to participate in classroom discussions. Develop the skills necessary to work independently and in groups (including self-monitoring, time management, interpersonal skills, and resource acquisition).

DANC

299 Students will be able to complete individual and/or group study, research, or projects in dance.

2 Students will be able to participate in classroom discussions. Develop the skills necessary to work independently and in groups (including self-monitoring, time management, interpersonal skills, and resource acquisition).

DANC

201-

Students will correctly identify and model concepts of professionalism, discipline, and positive behavior as they relate to the creative process.

211-

Students will gain an understanding of the processes involved in participating in an organized dance concert, including auditions, rehearsals, showings, and performances.

212-

Students will develop aesthetic values as they relate to dance as well as an understanding of the role that they, as individuals and dancers, play in the creation of a concert dance work and the production of a dance concert.

213

DANC

202-

Students will correctly identify and model concepts of professionalism, discipline, and positive behavior as they relate to the creative process.

214-

Students will gain an understanding of the processes involved in participating in an organized dance concert, including auditions, rehearsals, showings, and performances.

215-

Students will develop aesthetic values as they relate to dance as well as an understanding of the role that they, as individuals and dancers, play in the creation of a concert dance work and the production of a dance concert.

216

DANC

203-

Students will correctly identify and model concepts of professionalism, discipline, and positive behavior as they relate to the creative process.

204-

Students will gain an understanding of the processes involved in participating in an organized dance concert, including auditions, rehearsals, showings, and performances.

217-

218

Students will be able to evaluate lesson plans from a pedagogical perspective focusing on elements of creativity, safety, and logical development from the warm-up, locomotors 2 patterns, and center floor patterns.

DANC 122 Students will be able to identify and define the proper sequence of exercises to be included in a thorough warm-up 1 for a given genre of dance.
Demonstrate the knowledge to teach a comprehensive technique class including the warm-up, locomotor sequences, and finally the center floor pattern. The final combination will incorporate elements from both the warm-up and the 2 traveling floor patterns.

DANC 123 Identify and define a well thought-out warm-up, locomotor pattern, and center floor combination for the given genre of 1 dance which progresses through three class meetings.
Demonstrate the knowledge to teach a sequence of at least three lessons including the warm-up, locomotor sequences, and a center floor pattern. The lessons will progress in length and application of a variety of technical and performance 2 elements.

DANC 199 Students will complete individual and/or group study, 1 research, or projects in dance.
Develop the skills necessary to work independently and in groups (including self-monitoring, time management, 2 interpersonal skills, and resource acquisition)
3 Participate in conference sessions with the instructor of record

DANC 200 1 **CROSS-LISTED UNDER THTR 200**

DANC

219-

220- Students will correctly identify and model concepts of professionalism, discipline, and positive behavior as they relate to the creative process.

221-
222

1 Students will gain an understanding of the processes involved in participating in an organized dance concert, including auditions, rehearsals, showings, and performances.

2 Students will develop aesthetic values as they relate to dance as well as an understanding of the role that they, as individuals and dancers, play in the creation of a concert dance work and the production of a dance concert.

3

DANC

223-

Students will be able to prepare and organize movement patterns and choreography to be taught in rehearsal so as to

224-

make the rehearsal process as productive and time efficient as possible.

225-
226

1 Students will be able to compose a dance piece for solo, small group, or for multiple dancers utilizing sound choreographic concepts and compositional principles related to shape, space, time, rhythm, and dynamics.

2 Students will be able to analyze and discuss movement composition through oral and written critiques, and self-evaluation.

3

Students will increase in their ability to duplicate choreographic styles through ear training, and

DANC

233 A-D

1 movement and rhythmic studies

Students will have a working knowledge of standard

2 Musical Theater Dance terminology and Theater history

Students will be able to recognize the importance of improvisation, the use of props, characterization and performance quality as it pertains to Musical Theater

3 Dance

Students will develop aesthetic values as they relate to dance as well as an understanding of the role that they, as individuals and dancers, play in the creation of a concert dance work and the production of a dance concert.

DANC
205

- Students will demonstrate the basic elements of space, time, dynamics, shape and energy.
- 1 Students will be able to recognize the importance of improvisation as a choreographic tool, and will be able to incorporate movement improvisation into the creative process
 - 2 of choreography.
- Students will define and discuss basic choreographic terms, compositional forms, and choreographic elements related to
- 3 rhythmic structure, and spatial organization.

Students will develop aesthetic values as they relate to dance composition and choreography and discuss and evaluate dance as an art form in terms of creativity and form.

DANC
206

- Students will demonstrate increasingly more complex and detailed elements of space, time, dynamics, shape and energy.
- 1 Students will be able to recognize the importance of improvisation as a choreographic tool, and will be able to incorporate movement improvisation into the creative process
 - 2 of choreography.
- Students will define and discuss beginning to intermediate level choreographic terms, compositional forms, and choreographic elements related to rhythmic structure, and
- 3 spatial organization.

Students will develop aesthetic values as they relate to dance composition and choreography and discuss and evaluate dance as an art form in terms of creativity and form.

x

x

APPENDIX 7

Student Survey

**Grossmont College Dance Department Student Survey
Spring 2011
N=115**

What is your primary reason for taking this class?

	Frequency	Percent
General interest	71	61.7
General education requirement	14	12.2
Required for major	12	10.4
Improve job skills	9	7.8
Improve basic skills/college success (reading, writing, English, math, computer skills)	4	3.5
Transfer	4	3.5
Prerequisite	1	.9
Total	115	100.0

How did you find out about this class?

	Frequency	Percent
Class schedule or college catalog	88	76.5
Other student recommendation	9	7.8
Instructor	5	4.3
Grossmont College counselor	5	4.3
Friend or family member	5	4.3
Grossmont College presentation or special event (teacher came to class; attended fair or campus activity)	3	2.6
Total	115	100.0

How many courses have you taken in this department at Grossmont College? (Including this current course and any repeated courses)

	Frequency	Percent
One	56	49.1
Two	14	12.3
Three	7	6.1
More than three	37	32.5
Total	114	100.0
No Response	1	
Total	115	

This class was delivered?

	Frequency	Percent
In a traditional classroom setting	113	99.1
As a hybrid (part in classroom/part online)	1	.9
Total	114	100.0
No Response	1	
Total	115	

What modes of communication are made available to you by your instructor?

	Frequency	Percent
Face to Face	112	98.2
Email	95	83.3
Telephone/Voice Mail	65	57.0

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 114).

Which of the following do you check most frequently for course information and/or messages?

	Frequency	Percent
Instructor	88	77.2
Email	19	16.7
Blackboard announcements	7	6.1
Total	114	100.0
No Response	1	
Total	115	

When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor:

	Frequency	Percent
Before or after my class meets	97	85.8
Via email	12	10.6
During office hours/ appointment	4	3.5
Total	113	100.0
No Response	2	
Total	115	

Who else or what else do you primarily turn to for extra help?

	Frequency	Percent
Current classmates	92	81.4
Friends who have taken the class	11	9.7
Website(s)	6	5.3
Family member	2	1.8
Tutor	2	1.8
Total	113	100.0
No Response	2	
Total	115	

Which of the following course resources helped you learn the course material?

	Frequency	Percent
Group work in class	69	61.1
Lecture	55	48.7
Handouts	29	25.7
Videos/dvds	21	18.6
Homework/Assignments	13	11.5
Study groups	13	11.5
Quizzes	11	9.7
Instructor website	8	7.1
Textbook	7	6.2
Course Blackboard site	6	5.3
PowerPoint slides	4	3.5
Computer Presentations	2	1.8
None of the above	14	12.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 113).

Have you used one or more of the following campus resources to assist you with a course(s) in this department?

	Frequency	Percent
Yes	39	34.5
No	74	65.5
Total	113	100.0
No Response	2	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (Assessment and Testing Center)

Assessment and Testing Center	Frequency	Percent
Required	9	23.7
Voluntary	4	10.5
Never Used	25	65.8
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (English Writing Lab)

English Writing Lab	Frequency	Percent
Required	5	13.2
Voluntary	11	28.9
Never Used	22	57.9
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (Tech Mall)

Tech Mall	Frequency	Percent
Required	5	13.2
Voluntary	27	71.1
Never Used	6	15.8
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (Library (online resources))

Library (online resources)	Frequency	Percent
Required	10	26.3
Voluntary	20	52.6
Never Used	8	21.1
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (On-Campus Library)

On-Campus Library	Frequency	Percent
Required	6	15.8
Voluntary	25	65.8
Never Used	7	18.4
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (Math Study)

Math Study	Frequency	Percent
Required	2	5.3
Voluntary	9	23.7
Never Used	27	71.1
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (Tutoring Center)

Tutoring Center	Frequency	Percent
Required	1	2.6
Voluntary	17	44.7
Never Used	20	52.6
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (DSPS)

DSPS	Frequency	Percent
Required	1	2.6
Voluntary	6	15.8
Never Used	31	81.6
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (EOPS)

EOPS	Frequency	Percent
Required	2	5.3
Voluntary	7	18.4
Never Used	29	76.3
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (Department Computer Labs)

Department Computer Labs	Frequency	Percent
Required	5	13.2
Voluntary	15	39.5
Never Used	18	47.4
Total	38	100.0
No Response	77	
Total	115	

For each of the following campus resources you have used, please indicate if you were required to use or voluntarily used the campus resource: (Blackboard Help Line)

Blackboard Help Line	Frequency	Percent
Required	3	7.9
Voluntary	17	44.7
Never Used	18	47.4
Total	38	100.0
No Response	77	
Total	115	

Please indicate the helpfulness of each campus resource you have used: Assessment and Testing Center

	Frequency	Percent
Very Helpful	5	25.0
Helpful	8	40.0
Neither Helpful nor Unhelpful	7	35.0
Total	20	100.0
Never Used	18	
No Response	77	
Total	115	

Please indicate the helpfulness of each campus resource you have used: English Writing Lab

	Frequency	Percent
Very Helpful	5	31.2
Helpful	11	68.8
Total	16	100.0
Never Used	18	
No Response	81	
Total	115	

Please indicate the helpfulness of each campus resource you have used: Tech Mall

	Frequency	Percent
Very Helpful	20	66.7
Helpful	10	33.3
Total	30	100.0
Never Used	6	
No Response	79	
Total	115	

Please indicate the helpfulness of each campus resource you have used: Library (onlines resources)

	Frequency	Percent
Very Helpful	19	63.3
Helpful	7	23.3
Neither Helpful nor Unhelpful	2	6.7
Somewhat Unhelpful	1	3.3
Very Unhelpful	1	3.3
Total	30	100.0
Never Used	8	
No Response	77	
Total	115	

Please indicate the helpfulness of each campus resource you have used: On-Campus Library

	Frequency	Percent
Very Helpful	22	71.0
Helpful	6	19.4
Somewhat Unhelpful	2	6.5
Very Unhelpful	1	3.2
Total	31	100.0
Never Used	4	
No Response	80	
Total	115	

Please indicate the helpfulness of each campus resource you have used: Math Study

	Frequency	Percent
Very Helpful	10	71.4
Helpful	4	28.6
Total	14	100.0
Never Used	20	
No Response	81	
Total	115	

Please indicate the helpfulness of each campus resource you have used: Tutoring Center

	Frequency	Percent
Very Helpful	11	61.1
Helpful	6	33.3
Very Unhelpful	1	5.6
Total	18	100.0
Never Used	16	
No Response	81	
Total	115	

Please indicate the helpfulness of each campus resource you have used: **DSPS**

	Frequency	Percent
Very Helpful	3	50.0
Helpful	2	33.3
Somewhat Unhelpful	1	16.7
Total	6	100.0
Never Used	27	
No Response	82	
Total	115	

Please indicate the helpfulness of each campus resource you have used: **EOPS**

	Frequency	Percent
Very Helpful	5	55.6
Helpful	3	33.3
Somewhat Unhelpful	1	11.1
Total	9	100.0
Never Used	24	
No Response	82	
Total	115	

Please indicate the helpfulness of each campus resource you have used: **Department Computer Labs**

	Frequency	Percent
Very Helpful	8	40.0
Helpful	7	35.0
Neither Helpful nor Unhelpful	4	20.0
Somewhat Unhelpful	1	5.0
Total	20	100.0
Never Used	18	
No Response	77	
Total	115	

Please indicate the helpfulness of each campus resource you have used: **Blackboard Help Line**

	Frequency	Percent
Very Helpful	8	34.8
Helpful	8	34.8
Neither Helpful nor Unhelpful	4	17.4
Somewhat Unhelpful	2	8.7
Very Unhelpful	1	4.3
Total	23	100.0
Never Used	15	
No Response	77	
Total	115	

What I am learning/have learned in this class could be useful outside of the classroom for purposes other than achieving my academic goals.

	Frequency	Percent
Yes	110	98.2
No	2	1.8
Total	112	100.0
No Response	3	
Total	115	

How satisfied are you with the availability of courses in this department?

	Frequency	Percent
Very Satisfied	31	27.7
Satisfied	42	37.5
Neutral	21	18.8
Dissatisfied	15	13.4
Very Dissatisfied	3	2.7
Total	112	100.0
No Response	3	
Total	115	

Is your major in this department?

	Frequency	Percent
Yes	18	16.1
No	94	83.9
Total	112	100.0
No Response	3	
Total	115	

What would be your preferred start time(s) for courses to be offered? (Weekdays)

	Frequency	Percent
9am-noon	55	49.1
12-3pm	54	48.2
4pm-10pm	48	42.9
7am-8am	23	20.5
No preference	18	16.1

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 112).

What would be your preferred start time(s) for courses to be offered? (Saturdays)

	Frequency	Percent
9am-noon	49	43.8
No preference	46	41.1
12-3pm	27	24.1
7am-8am	19	17.0
4pm-10pm	16	14.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 112).

What would be your preferred start time(s) for courses to be offered? (Sundays)

	Frequency	Percent
No preference	60	53.6
9am-noon	31	27.7
12-3pm	29	25.9
4pm-10pm	16	14.3
7am-8am	10	8.9

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 112).

What would be your preferred start time(s) for courses offered on: (Distance Education)

	Frequency	Percent
Online	23	20.0
No Response	92	80.0
Total	115	100.0

Gender

	Frequency	Percent
Female	102	91.1
Male	10	8.9
Total	112	100.0
No Response	3	
Total	115	

Age

	Frequency	Percent
Under 20	46	41.1
20-24	33	29.5
25-29	11	9.8
30-49	17	15.2
50 or older	5	4.5
Total	112	100.0
No Response	3	
Total	115	

Ethnicity

	Frequency	Percent
White (Not of Middle Eastern Descent)	57	50.9
Hispanic	25	22.3
Two or more	9	8.0
Asian	8	7.1
African American	7	6.3
Filipino	3	2.7
Middle Eastern	2	1.8
Pacific Islander	1	.9
Total	112	100.0
No Response	3	
Total	115	

Primary Language:

	Frequency	Percent
English	95	84.8
Spanish	5	4.5
Chinese	4	3.6
Russian	2	1.8
Vietnamese	2	1.8
Arabic	1	.9
Farsi	1	.9
Japanese	1	.9
Tagalog	1	.9
Total	112	100.0
No Response	3	
Total	115	

Primary Language: Other

	Frequency
Bulgarian	1
English	1
Romanian	1

APPENDIX 8

Degrees and Certificates

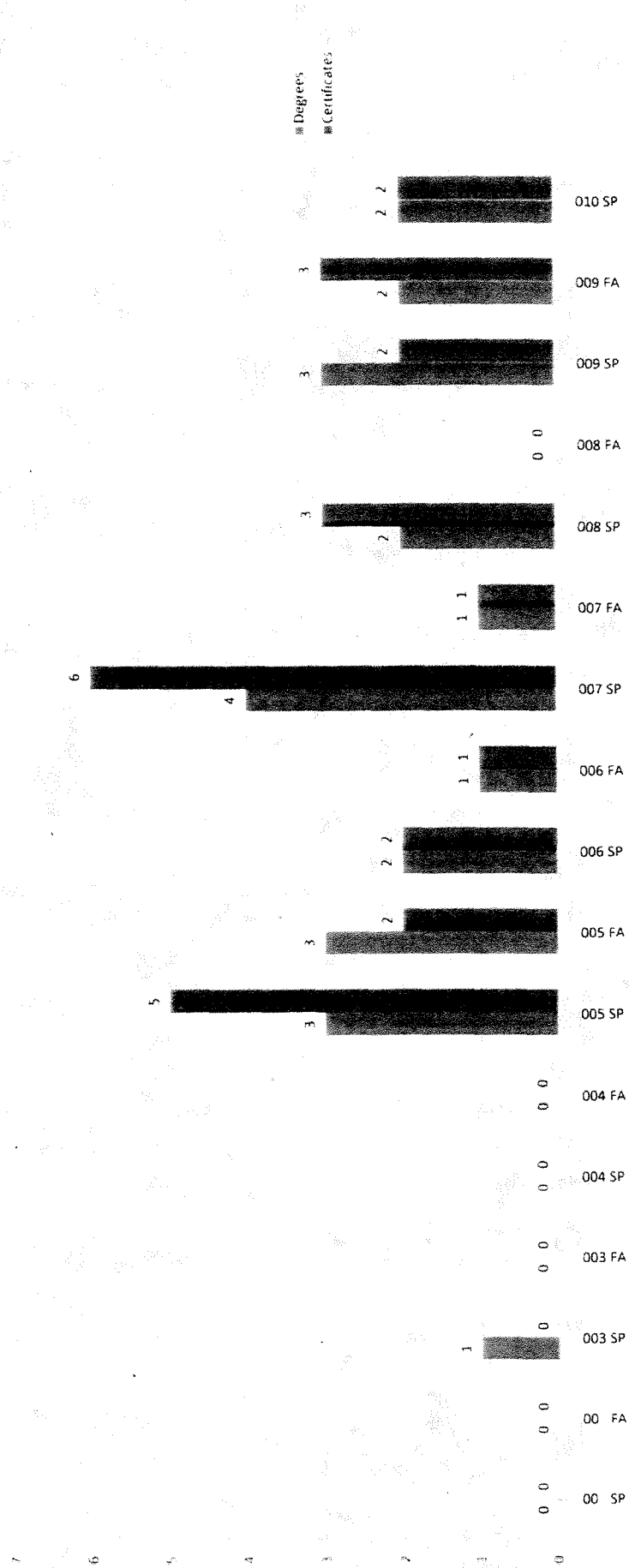
Grossmont College – Dance Department
2004-2010

DEGREES & CERTIFICATES

SEMESTER	DEGREES	CERTIFICATES
Spring 2004	0	0
Fall 2004	0	0
Spring 2005	3	5
Fall 2005	3	2
Spring 2006	2	2
Fall 2006	1	1
Spring 2007	4	6
Fall 2007	1	1
Spring 2008	2	3
Fall 2008	0	0
Spring 2009	3	2
Fall 2009	2	3
Spring 2010	2	2

Grossmont College – Dance Department 2004-2010

Degrees and Certificates by Year



APPENDIX 9

Organizations Represented on Advisory Committee

N/A

APPENDIX 10

Faculty/Staff Professional Development

Partial list of current/former students who are currently working as dancers, performers or in a dance related field

Justin Ray	Dancer	“Wicked” National Tour
Chantalle Hererra	Dancer	LEGOLAND, San Diego
Jessica Parnell	Dance Instructor	California Ballet, San Diego
Brianna Muniz	Dancer	Divine Desi Dance Co., L.A.
John Fulgham	Dancer	Butterworth Dance, San Diego
		Carnival Cruise Lines
Nancy Rubio	Performer	“Stomp” National Tour
Veronica Sais	Yoga instructor	CorePower Yoga, San Diego
	Dance Instructor	Huntington Beach, CA
Beth O’Reilly	Master Teacher/Manager	CorePower Yoga, San Diego
Kristen Dell	Pilates Instructor	8 Elements West, San Diego
Veronica Martin	Former Soloist	San Diego Dance Theater, San Diego
Alex Valdez	Dancer	Pittsburgh Ballet Theater
Fernanda Molina	Performer/Dancer	Sea World, San Diego
Julianne Little	Performer/Dancer	Sea World, San Diego
Delmy Garcia	Pilates Instructor	Orange County, CA
Tawny Griffith	Owner/Instructor	All-Star Dance Academy, Long Beach
Christy Gamble	Dance Instructor	El Cajon Parks and Recreation
Abby Hill	Owner/Instructor	Jibe Studios, San Diego
Cassie Lueck	Dance/Fitness Instructor	24 Hour Fitness, San Diego
Nicole Chandler	Dance Instructor	Private Dance Studios, San Diego
Darcy Fagerwold	Owner/Instructor	Expressions Dance Studio, Santee
Tabetha Clark	Dance Instructor	Private Dance Studios, San Diego
Kevin Jenkins	Co-Artistic Director	“The Garage” Dance Company, San Diego
Liana Hesketh	Dance Instructor	Private Dance Studios, San Diego
Lauren Siino	Dance Instructor/Dancer	Culture Shock Dance Center, San Diego
Dina Apple	Dancer/Choreographer	San Diego, CA
Suzanne Choplin	Instructor	24 Hour Fitness, San Diego
Molly Esau	Singer/Dancer/Actress	San Diego, CA
Meagan Flint	Singer/Dancer/Actress	San Diego, CA
Courtney Evans	Singer/Dancer/Actress	New York City
Chrissy Burns	Singer/Dancer/Actress	San Diego, CA
Cassie Bowerman	Singer/Dancer/Actress	San Diego, CA
Karyn Overstreet	Singer/Dancer/Actress	San Diego, CA
Kurt Norby	Singer/Dancer/Actor	San Diego, CA
Luke Jacobs	Singer/Dancer/Actor	“All Shook Up” National Tour
		Holland America Cruise Lines
Geslee Giorgi	Professional Dancer	Las Vegas, NV
Ricardo Barreto	Independent Choreographer	Sao Paolo, Brazil
Michael Kielbasa	Champion Ballroom Dancer	San Diego, CA
Doug Johnson	Former Dancer	Eveoke Dance Company, San Diego
Stephanie Beckman	Dance Instructor	Private Dance Studios/San Diego
Sarah Fanoë-Kaye	Dance Instructor	Del Mar High School

Kasey Jordan Dancer
Justin White Dancer
Rachel McAllister Dancer
Kori Stearns Dancer
Laurie Muniz Dancer

Disneyland
Disneyland
Disneyland
Princess Cruise Lines
Benita Bike Dance Co., Los Angeles
Winifred Harris Dance Co., Los Angeles



DANCE DEPARTMENT

Spring 2011

Full-Time Faculty

Kathy Meyer

David Mullen

Adjunct Faculty

Melissa Adao

Kristin Arcidiacono

Nancy Boskin-Mullen

Marta Jiacoletti

Sylvia Morales

Colleen Shipkowski

Debi Toth-Ward

Karl Warkentien

Administrative Staff

Kristine Johanns

APPENDIX 10 – Faculty/Staff Professional Development

NAME	ACTIVITY	CURRICULUM/CURRENCY
<p>Kathy Meyer</p> <p>Professor Dance Department</p> <p>Current Department Chair</p>	<ul style="list-style-type: none"> • Presenter/Lecturer CAHPERD conference 2004/2005/2009/2010 • Choreographer for New Village Arts/Carlsbad. 2007 • Recipient of San Diego Theater Critics Circle award for outstanding Choreography - "Sailor's Song" New Village Arts 2007 • Inner IDEA conference 2010 attendee • Teach private and semi-private Pilate's sessions at home studio 2004-current time • Continued education in both dance technique classes (Malashock Dance 2010, 2011 master class series),and continuing education in Pilate's at CorePower , Pilate's on Fifth, and BASI Summer intensive 2007 • Guest speaker for the Steele Canyon High School Dance Banquet 2004 	<p>Presentation of Choreography/Exchange of teaching methodologies.</p> <p>Grossmont College instructor is employed at this north county professional theater which improves instruction, gains access for possible student employment, and reinforces the excellence of instruction. The Craig Noel award brings recognition to the Dance Department by honoring excellence in choreography by a Grossmont College faculty member in professional theater.</p> <p>Currency of material/teaching methods in Pilate's, yoga, stretch, and injury and prevention.</p> <p>Provide individualized instruction to Grossmont College students as well as private clients. Maintain certification hours required for ACE certification.</p> <p>Currency in the field/exchange of teaching methods.</p> <p>Outreach to local high school dance students/strong recruitment opportunity.</p>

<p>David Mullen</p> <p>Associate Professor Dance Department</p>	<ul style="list-style-type: none"> • Broadway Dance Center, Steps/New York City 2004 • Cal Poly Pomona Guest Artist/Choreographer for Institute of New Dance and Cultures 20th Anniversary Gala Concert 2006 • Clairemont High School contributing choreographer • 2008 Beauty and the Beast • 2009 Little Shop of Horrors • 2010 Wizard of Oz • 2011 West Side Story • Edge Performing Arts Center 2004-present time • Educator Recognition Award UCI 2009 	<p>Currency in the field/ exchange of teaching methods.</p> <p>Grossmont College instructor is hired as a choreographer for an event which promotes diversity and reinforces the excellence of instruction at Grossmont College.</p> <p>Instructor hired as associate choreographer for annual high school musical. This relationship builds strong community ties and is another example of Grossmont College Dance Faculty hired for outside employment due to the strong reputation of the dance department.</p> <p>Currency in the field/exchange of teaching methods.</p> <p>Instructor nominated by former Grossmont College student. This award recognizes commitment to fostering excellence in ones students.</p>
<p>Melissa Adao</p> <p>Adjunct Instructor</p>	<ul style="list-style-type: none"> • Presenter/lecturer for CAHPERD conference 2007/2008 • Co-Choreographer for Krystle Cruz “Eternity” music video 2010 	<p>Presentation of Choreography/Exchange of teaching methodologies</p> <p>Instructor hired as a choreographer for a professional music video. Professional experience directly impacts the department in instruction and currency as well department recognition in the community.</p>

<p>Melissa Adao (continued)</p>	<ul style="list-style-type: none"> • Founder of Outreach Through Dance, ambassadors of The Make-A-Wish Foundation, San Diego Chapter. • Workshops and classes in modern, ballet, hip hop and jazz at APA, Culture Shock Dance Center, Studio 429, Studio FX 	<p>Adjunct instructor produces dance concerts/events benefitting the Make-A-Wish Foundation. This community outreach provides exposure to dance and specifically to the Grossmont College Dance Department as our dance students gain experience in both a professional setting as well as contributing the community at large.</p> <p>Currency in the field/exchange of teaching methods.</p>
<p>Kristin Arcidiacono Adjunct Instructor</p>	<ul style="list-style-type: none"> • Author, The Importance of Dance in the Educational Curriculum thesis 2006 • Choreographer, World Language Day and Ethnic Studies and Diversity Day - UCSD 2010 • Workshops and classes in Tap technique-Sam Webber 2010 • Workshop studying Historical Tap techniques-Eddie Brown and Leonard Reed 2010 • Workshops/classes in tap, jazz, hip hop, zumba, and classical ballet-present time 	<p>Master's of Arts degree, Educational Leadership awarded 2006.</p> <p>Outreach program for students at UCSD as well as the community at large.</p> <p>Currency in the field/exchange of teaching methods.</p> <p>Currency in the field/exchange of teaching methods.</p> <p>Currency in the field/exchange of teaching methods.</p>

<p>Nancy Boskin-Mullen Adjunct Instructor</p>	<ul style="list-style-type: none"> • Presenter/lecturer for CAHPERD conference 2010 • Attendee at Rhapsody In Tap National Tap Dance Day Workshop in Long Beach 2006-2009 • Workshops and classes at Starlight Dance Studio/San Diego • Company member of California Rhythm Project (Tap dance company) 2005-present time • Clairemont High School contributing choreographer <ul style="list-style-type: none"> • 2008 Beauty and the Beast • 2009 Little Shop of Horrors • 2010 Wizard of Oz • 2011 West Side Story • Collaborated with faculty at CSUSM to stage Indian Dance for Great Thinkers series 2011 • Artist in Residence La Jolla Country Day School 2008 	<p>Presentation of choreography/exchange of teaching methodologies.</p> <p>Currency in the field/exchange of teaching methods.</p> <p>Currency in the field/ exchange of teaching methods.</p> <p>Member of a recognized dance company enhances professional status and provides contacts for students.</p> <p>Instructor hired as associate choreographer for annual high school musical. This relationship builds strong community ties and is another example of Grossmont College Dance Faculty hired for outside employment due to the strong reputation of the dance department.</p> <p>Outreach/building community ties.</p> <p>Invited guest instructor enhances professional status/strong contact for future dance students to enroll at Grossmont College</p>
<p>Marta Jiacoletti Adjunct Instructor</p>	<ul style="list-style-type: none"> • Director in training CAHPERD 2008 • Director CAHPERD 2009 • Attendee to California Dance Educator's Workshop 1996-2007 	<p>Currency in the field/exchange of teaching methodologies.</p> <p>Leadership position in both 2008 and 2009 which provides continuing education to dance instructors at the high school, college, university, and private studio levels.</p>

<p>Sylvia Morales Adjunct Instructor</p>	<ul style="list-style-type: none"> • Observation of professional company rehearsal – Complexions Ballet Company at the Mary Birch Theater 2011 • Observation of rehearsals of Anna Sokolow’s “Dreams” conducted by Jim May, a dancer with her company for 40 years. San Diego School of Creative and Performing Arts 2011 • Participation in Alexander Technique training sessions. Weekly classes taught by Alice Olsher, a certified teacher-trainer 2009-2011 • Attendee to the Anthony Tudor Centennial Celebration/Julliard School in New York 2008 	<p>Currency in the field/exchange of teaching and choreographic ideas.</p> <p>Currency in the field/ observation and exchange of teaching and rehearsing methods.</p> <p>Continuing education in body function and injury prevention for dancers.</p> <p>Observed and participated in panels on his choreographies, teaching methods, and personal collections. Currency in the field/ observation and discussion of this historical dance figure.</p>
<p>Colleen Shipkowski Adjunct Instructor</p>	<ul style="list-style-type: none"> • Master ballet summer intensive series • California Ballet 2007-2010 • Training with Katy Ewalg/ physical therapist and owner of PAARTS • Sponsored Grossmont College student Alex Valdez which allowed him to attend the summer intensive at The Miami Ballet. 	<p>Currency in the field/exchange of teaching methodologies.</p> <p>Training in techniques to address dance injuries and prevention of dance injuries which benefits the dance students at Grossmont College</p> <p>The training from Grossmont College allowed this student to be accepted into this prestigious summer intensive and he is currently under contract with City Ballet in San Diego.</p>

<p>Debi Toth-Ward</p> <p>Adjunct Instructor</p>	<ul style="list-style-type: none"> • Choreographer for the Malashock “New Works” workshop in 2008 performed at The Dance Place 	<p>Grossmont College instructor is hired as a choreographer for an event which promotes diversity and reinforces the excellence of instruction at Grossmont College.</p>
<p>Kristine Johanss</p> <p>Dance Operations Facilitator</p> <p>Classified Staff</p>	<p>Kristine is our primary contact person for all outreach projects including the master class series, the high school outreach events, and the bi-annual dance concerts. She has made personal connections with the high school dance instructors and this relationship has proven valuable for the long term relationship with our local high school dance educators.</p>	<p>The Grossmont College Dance Department is known for its relationship with the community and our various outreach projects. Kristine’s congenial approach matched with her professional nature has served to expand our contacts with local studios, high schools, and retirement homes.</p>
<p>Amir Etemadzedeh</p> <p>Hourly Accompanist</p>	<p>Amir is our primary accompanist for the modern dance classes and brings a wealth of knowledge to the classes. He is well versed in a variety of drumming styles and is the founder of Amir School of Music. In addition to teaching and performing he is also a gifted composer. He arranged and composed original musical scores for our spring 2011 dance concert and performing his music with his ensemble for the dance concert.</p>	<p>Amir is a patient and skilled musician who brings his knowledge of music and dance to the modern dance classes. He often will assist students after class with musical rhythms presented in class as well as demonstrate and share his drumming skills with those students who ask for his help on the drums. He has collaborated with the dance department with original compositions for performance as well as assisted with the master class series and high school outreach classes.</p>

Dance Department
Program Review

Questions and Responses

The following are answers to questions raised by the Program Review committee after reviewing the Dance department's 2011 Program Review document.

1.1 What needs to happen to create collaboration with the Theater department?

In a nutshell, what needs to happen is that the Theater department needs to want to collaborate with the Dance department. Over the past several years, the Dance department has repeatedly offered the services of its faculty members to collaborate with the Theater department in productions where choreography is needed. From a dance department perspective, it seems that the Theater department, though it continues to produce musicals, chooses to hire outside artists or adjunct theater instructors to choreograph, instead of tapping into the extensive choreography experience that is represented by Dance department faculty.

1.3 Who have you spoken to regarding the cleaning issue?

After years of trying, the department has all but stopped pursuing implementation of a cleaning schedule. Establishing a consistent, thorough cleaning schedule has been a department priority for over ten years, and in fact was a recommendation of the Program Review committee in 2003. In spite of this, the problem has never been effectively addressed. In trying to establish a cleaning schedule, representatives of the department met and talked at length with the departments of Operations and Maintenance. As is evident from the conditions of Rooms 24-271 and 42-101, those talks have been unfruitful.

1.3 Are there technological innovations that might supplement or replace a live accompanist? What is the need to have a live versus recorded accompaniment?

While there are technological innovations available that can be, and often are, used for accompanying dance class, these innovations could never replace a live accompanist. What sets the Grossmont College Dance department above other comparable area community colleges is its commitment to provide ballet and modern dance classes with live accompanists. From a methodological teaching perspective, having a live accompanist that can change tempo and/or rhythm provides the instructor flexibility in accommodating the needs of the class. Having live accompaniment, in addition to placing the Dance department at Grossmont College above its peers, likens it to similar university dance programs, which also employ live accompaniment.

2.1 How will the course outline revisions affect student access and teaching?

Revisions of course outlines will reflect a sense of progression for all dance courses that are offered in an A-B-C-D format. Courses that follow this A-B-C-D format will no longer be offered for repeatability. In the Body Tone and Strengthening, Musical Theater Dance, Ballroom Dance, and Studio Workshop courses in Ballet, Modern, and Jazz, A-B-C-D will denote levels and official coursed outlines will be revised to reflect a progression in skill and comprehension from the previous level. Students will be guided

into the appropriate level depending on their prior dance experience and their completion of prerequisite courses, courses designated as recommended preparation, and/or their equivalent.

- 2.10 You talk about collaboration with the high schools later in the document, but why isn't there articulation in place?

The Dance Department faculty has noted that a number of the Middle College High School students are enrolled in dance classes which satisfy both their high school and college Exercise Science requirements. The Dance Department does not have articulation agreements with the local high schools as their curriculum does not align with the same rigor or structure of the courses offered through the Grossmont College Dance Department.

- 4.1 What does the future look like as far as resolving the issues with theater use?

Although the future is difficult to predict, negotiations regarding a realistic, and consistent performance schedule have, up to this point, been contentious, frustrating, and for the most part, futile. Again, from a Dance department perspective, it seems that the Theater department schedules its rehearsal and performance programming first, and then offers what is left over to the Dance department. Up until two years ago, programming for the fall dance concert was consistent, and was always scheduled for the first weekend in December. It is unknown as to what dynamics created such a dramatic change in programming but last year the fall dance concert was scheduled for the first weekend in November and this year the concert is scheduled for the last weekend in October. In past negotiations, reasons given by the Theater department for not being able to accommodate the Dance department have dealt with time constraints associated with building, loading in, and breaking down sets and scenery used for theatrical productions. In response to this, one suggestion may be to design sets that may be simpler to construct, install, and break down. Another suggestion might be to again start using Room 21-241/242, which already has risers, a grid on which to hang theatrical lights, and has in the past been used to accommodate smaller productions. By making it increasingly inconvenient, and almost impossible, to program events in the Stage House Theater, it feels like the Theater department is systematically pushing the Dance department out of the space. Until a performing arts facility which can accommodate dance is built on campus, coming to an equitable agreement regarding use of the theater by departments other than the Theater department will require mediation at the administrative level.

- 4.3 What insights do you have regarding student dissatisfaction?

Though relatively small, a number of students expressed dissatisfaction with the availability of courses in the dance department. It is safe to assume that this dissatisfaction is a direct result of section cuts that the department has been forced into by the current budget crisis. In 2007 the department began cancelling its weekend classes, and in subsequent semesters has had to cut several of its evening offerings. Having to cancel weekend and evening classes puts the department in the position of denying access

to those students who work, or whose schedules do not allow them to attend class during traditional school hours. The level of dissatisfaction with course offerings will, no doubt, go up as the department continues to slash course sections from its already crippled program.

4.8 What did you do to encourage the increase in male enrollment?

The department has encouraged male enrollment in dance classes by continuing to offer genres of dance which are accessible to males, and highlight strength and athleticism, qualities which are traditionally viewed as masculine. Once enrolled in dance classes, males are encouraged to pursue their training in other genres that focus on developing strength and flexibility. Given the fact that they are, in terms of gender, considered minorities, men who can dance are also highly sought after and valued by both student and faculty choreographers. In spite of the increased popularity of dance in media, stereotypes persist in the world of dance. To combat these stereotypes, the department seeks to present dance as a form of expression which values all students, regardless of gender.

5.1 Can you clarify the referral method for ESL or limited English students? (This group is different from DSP&S).

All Dance department syllabi include referrals/recommendations for any students who might benefit from supervised tutoring courses to assist with written concert critiques, and written assignments required for the Choreography and Improvisation and Dance History courses. IDS198, Supervised Tutoring in computer applications, English 198W, Supervised Tutoring in the English Writing Center, and IDS 198T, Supervised tutoring for one-on-one tutoring in academic subject are listed for referral. Dance instructors also address students individually if a need arises. Additional time is granted to students who, because of language limitations, may require more time to complete in-class examinations.

5.3 Approximately how many students obtain professional careers in dance or later work as instructors?

A number of former and current students are currently teaching dance, Pilates, and yoga in professional settings. Others are working as dancers, choreographers, and performers in a variety of settings. Although it is difficult for the department to keep track of every former student/alumnus, as many move out of the area to pursue performing and/or teaching careers, the department has compiled at least a partial list of both current and former students who are presently working in dance and/or a related field. This list is attached to the end of the document.

- 5.6 Please comment on UC Irvine & UC Riverside requesting transfer-ready students for dance degrees.

Though no mention was made of either UC Irvine or UC Riverside specifically, it is the understanding of the department that the UC system has requested that incoming students complete all prerequisites for the dance major to be accepted at the junior level. Former students have anecdotally mentioned that the universities have advised them to have completed all GE requirements as well as the lower division dance/theory courses due to overcrowding issues. All universities with reputable dance departments will require a dance audition which will determine acceptance into the department as well as determine the appropriate level in modern, ballet, and jazz technique courses.

- 5.6 How can dialogue increase between your department and Counseling?

Periodic meetings should be scheduled between members of the Dance and Counseling departments to dialogue about the importance of dance to a comprehensive educational experience, and the validity of dance as a legitimate career pursuit. Please see the response to question 5.3 to view a spectrum of employment opportunities for talented dancers/educators/fitness professionals with a dance education. Like every other field, Dance, as well as other performing arts, is extremely competitive. Though a dance degree does not guarantee employment, for those students who are talented and motivated opportunities are available for employment.

- 5.7 Please describe any connections with four-year universities.

The department maintains a relationship with the dance department at San Diego State University and its instructors. The SDSU Dance Company regularly visits and performs for Grossmont dance students. This is a valuable recruiting tool, as it allows the SDSU dance department to showcase its dancers, and provides an opportunity to inform potential students of department offerings. SDSU faculty members Pat Sandback and Melissa Nunn have frequently attended Grossmont College dance concerts and have expressed respect for the program and its dancers. Though many students, because they want to stay close to home, select SDSU to pursue their studies in dance, there are those graduates who choose to attend UCI or CSULB, as they have stronger Dance departments than our local universities. Graduates are also encouraged to attend colleges and universities outside California which may offer an emphasis in an area of study they wish to pursue. In addition to the colleges previously mentioned, Grossmont graduates have gone on to attend Cal State Fullerton, UCSD, UCLA, California Institute of the Arts, The University of the Arts, Philadelphia, Hope College, and North Carolina School of the Arts just to name a few.

- 6.1 Please provide an example of how Blackboard and web-enhanced technology implementation has affected student learning.

Blackboard and web-enhanced technologies are used for lecture courses and technique courses. Blackboard, and related technologies, have affected student learning by helping

to facilitate communications between faculty and students. Used to supplement classroom teaching, Blackboard has proven to be an effective, and convenient, tool for students who wish to access assignments, notes, study guides, and examinations, and video clips.

6.2 2nd to last paragraph-sentence was deleted at the end...please complete.

...Of the students who took advantage of these resources, 66.8 felt that they were very useful.

6.4 Have you contacted the media librarian for the DVD requests?

In assessing library resources for this Program Review document, the department was advised by its library liaison to make requests for additional media at the beginning of each semester, and that its requests would be considered as monies were made available. Beginning spring of 2012, the department plans to begin this process.

6.5 Is the accompanist fee donation voluntary or mandatory? You mention waiving this fee but can you waive a "donation"?

The accompanist fee, though legitimately considered a class fee, is labeled as a "donation" because of regulations that prohibit the department from charging fees that aren't covered by a student's financial aid. That being said, donations which help to supplement the accompanist budget are "suggested", and very few students have expressed difficulty in being able to afford the nominal donation, which has held steady at \$10.00 for the past 15+ years. Calling the fee a "donation" has also allowed for flexibility in giving consideration to those students who may be experiencing some sort of financial duress. There have been the occasional semesters when the department has been the recipient of one-time budget augmentations to the accompanist budget which has allowed for the fee to be temporarily rescinded for all students. On one hand it could be argued that because soliciting and collecting these fees is troublesome, that live accompanists are frivolous and unnecessary. While it agrees that collecting monies is inconvenient to both faculty and students, the department sees this not as a reason to eliminate accompanists, but instead to fully fund the accompanist budget, thereby eliminating the need for student donations.

6.7 Have you made requests regarding the internet access in these classes?

Yes. As of this writing, the department is in the queue.

6.8 What is the progress in obtaining a touring stage

The department has, up to this point, been unsuccessful in procuring a portable touring stage. The fact of the matter is that portable touring stages are hard to come by. Last summer, the department was notified of the availability of a touring stage which was being auctioned. Unfortunately, notification came too late and, upon inquiring, the

department was informed that the floor had been sold. If the department is able to find a floor, another consideration would deal with storage, as a portable dance floor of the appropriate size, would take up a considerable amount of storage space. Speaking retrospectively, the department would have liked to have been included in discussions regarding the recent Room 220 remodel. Again, the department is extremely disappointed that it did not have a seat at the sub-committee's table so it could advocate for its needs, which were almost entirely disregarded. Had the department been involved with the task force in decision-making, this project could have resulted in a much-needed additional flexible theater space which could accommodate a variety of programming, performing arts related or otherwise. Another alternative to having to find a portable floor would be to restore a performance schedule in the Stagehouse Theater which is reasonable and equitable.

7.1 Regarding high school outreach-How many high school teachers & students and which schools participated?

Every fall semester, the department plays host to between 250 and 300 local high school students and their instructors. This outreach program, to which priority registration is given to the Grossmont Union High School District, and other east county feeder high schools, has proven to be an invaluable recruitment tool for both the department and the college. This fall, 280 students, representing seven high schools, will be participating. To illustrate the popularity of this event, this year, the department had to turn away three high schools who attempted to register after the maximum number of participants had been reached. Department sponsored high school outreach events continue to increase in popularity, are very well attended and provide an opportunity for Grossmont faculty to connect with individual high school dance educators, many of whom have subsequently enrolled, along with their students, in afternoon and evening dance classes. The last note that should be emphasized is that High School Dance Day, the department's most popular outreach event, could not exist if the fall dance concert was not scheduled in the Stagehouse Theater, as a lecture/demonstration performance is a vital component of that outreach event. High schools that have attended High School Dance Day and High School Outreach projects from 2004 to 2011 include:

Castle Park High School
East Lake High School
El Cajon Valley High School
El Camino High School
El Capitan High School *
Escondido High School
Grossmont High School *
Helix High School
Hilltop High School
Mira Mesa High School *
Monte Vista High School
Orange Glen High School

Otay Ranch High School
Point Loma High School *
Poway High School
Ramona High School
San Diego High School
San Diego School of Creative and Performing Arts (SDSCPA)*
San Pasquel High School *
Scripps Ranch High School
Steele Canyon High School

Valhalla High School *
Vista Murrieta High School

* high schools registered for the fall 2011 High School Dance Day event

- 8.1 Please hit the highlights that you believe have resulted in the most important curriculum improvements.

In 2000, Kathy Meyer completed a comprehensive Pilates Teacher Training program at Body Arts and Science located in Costa Mesa as part of a sabbatical. This certification allowed for a curriculum addition of a new course entitled “Body Tone and Strengthening.” The dance department offers two sections of this very popular course per semester. Prior to budget cuts, the course was also scheduled during summer school and intersession. The comprehensive certification program increased the instructor’s understanding of body mechanics, alignment, posture, structural weakness, and range of motion; knowledge that benefits both dancers and students interested in preventing injuries. Principles related to muscle recruitment patterns, applied anatomy, and exercise physiology are key elements utilized in Body Tone and Strengthening. Students in this course are also introduced to exercises on the Pilates equipment, which include the Reformer, the Cadillac, the Wunda chair (stability chair), and the Spine Corrector. Exercise balls, bands, and weights also serve to support strength training as students continue to learn about body mechanics.

Most of the Dance department faculty continues to take classes, at workshops, summer intensives, and/or studios which offer advanced technique courses. These courses provide the most current information on trends in dance technique, health and wellness information including injury prevention and nutrition for dancers, and a point of view on performance which may be new and innovative.

The Dance department faculty also attends dance and theater productions which provide inspiration for choreography both in the classroom setting as well as in the concert setting. The observation and sharing of choreography benefits the Choreography and Improvisation courses, the Dance Theater Production courses, and all technique classes as faculty are able to implement new ideas into their own courses.

Program Review Committee
Summary Evaluation

**DANCE
PROGRAM REVIEW COMMITTEE
SUMMARY EVALUATION**

The Program Review Committee commends the department for:

1. Collaborating with other departments and utilizing student talent for promotions and productions.
2. Working with Media Communications to videotape student productions for student review and portfolio.
3. Collaborating with all full and part-time faculty members in the department regarding development of department policies, course rubrics, course outlines, SLO's, master classes and dance concerts.
4. Maintaining currency in the field and presenting at professional conferences.
5. Organizing master classes for both students and the community that feature world-renowned educators and dance artists.
6. Adding several new courses that are responsive to student demand and current trends, and that reflect the diversity of the student population.
7. Promoting student success as evidenced by: the number of students who persist within the program, the large number of students (98.2%) who identify that what they learn in dance classes is applicable to everyday life, the effort to market campus productions, the expansion of work force links, and the opportunities afforded to students who have financial needs.

The Committee recommends the following:

1. Establish and participate in regular meetings with theatre to coordinate details in order to provide an equitable and effective scheduling of college facilities and productions for both departments.
2. Explore options for obtaining a touring stage for dance events in room 220 or in the quad.
3. Address additional allocations for an accompanist and explore alternate funding means.
4. Explore options for increasing hours for the Dance Operations Facilitator when the budget improves.
5. Continue producing two concerts per year as well as the master class series.
6. Strengthen ties (articulation, transfer, etc.) between Grossmont College and four-year universities.
7. Coordinate with Facilities, Maintenance and Operations to maintain health and safety codes regarding cleanliness of the dance studio and internal bathroom as well as the multi-purpose room in the exercise science area.
8. Continue to review courses and submit them to the Curriculum Committee within a five-year cycle.
9. Use student-learning outcome data for continued course and program review.

Dance

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTES	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
2003-2004	394.6	90.9%	464.0	104.4%	\$2254.36	MAINTAIN
2004-2005	442.7	100.5%	417.0	95.3%	\$2338.71	
2005-2006	428.7	97.3%	372.8	85.1%	\$2526.76	
2006-2007	405.4	92.0%	428.9	97.9%	\$2948.32	
2007-2008	391.4	91.2%	379.8	86.7%	\$2995.65	
2008-2009	376.4	87.7%	390.3	89.8%	\$2743.32	
2009-2010	434.9	103.2%	481.0	81.9%	\$2386.59	

College President

Department Chair

Academic Program Review Chair