

**ACADEMIC PROGRAM REVIEW**  
**DEPARTMENT OF DANCE**



**SPRING 2017**

**THIS PROGRAM REVIEW REPORT FOR THE REVIEW PERIOD 2012-2017 IS  
RESPECTFULLY SUBMITTED BY THE MEMBERS OF THE GROSSMONT COLLEGE  
DEPARTMENT OF DANCE.**

---

David Mullen, Chair

---

Kathy Meyer

## TABLE OF CONTENTS

Section 1	Overview	4
Section 2	Curriculum Development and Academic Standards	7
Section 3	Student Learning Outcomes	13
Section 4	Facilities & Scheduling	15
Section 5	Student Equity and Success	17
Section 6	Student Support/Campus Resources	23
Section 7	On Campus / Off Campus Involvement	24
Section 8	Fiscal & Human Resources	32
Section 9	Summary and Recommendations	40

## APPENDICES

I	Enrollment Data	46
II	Student Success/Retention Data	49
III	Checklist Documentation	54
	SLO	
	Curriculum	
	Articulation	
	Library Resources	
IV	Master Class offerings 2012-2017	55

## **SECTION 1 – OVERVIEW.**

### **DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW**

### **RECOMMENDATIONS**

#### 1.1 History

The dance program was founded 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 faculty choreographed dance concerts.

In 1979 the dance program moved to 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 began to develop curriculum which reflected a performing arts emphasis, and 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 degree program was implemented. As the dance curriculum expanded, the dance major was revised to include new courses. Master classes, taught by guest artists, were implemented to augment courses taught through the dance department, and provide exposure to genres not taught at Grossmont College.

The 1990s were marked by continued department growth and staffing changes. A second dance concert, which focused on the choreographic work of dance majors and advanced students, was added to the performance schedule. Faculty member Marcia Garcia transferred out of the department in 1992 and Kathy Meyer served as the sole full-time faculty member until 1998 when David Mullen was hired, again providing the department with two full-time instructors.

In 2001, the Dance Operations Facilitator position was created by cobbling together monies from the existing accompanist budget and eliminating the student hourly budget. The 19 hour per week position, which began as a clerical assistant, has expanded in scope as the department has grown. For the last 15+ years, the department has requested this position be reclassified from part-time to full-time. This position supports virtually every Strategic Planning goal, from Student Access, and Success, to Community Development. In 2011, the program review committee recommended increasing the department budget to pay for, among other things, accompanists, and the Dance Operations Facilitator.

In 2007, the department moved from the Exercise Science building to its current home in the Fine Arts complex. In addition to acquiring a new replacement studio space, 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 ESW department.

The department collaborates with other departments in the division of Arts, Languages, and Communication. Collaborations with the music department have included dance concerts involving Grossmont musical ensembles, and Grossmont Symphony Orchestra concerts incorporating Grossmont dancers. Collaborations with the theater department have involved projects which partner theater lighting design students with faculty and student choreographers for dance concerts. Similarly, the department has used media communications students to videotape, and edit dance concerts, and has used the designs and artwork of talented Grossmont art students in its concert poster designs. The departments of dance, music, and theater were all involved in developing the musical theater degree. Unfortunately, collaborations with the theater department are currently non-existent, despite repeated overtures made by the dance department to collaborate more frequently on annual musicals.

The department provides performance opportunities to its students, producing two dance concerts per year, a student choreographed concert in the fall, and a faculty choreographed concert in the spring. Both concerts are presented at the Joan B. Kroc Theatre, 6611 University Ave, San Diego. The department has expanded its community outreach, providing a yearly lecture/demonstration designed for middle and high school students and an intensive dance workshop and performance for high school students. To boost enrollment, faculty have recently begun reaching out to local feeder high schools and visiting schools to teach master classes. The master class program continues to be popular for dance students and non-students alike. Evening courses accommodate working students, parents, seniors, and members of the community, and the department looks forward to expanding its course offerings with weekend classes.

The dance department offers an A.A. degree, a certificate in dance, and a wide selection of courses for the serious dance student, the liberal arts student, or 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. Many of the courses offered transfer to the UC and CSU systems as well as private universities. The dance program is highly respected in the San Diego area. The department offers a comprehensive curriculum, including two recently added courses: Dance Appreciation (Dance 120) and Dance Improvisation (Dance 204). Classes are currently offered from 8am to 9:30pm Monday through Thursday, and Friday from 8:00am to 12:00pm. In spite of enrollment problems campus-wide, dance classes continue to fill, and the program looks forward to being able to expand its curriculum to include non-western dance forms.

1.2 Recommendations from our 2011 Program Review are as follows:

1. Establish and participate in regular meetings with theater 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 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.

Actions implemented in response to recommendations.

1. The dance department arranged and attended meetings with the theater department and the dean. There was no compromise, and the outcome of these meetings was the dance department being denied access to the Stagehouse Theater on campus. Instead of moderating with the intent of finding a resolution, the dean volunteered to subsidize the cost of renting an off-campus theater in the spring semesters and the dance department pays for the rental cost in the fall semesters. Currently, the dance department produces both the fall and spring concerts at the Joan B. Kroc Theatre.
2. In 2014, the department secured the funding to purchase a 24'x 24' portable touring dance floor. This flooring has been used by the department for dance performances in Room 24-220, as well as in the main quad.
3. To date, the department 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. 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 department has taken advantage of occasional one-time allocations to supplement the accompanist budget. Discussions have focused on establishing a class fee, which would be paid at registration. because the class fee would not provide anything tangible, like beakers in a chemistry lab fee, there is some question as to whether the fee can be imposed.
4. The Dance Operations Facilitator position remains funded for 19 hour per week, 10 months a year, and has never been allocated 1.0 FTE as recommended. The position 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 reclassified to more accurately reflect the workload associated with a position which supports a department that

has witnessed increases in course offerings, adjunct faculty, outreach projects, and performing opportunities for students. Staffing requests for increasing hours for the Dance Operations Facilitator have been submitted every year for the past 15+ years. Our most recent request was ranked well below requests which were ultimately approved. Exploring options for increasing hours for the Dance Operations Facilitator has been a committee recommendation for the last three program review cycles. The department is working to reclassify the position to reflect changes in the job description.

5. The department continues its production schedule, presenting two dance concerts per year, a student-choreographed concert in the fall, and a faculty-choreographed concert in the spring. It is also looking to expand its production programming, using room 24-271 to present informal dance productions. Monthly master classes continue to be popular for dance students, and non-students alike.
6. The department has engaged in discussions with faculty from SDSU regarding articulation, transfer, etc. The department has begun developing new courses which will satisfy graduation requirements, and articulate with four-year universities.
7. The cleaning schedule for the dance studio and internal bathroom, as well as the multi-purpose room in the exercise science area, has been sporadic at best. Neither room 24-272 or 42-101 has ever been subject to any thorough, consistent maintenance and/or cleaning schedule, and have never received the attention required to maintain such a space.
8. The department regularly reviews its course outlines for transferability, currency, and relevance. It continues to review its course offerings, modifying, adding, and in certain instances, deleting courses to reflect evolving philosophies regarding methodology, pedagogy and student demand. Degree requirements are modified to reflect these curricular changes. The department recently completed its curriculum review cycle and all courses are up to date.
9. Student-learning outcome data, which tracks student success, is consistently used for evaluating course effectiveness and for program review. Faculty members continue to come together to evaluate, discuss the data, and share ideas to increase student success.

## **SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS**

2.1 Describe how your course offerings have changed since the last program review. Have you deleted courses since the last review? If so, why? Include new or deleted programs, degrees, and certificates.

Since the last program review, the department has expanded its curriculum to increase enrollment, articulate with four-year institutions, and bring diversity to its course offerings. New courses include Dance Improvisation, and Dance Appreciation. The department canceled Stretch and Alignment and renamed two courses for articulation purposes (Body Tone and Strengthening was deleted and a series of four Pilates courses were added to reflect curriculum offered at university dance programs. American Street

Dance was deleted and a series of four levels of Hip Hop was also added to reflect the demand of current training for dancers).

Dance Improvisation, offered for the first time during the Spring 2017 semester, introduces the art and practice of improvisational dance. It also focuses on movement generation through the study of time, space, shape, effort, and body. Students are guided through specific exercises which enable them to discover the joy of movement and to enter into a free environment in which one can explore the unique and creative language of physical expression.

Dance Appreciation, also first offered in Spring 2017, is a survey course that examines dance as a primary mode of human expression and communication. Through viewing live and recorded performances and engaging in assigned readings, student place dance in a variety of cultural, artistic and historical contexts with a focus on dance in the twentieth century. Students will learn to investigate and evaluate trends and styles in dance in the historical and cultural context.

Through the years, the Stretch and Alignment course became increasingly difficult to fill. With the prevalence of yoga and similar fitness courses, the course became redundant. The course was deleted in 2015, and replaced in the schedule of classes with additional hip hop courses based on student demand.

2.2 Describe your department's practice for determining that all course outlines reflect currency in the field, relevance to student needs, and current teaching practices.

The Dance department's course outlines, in addition to being subject to review by the Curriculum Committee, are periodically updated to reflect changes in methodology and pedagogy. Course outlines reflect the department's continued commitment to providing 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. Skill level is demonstrated and assessed using practical, performance-based midterms and finals. Course outlines also address Student Learning Outcomes (SLOs) which require critical thinking skills. Dance concert critiques, vocabulary exams, essays are required for all classes. Many classes also require journals, research papers, special projects and presentations.

2.3 How does your department use student engagement strategies in the classroom? How are your faculty including current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question.

Like other art forms, dance reflects and responds to current societal, ethical, and political changes. Dance also helps to define cultural identity. Though the primary focus of all dance classes is skill building, dance faculty acknowledge a responsibility to address societal, political, and cultural issues as they affect students. Faculty encourage discussion of such issues. New trends in technology influence dance both artistically, and academically. Since the last program review of 2011, the main dance studio, Room 24-

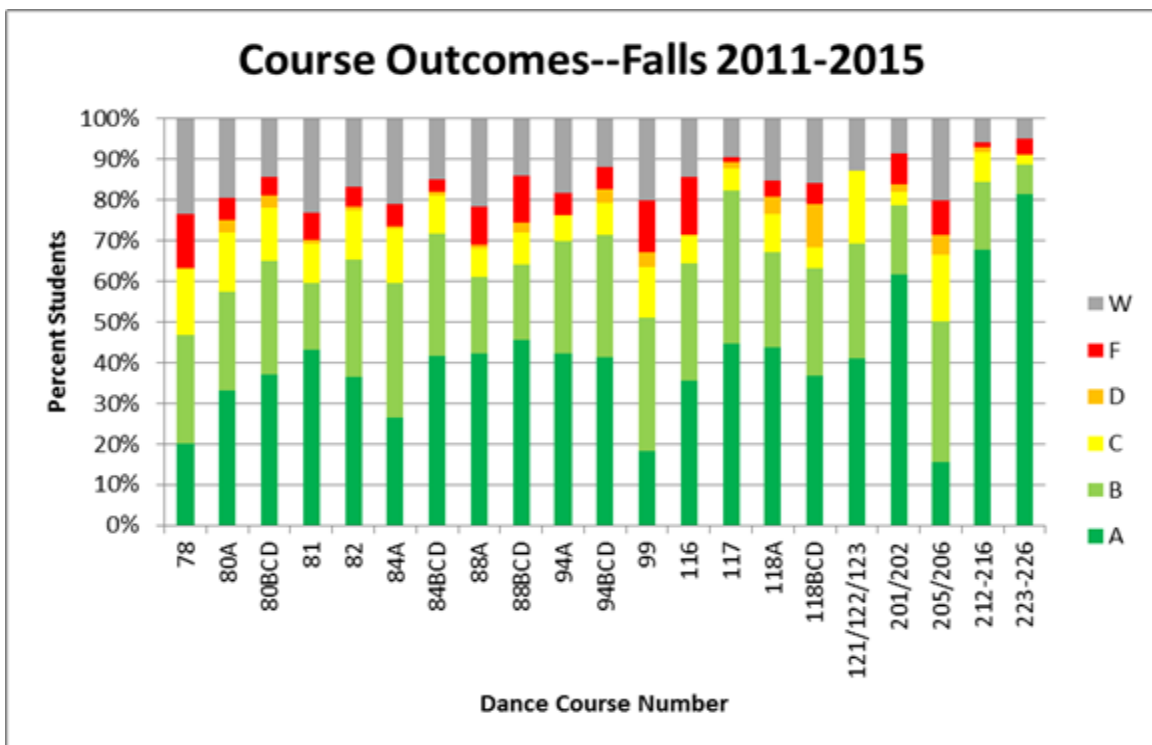
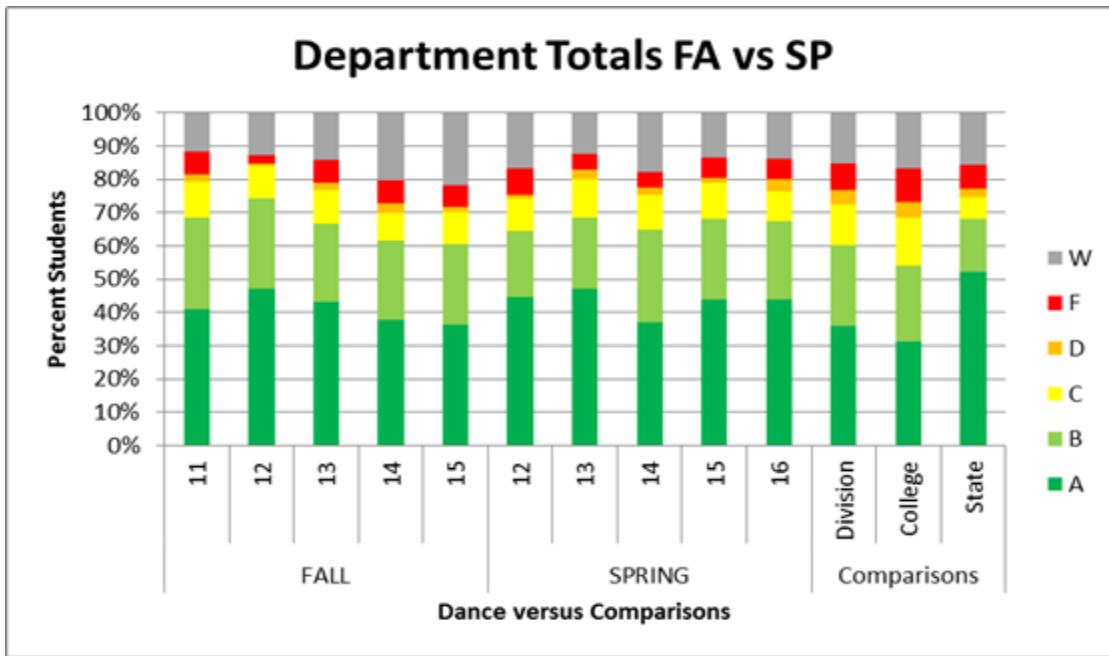


271, has become a campus “hot spot”. The dance curriculum incorporates critical thinking skills both in writing and discussing the appreciation and development of dance in a variety of genres and performance settings. Traditional concerts and ethnic dance forms offered at off-campus venues, as well as dance education are available for students to experience and discuss in our 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.

2.4 What orientation do you give to new faculty (both full- and part-time), and how do you maintain dialogue within your department? Consider department practices, academic standards, and curricular expectations (i.e., SLOs and teaching course outlines)?

New faculty are advised of college and departmental policies ranging from parking, access and keys to course syllabi guidelines. The department is in the process of developing an orientation booklet, which highlights these policies. Though the department does have meetings every semester as part of Professional Development Week, most communication is done via email. Instructors are encouraged to check their email regularly and respond accordingly. The department values academic freedom, and celebrates the diversity of thought represented by its instructors. Though teaching methods may vary, course objectives and SLOs provide consistency of course content across the curriculum. Instructors strive for a balance of both sound technical and performance training coupled with a theoretical approach to dance. To maintain consistency, department faculty use the same grading rubric for all of the technique courses. All course outlines include performance exams, a written concert review, a vocabulary exam, and participation in, and written evaluation of, a department sponsored master class. Faculty adhere to SLO requirements, exit skills requirements (proficiency of technique, and other performance skills), and grading criteria. Grading criteria, rubrics, and SLOs are shared with all new instructors. Instructors submit their syllabi to the department chair. Syllabi are evaluated for clarity and consistency. Department meetings, in part, focus on consistency across the curriculum. 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.

2.5 Referring to the Grade Distribution Summary (see Appendix 1), fill in the table that lists the percentages of A, B, C, D, F, P, NP, and W grades for your entire department on a year-to-year basis. You may also wish to do this analysis for major courses and non-majors or first year versus second year or basic skill versus transfer; compare department to division; compare department to state (optional); compare department to GE package; compare distributions within department (individual courses with multiple sections). Discuss your results and indicate how the department handles any unusual grading patterns.



In terms of grade distribution, the department, percentage-wise, is generally consistent within its own curriculum, that of the division, college, and state. **Appendix 1, Grade Distribution Summaries**, shows that grading across the department from semester-to-semester, and year-to-year saw at most a 5% variation.

From Fall 2011 to Spring 2015, the department averaged approximately 40% A's, while the division averaged 37%, the college averaged 31%, and the state averaged 52%. Similarly B's, and C's were also statistically consistent. Departmentally, B's accounted

for 20-25% and C's approximately 10%. Division, college, and state numbers averaged 15-25% for B's and 12-18% for C's.

Substandard grades and withdrawals are also consistent with division, college, and state averages. Again, anecdotally speaking, most students who earn substandard grades, do so largely because of a lack of effort, not fulfilling specific criteria of the class, and/or excessive absences, which in a practical, performance based class, puts non-attending students at a disadvantage to those students who attend regularly and engage more fully in class. Students tend to withdraw from dance classes for a variety of reasons. Students will sometimes underestimate the workload of a dance class (written exams, concert critiques, master class attendance/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.

2.6 What strategies do you have in place that 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)? Please describe the strategies you have in place to ensure consistency.

Instructors who teach genres in which the department offers multiple sections have agreed to use the same standards for grading. These include common rubrics that identify criteria for grading dance critiques, performance midterms and finals, and vocabulary/written exams. All instructors of technique courses, while maintaining academic freedom in terms of the method of delivery, 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 keep a sense of consistency and have proven to assist students in advancing to the next level in all technique courses offered through the department.

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

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 instructors that teach this course have opted to instruct the lecture course in a classroom setting.

2.8 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 Dean of CTE if you have questions).

Not applicable.

2.9 Identify any areas of concern or additional needs your department has about articulation with four-year institutions. Please describe how the program ensures that articulations are current.

The department maintains articulation agreements with various Southern California four-year universities. Coincidentally, these institutions turn out to be the school of choice for many of our graduates and/or transfer students. CSULB does not articulate any dance classes at the community college level--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 with UCSD and SDSU 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, continue to regularly dialogue with department heads at both SDSU and UCSD. Currently both departments require students to audition for placement into the program. Students are placed according to their skill/performance level at the audition. Technique courses taken at Grossmont College are accepted at the level below placement into the university technique courses, For example, if a student is placed at the Modern III level then Modern I and Modern II will be accepted from Grossmont College. Dance History, Dance Appreciation, and Choreography are regularly accepted without additional proof of proficiency into most private and public universities.

Likewise, students who transfer to four-year 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 – STUDENT LEARNING OUTCOMES (SLOs)**

### **3.1 How does your department manage and follow the 6-year SLO Assessment Plan?**

Each course SLO is developed through a collaborative process, whereby instructors that teach the same course meet to discuss and create each of the course SLOs as well as assessment tools. Instructors that teach a stand-alone course develop their own SLOs but all courses follow a similar pattern in terms of skills and/or knowledge assessed (movement exams, vocabulary exams, dance concert critique, history exams pertaining to genre, master class assessments, etc.). All technique courses include a movement midterm and final technique exam as well as the written requirements list above. In addition to all assignments, both written and movement exams follow a similar rubric which was established by the faculty. David Mullen created the calendar for the six year plan and compiled the data into Tracdat through fall 2015. Kathy Meyer is the current SLO coordinator, having taken over in Spring 2016.

At the first department meeting of the semester, SLOs that are to be evaluated that semester are discussed with all dance faculty. Reevaluations, or follow-ups, are subject to assessment modifications and possible changes to improve the outcome of the assessment. A timeline is provided for each instructor to provide the data to the department SLO coordinator to compile and input into Tracdat.

### **3.2 How does your department use SLO assessments to discuss teaching and learning in your program and your courses?**

Discussions focus on the effectiveness of assessment tools. Assessments are adjusted based on whether or not benchmarks are achieved. To date, all benchmarks have been met or exceeded. Success data compiled for both written and movement examinations is fairly consistent semester to semester. Movement midterms and finals are often reflective of the students' level of participation, hence, students who miss valuable time practicing technical and performance skills often do not perform as well as regularly attending students. Data has also shown that written critiques of performances has shown improvement when instructors discuss beforehand, and in detail, the parameters of the assignment including content, grammar, and structure of the paper. As part of the discussion, instructors will often give examples of well structured dance concert critiques. Students are also referred to the Writing Lab on campus for additional assistance with their written dance review.

### **3.3 How is the information from those discussions communicated to faculty in the department?**

The results of the SLOs are discussed with the faculty at the beginning of the semester. Instructors are kept up-to-date throughout the semester of any changes to implementation, evaluation, etc.

- 3.4 Has your department used assessment results to guide funding requests through activity proposals? If so, provide an example.

Yes, assessment data suggests that students who observe and/or experience dance in all its forms are more successful in the classroom, and more knowledgeable about dance, but also are better informed students, and ultimately make for more well rounded citizens. The dance department is committed to providing students with more opportunities to experience dance, and has been fortunate to be the recipient of grants provided by World Arts and Culture Committee (WACC), The Foundation for Grossmont and Cuyamaca Colleges, and the Associated Students of Grossmont College (ASGC). Grants have funded workshops and performances by professional dancers and dance companies. These events have enhanced the curriculum and supported the education provided by the department.

Activity proposals have also funded technology and equipment that directly, and indirectly, impact student success. Examples include a portable, modular dance floor and stage which have allowed for outdoor performances and workshops, Pilates equipment that has allowed the Pilates program to expand its course offerings, and lighting equipment that was installed in 26-220 to allow for low tech performances for our annual High School Dance Day performances as well as other dance, and music concerts.

- 3.5 What assistance is needed from the College to remove barriers to SLOs being an effective and important component of your department planning (from writing SLOs to assessments to communicating action plans)?

Since developing SLOs, the dance department has made very few changes. Reasons for this have to do with the amount of thoughtfulness and consideration given to create relevant outcomes and consistent, fair assessment tools. Another reason why SLOs have not really provided any unexpected outcomes is that the structure, and rigor, of dance courses has been consistent for many years prior to the documentation of SLOs. The college could assist each department by allowing the faculty and department chair to more frequently gather data and assess those learning outcomes which need more consistent evaluation (written assessments including vocabulary and concert critique evaluations), and to increase the time (semesters) between assessments for the SLOs which do not require the same frequency (movement midterms and finals, written exams).

## SECTION 4 - FACILITIES AND SCHEDULING

- 4.1 List the type of facility spaces your department/program utilizes for instruction. This can include on-campus, off-campus, and virtual.

### Room 24-271

Primary dance studio (dance classes only) courses offered: ballet, modern dance, jazz dance, choreography, dance improvisation, musical theatre, dance theater performance, performance ensemble, and student choreography for production courses are offered in this space which includes mirrors and a Marley floor.

### Room 42-101

This studio is a shared studio utilized by both the dance department and the exercise science department. Dance department courses offered in this space: hip hop, Pilates, tap dance, ballroom dance, dance theater performance, and performance ensemble.

### Room 42-001

This studio is an exercise science space but is utilized by the dance department thanks to the generous support of the exercise science department on a semester by semester basis determined by availability. The size of the room makes it appropriate for large classes/rehearsals. Currently the dance department offers one section of hip hop, and two performance ensemble rehearsals each spring semester; as well as, one hip hop section and three dance theater performance rehearsals each fall semester.

### Rooms 31-375 & 36-354

These classrooms are currently being used for Dance History and Dance Appreciation (both spring semester offerings). As yet, there has been no issue obtaining these classrooms for the two non-movement course offerings.

### Joan B. Kroc Theatre, 6611 University Avenue, San Diego

The dance department has scheduled both the fall and spring dance concerts in this off-campus theater due to our inability to use the Stagehouse Theater on the Grossmont College campus. The dance department had previously scheduled the fall concert in the Stagehouse Theatre from 1996 to 2011 and the spring concert transitioned from ECPAC to the Joan B. Kroc Theatre for the spring concert in 2002 upon the opening of the Joan B. Kroc Theatre. Both the fall and spring concerts were scheduled at the Joan B. Kroc Theatre beginning Spring 2012.

Dance department courses are scheduled in the primary dance studio, 24-271 from 8am to 9:30pm Monday-Thursday and from 8am to 4:30pm on Fridays as well as from 10am to 4pm on Saturdays. The shared studio with the exercise science department, 42-101, is utilized by the dance department from 9:30am to 2pm on Monday/Wednesday and from 2pm to 9:30pm on Tuesday/Thursday. All other times Monday through Thursday, the room is used by ESW. This facility is also scheduled for Dance Theater Performances rehearsals on Fridays in the fall semester from 10am to 4:30pm. The third facility,

which is actually a gym space with a wall of mirrors and sound system, is currently occupied by the dance department on Mondays and Wednesdays from 2pm-4:45pm for in the spring semester and from 3:30pm to 4:45pm in the fall semester. This facility is primarily used to offer Exercise Science courses but the Exercise Science Department has been gracious in allowing the dance department to offer periodic courses as well as Dance Theater Performance and Performance Ensemble rehearsals due to the lack of available space in both the primary dance studio (24-271) and the shared studio (42-101.)

4.2 Are the spaces listed in 4.1 adequate to meet the program's educational objectives?

No. The primary dance studio, 24-271, is located at the front of the campus in the fine arts complex whereas the shared studios, 42-101, and 42-001, are located at the back of the campus in the Exercise Science complex. Faculty are forced to rush from one end of campus to the other in order to make their next class, and often do not have time to answer questions or address student needs at the end of class. Students are encouraged to meet with dance faculty during office hours but frequently immediate questions or concerns could be addressed if the dance department facilities were close by. Tentative plans for the remodel of Building 24 have studios in the same building, but the challenge is to accommodate the most beneficial schedule for both students and faculty until the renovation of the fine arts complex is completed. A third space for rehearsals is also an issue as there are now, and likely will be, times during any given week when three studios/dance spaces will simultaneously be in use..

4.3 What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program?

- The Dance department has made an agreement with the exercise science department to share the studio located in their complex, 24-101. In regards to this facility the dance department has been allowed to schedule Dance Theatre Production rehearsals for the fall concerts on Fridays from 10am to 4:30pm which has greatly assisted with additional rehearsals that are also scheduled in 24-271 and 42-001.
- The Dance Department has asked to schedule high wait-list courses in 24-001 as well as Dance Theatre Production and Performance Ensemble courses to allow for realistic rehearsal time blocks for both the fall and spring dance concerts.
- The Dance Department schedules both the fall and spring concerts at the Joan B. Kroc Theater which consist of technical and dress rehearsals (Monday-Wednesday) of concert week followed by three performances scheduled Thursday-Saturday of concert week.

4.4 Identify and explain additional technological and equipment resources that could further enhance student learning in these spaces.

The Dance Department offers four levels of Pilates courses that are in high demand and are scheduled in the fall and spring semesters as well as intersession and summer session. The department currently houses eight reformers, two stability chairs, a Pilates cadillac, mats, weights, and various small props that are stored in a closet and partitioned space in 42-101. Addition Pilates equipment would enhance the courses offered within the Pilates



program.

- 4.5 Are students trying to access your program impacted by the facility spaces listed in 4.1?

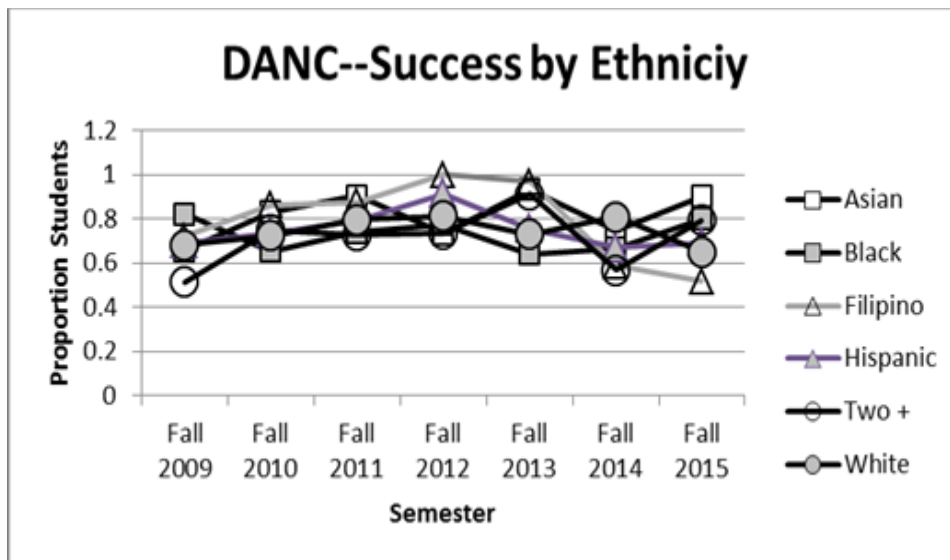
A qualified yes. Currently the Dance department has been able to negotiate additional instructional and rehearsal space in facilities that are either shared with the Exercise Science department or are designated as Exercise Science facilities. If, and when, the Exercise Science department decides to add classes, the space allowed for the Dance department may disappear, which would cause a problem in scheduling additional dance department offerings and rehearsals that currently are offered in those facilities. The Dance department would like to plan and secure adequate dance facilities to allow for growth along with studios that are in close proximity for both dance students as well as faculty.

- 4.6 If applicable, please include any additional information you feel is important regarding facilities and scheduling that was not included above.

The proposed remodel of the fine arts complex in 2021-2022 which includes a remodel of building 24 will allow for two dance studios but will also lose the space in 42-101 and possibly 42-001. A third facility to be used for dance rehearsals (Dance Theatre Performance and Performance Ensemble) would ensure adequate rehearsal space for dance concerts as well as additional performances which could be offered in future semesters.

## **SECTION 5 – STUDENT EQUITY AND SUCCESS**

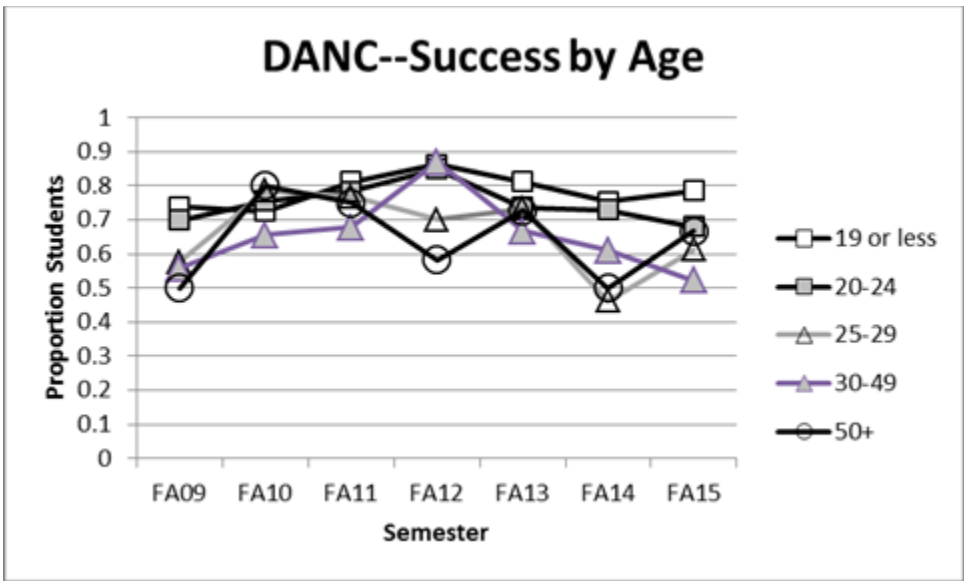
- 5.1 What specific strategies were utilized to maximize success issues of special populations (e.g. ethnicity, age, gender). Please consult the appendix for data that will be provided to you by the Program Review Data Research Liaison. (Note as above: Asian, African-American and Hispanic are our three largest ethnic groups outside of White-Non Hispanic and should be included in this discussion). Feel free to include others as well.



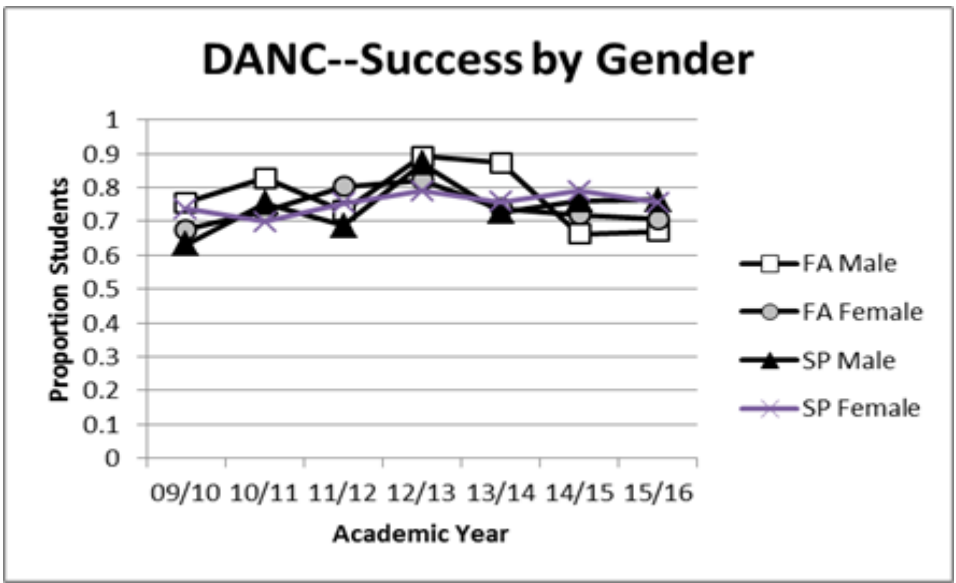
The dance department values the importance of diversity, and is sensitive to the needs of special populations related to ethnicity, age, and gender. Furthermore, the department continues to develop new programs to better serve its student population and respond to changing community needs. Though the makeup of each class represents the diversity of the community, the department does not currently offer classes in non-western dance (e.g., African dance, Flamenco, Middle Eastern dance, Indian dance, etc.); however, students are exposed to non-western forms through monthly master class offerings. Recent master classes have included classes in Bollywood, African dance, Afro-Cuban dance, Capoeira, Belly dance, Salsa, and Argentine Tango. The department is developing classes in ethnic dance which would be more inclusive, and more reflective of the diversity of the student population, and plans to incorporate these classes into the curriculum within the next two to three years.

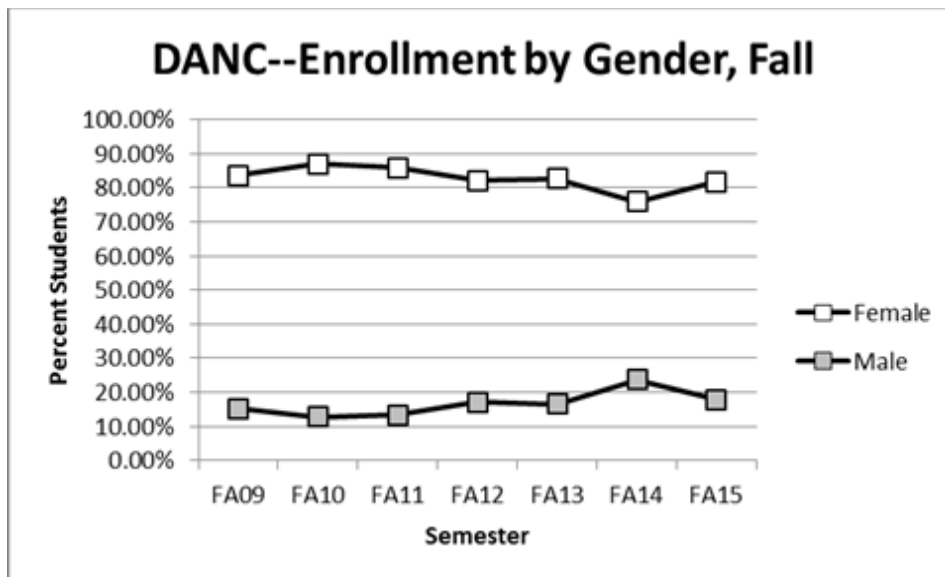
In terms of maximizing success, the department offers classes ranging from the most elementary (Introduction to Dance, and beginning level courses in a variety of technical forms) to advanced courses for students with prior training and experience. The dance department's view is, that dance, while sometimes difficult to perform, should be accessible to all students, and student success should be of primary importance. The re-entry student may enroll in the class level that they deem most appropriate or suggested by 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 counsel the student to switch to 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, and/or students with limitations related to strength, flexibility, and alignment. To help facilitate their success, students are encouraged to access services from DSP&S. Students with limited English skills are also encouraged to seek assistance for accommodations regarding testing, and utilize the Writing Lab for assistance in writing. For students who need them, interpreters are also allowed to aid in test administration.



Classes are appropriate to young adults as well as students who are older and/or are returning, having already completed their education. Though courses are not specifically designed for older and/or returning students, a percentage of students are otherwise engaged during traditional school hours. Evening and/or weekend classes are scheduled to accommodate these students' schedules. Until recently, the department offered a wide variety of courses and times. Classes were offered all day Monday through Friday as well as on Saturday morning. In the interest of serving the entire community, the department plans to reinstate these evening and weekend courses.





In terms of gender, males and females are equally successful (Appendix 3, Student Retention and Success Data) with success rates for males and females ranging from 70% to 90%. Though percentage wise, success rates are comparable, the number of females who participate far outnumbers males. Referencing Appendix 2, Enrollment Data, females account for approximately 80 to 90 % of all students, while males account for approximately 10 to 20%. Reasons for the disparity are many, but most assuredly one reason would have to do with how males in dance are viewed. Males in dance are often subjected to generalizations, stereotypes, and/or are stigmatized. The department is continuously looking for ways to build male enrollment, and has seen a gradual increase between 2009 and 2015. 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 hip hop, and social and ballroom dance.

- 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.

The department is continuously looking for ways to keep students engaged, both in and out of the classroom. Dance is presented as both a form of artistic expression, and a skill which requires a high level of dedication. Students are encouraged to approach their dance classes with the same rigor that they approach their academic 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. Technology is used in all classes. Students are encouraged to videotape/record 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 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 (see appendix #4)

Dance Concerts

High School Dance Day

Teaching Apprenticeship Courses

Musical Theatre Productions: Dance Department/Theatre Collaborations

Performances for ASGC and WACC Special Events on Campus

The department offers Dance 121/122/123, Teaching Practicum I, II, III, which are courses in pedagogy, and are tied to the advanced technique classes. Students who enroll in these classes are taught to view dance as a teacher would, analyzing specific movement exercises, and overall class structure from a methodological, and pedagogical perspective. 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.

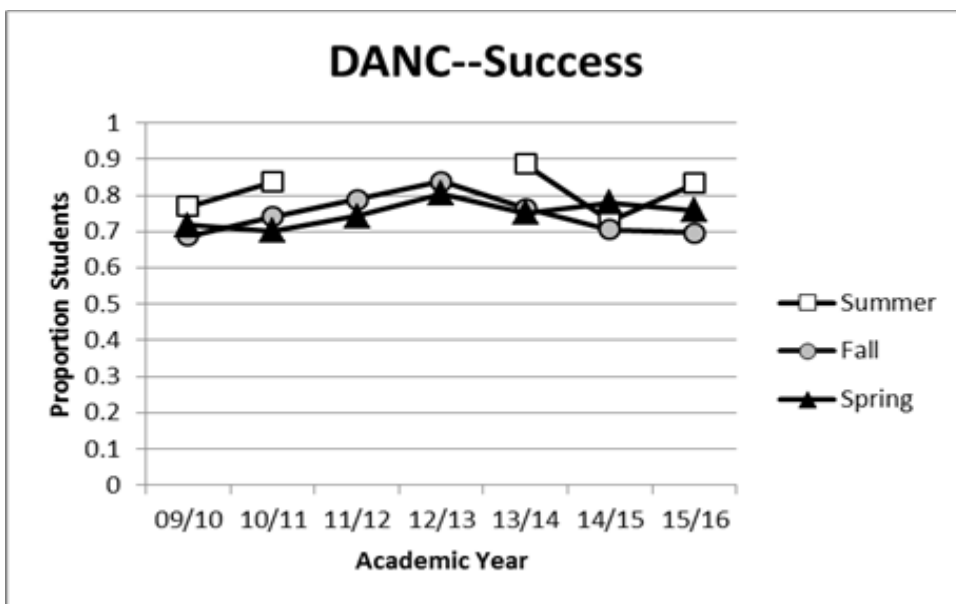
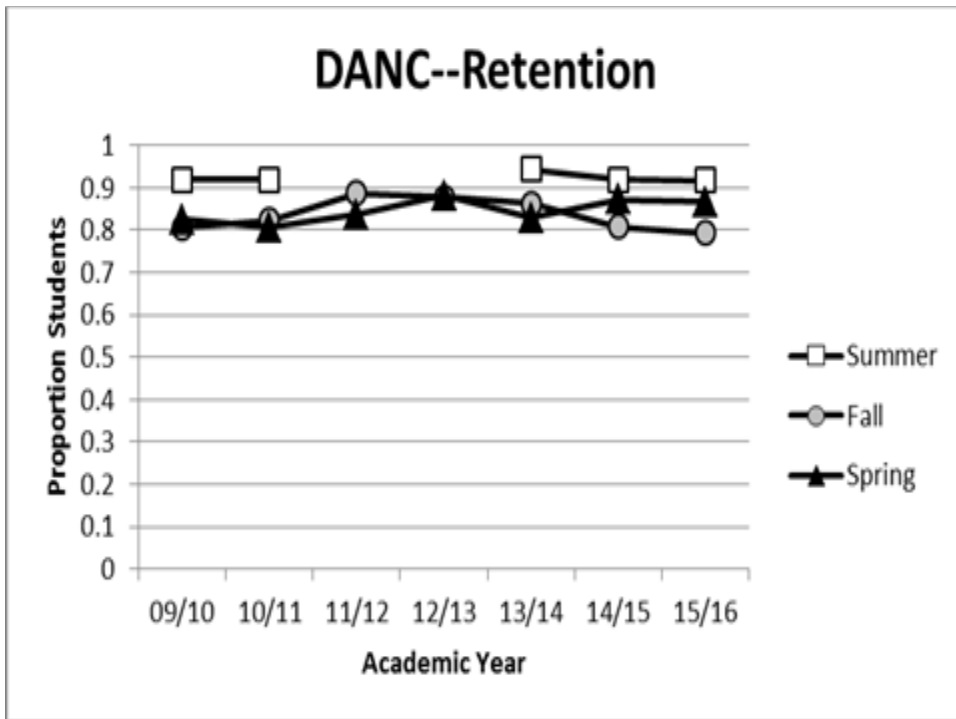
As was previously mentioned, the department continues its collaborations with the departments of Music, Art and Media Communications. The department continues to produce two dance concerts per year and has expanded its community outreach programs.

Beginning spring 2017, the Dance department will collaborate with the departments of Music and History to present a new class, The History of Hip Hop Culture. This new interdisciplinary course, which approaches hip hop from a cultural, musical, and dance perspective, will be co-taught by Music, Dance, and History faculty.

During the 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 highlighted both the dance and music departments, and was acknowledged by both observers, and participants as exciting, inventive, and inclusive.

The department collaborates with other departments, inside and outside of the Fine/Performing Arts areas, as well as with off campus entities. The Musical Theatre degree program is a collaboration between the departments of Dance, Music, and Theatre Arts, where students are required to take courses in each of the disciplines. Collaborations with departments outside the performing arts include cross-listing courses in ethnic dance with the departments of Music, and Cross Cultural Studies.

- 5.4 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.



Retention numbers are high, averaging 80 to 90%. The most obvious reason for this phenomena is that dance classes, while they are requirements for dance majors and can be applied to GE requirements and graduation, are essentially electives for non-majors. As a general rule, students who take a dance class are there, not because they have to be but because they want to be there. Success rates are also quite high, averaging approximately 70 to 85%. Again, this high success rate no doubt has something to do with the nature of the class, being both challenging and fun. Referring back to earlier data that dealt with grade distribution, it is important to reiterate, that dance classes are not easy “A”s. They are both physically and academically challenging. Students are successful because they enjoy the content of the class and hence, engage more fully, and

perform better.

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

N/A

- 5.6 Insert the “Degrees and Certificates” data table for this section. This data table will be provided to you by the Program Review Data Research Liaison. If your program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates.

	09-10		10-11		11-12		12-13		13-14		14-15		15-16		Total	
	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT
Dance	4	5	2	2	1	1	2	1	6	5	4	4	2	3	21	21

Between 2009 and 2016, the department has awarded 21 degrees, and 21 certificates. There seem to be no noticeable trends in the awarding of degrees and/or certificates with the exception of two seemingly anomalous years, one where only one degree and one certificate were awarded (2011-12), and another, where six degrees, and five certificates were awarded (2013-14). 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 chose 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, art administration, dance therapy, physical therapy, Pilates, health and fitness, and sports medicine.

## SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

- 6.1 Are college student support services adequate to meet your program’s needs? Please elaborate on your answer.

Student support services seem to be adequate. Students take advantage of both academic and non-academic support services.

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.

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 History of Dance (Danc110) and Dance Appreciation (Danc120).

6.2 What services do students in your department/program use specifically? Can you provide any examples that have improved student retention and success?

In addition to requiring practical movement exams and written exams, all dance classes also require a written dance concert critique. For help writing their paper, students are advised to make use of the campus resources available to them. Based on anecdotal evidence, a substantial number of students, though not required to do so, actually take advantage of these services. A majority of students regularly use the Tech Mall, the on-campus library, and on-line library resources. Many of these students correlate having access to these resources with their academic success.

Courses in Dance History, Dance Appreciation, and Choreography require additional writing and research assignments that may involve use of the English Writing Lab, the tech mall, and other library resources. In History of Dance (Danc110), students attend a workshop in the library to become acquainted with dance resources available at Grossmont and Cuyamaca Colleges. They also learn about extended library resources offered through SDSU, including books, periodicals, films, catalogs, etc. In addition to writing the abovementioned concert critique, students of Choreography (Danc205/206) are required to write a second paper addressing specific choreographic styles. Students access library services for visual examples (i.e., video footage, as well as other sources in the library to support their research).

Students take advantage of both academic and non-academic counseling services. Academic counselors are kept apprised of changes as they relate to course and/or degree requirements. The Counseling department is provided with Dance department brochures to aid with counseling 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.

Likewise, students are advised of non-academic services, including physical, and mental health counseling/services. The Dance department recognizes and accommodates students who require financial assistance when attending master classes and/or dance concerts. In addition, low-cost alternatives are provided to allow for students enrolled in technique classes and performance classes to acquire dance shoes and/or costumes. Students who are financially unable to purchase a dance concert ticket are given opportunities to usher in exchange for a ticket. Accompanist and master class fees are adjusted and/or waived for those students who are financially challenged.



## SECTION 7 – ON-CAMPUS/OFF-CAMPUS INVOLVEMENT

The following table highlights on and off-campus activities, workshops, training, outreach projects, and achievements of department faculty.

Faculty	Activity/Committee	On Campus	Off Campus	Year(s)	Results
Kathy Meyer	CAHPERD Dance Educator Conference - presenter and participant in a variety of dance classes offered within the workshop.		x	2011 2012 2013 2014	Met with other dance educators to share curriculum, present choreography, take classes from other dance professionals and discuss issues related to dance education.
Kathy Meyer	Choreographed a Flash Mob for the 50th Anniversary Gala at Grossmont College	x		2011	Choreographed and taught a dance highlighting the music and popular dance styles from the 1960's to the 2011. Performance involved 57 GC dance students.
Kathy Meyer	Choreographed an Alvin Ailey tribute dance for Black History month event at Grossmont College	x		2011	Three advanced dance students were selected to perform.
Kathy Meyer	Guest master class instructor at Expressions Dance & Movement Center		x	2012	Taught modern class to advanced students. Recruitment tool for the dance department and the college.
Kathy Meyer	Attended an Injury and Prevention workshop with Katy Ewalt		x		Workshops provided an increased awareness in injury prevention and care of common dance injuries.
Kathy Meyer	Artist in Residence, Expressions Dance & Movement Center		x	2013	Taught one-week intensive workshop in modern dance and choreography for advanced students.
Kathy Meyer	Choreographed two dinner shows for PAEP Corporation.		x	2014- 2015	Participating GC students were given an opportunity to perform, receive a professional credit to add to their resume, and get paid for their performances.
Kathy Meyer	Alumni Dance Concert, Director		x	2015	Invitational dance concert featuring work by dance alumni who are currently working as professional choreographers, dancers, and art administrators. 37 alumni dancers/choreographers contributed to the concert.
Kathy Meyer	Continued education in Pilates classes at the IDEA conference and various studios in SD and Orange County.		x	2011- 2016	Continuing education in the Pilates field enhances instruction in both Pilates classes taught on campus as well as dance technique courses.

Kathy Meyer	Attendance at the Intercollegiate Curriculum Dance Summit at Irvine Valley College		x	2012	Participate in on-going discussions with university and community college instructors re: curriculum, transfer, entrance and exit skills and repeatability of technique courses.
Kathy Meyer	Intercollegiate Curriculum Dance Summit at Palomar College		x	2013	Participate in on-going discussions with university and community college instructors re: curriculum, transfer, entrance/exit skills and repeatability of technique courses.
Kathy Meyer	Fine Arts Theater Complex committee	x		2015-2016	Meet with architects and fellow committee members to plan, discuss, and select material for the new theater complex.
Kathy Meyer	Guest teacher		x	2016	Ramona High School
Kathy Meyer	TRX Pilates certification		x	2016	Completed additional Pilates certification in TRX training to add into Pilates courses taught at GC.
David Mullen	Resident co-choreographer for annual musical at Clairemont High School		x	2011-2016	Connection with high school students. Recruitment tool for the department and the college
David Mullen	Resident co-choreographer for annual musical at La Jolla High School		x	2017	Connection with high school students. Recruitment tool for the department and the college.
David Mullen	Guest teacher		x	2015-2016	Helix, Grossmont, Valhalla, and Point Loma High Schools
David Mullen	Volunteer/organizer		x	2015-2016	San Diego Fringe Festival
David Mullen	ALC dean hiring committee	x		2016	Assist with selection of ALC dean Bill McGreevy.
David Mullen	Enrollment strategies committee	x		2016	Strategize ways to increase enrollment.
David Mullen	Fine Arts Theater Complex committee	x		2015-2016	Meet with architects and fellow committee members to plan, discuss, and select material for the theater complex.
David Mullen	Sabbatical		x	2014	Traveled to schools throughout CA researching college touring dance companies and programs/ courses that could be introduced at GC. Sabbatical resulted in the development of two new courses: Dance Improvisation Spring 2017 and Touring Dance Ensemble scheduled for Spring 2018.
Melissa Adao	Produced "Make A Wish" dance concerts to benefit sick children in San Diego.		x	2011-2015	Choreographed dances utilizing GC dancers, presented a variety of dance companies and local studios in a concert to benefit a San Diego Make a Wish child.
Melissa Adao	Completion of a master's degree in dance from CSULB		x	2013	Continuing education at the post baccalaureate degree to enhance teaching and performing.
Melissa Adao	Creator of "Hip Hop		x	2015	San Diego Fringe Festival is a two

	cabHOORAY” which won “Outstanding Production” for 2015 SD Fringe Festival				week long event which highlights dance, theater, performance art, comedy, and music.
Melissa Adao	Dancer for the Nighttime Zoo as a “Funky Monkey”		x	2016	Continued performance credits as a professional dancer.
Melissa Adao	Presented choreography at the LIVE ARTS FESTIVAL and Graffiti Arts Festival		x		The paid choreography project included former GC dancers as and other professional dancers.
Melissa Adao	Coordinated a “mock” audition for Grossmont dance students with professional directors, casting directors, and producers.	x		2015 2016	Mock auditions led to the hiring of Grossmont College dance students at Sea World and Culture Shock Dance Company.
Melissa Adao	Taught master classes and workshops at Culture Shock/ San Diego		x	2015 2016	Taught hip hop technique to advanced students. Recruitment for the department and the college.
Melissa Adao	Coordination of a Hip Hop dance camp with Mr. Wiggles, legendary hip hop founder/creator	x		2017	Two day intensive presented at Grossmont College is another example of cutting edge dance at its best provided by the GC Dance department.
Melissa Adao	Taught a Hip Hop workshop at Chapman University		x	2016	The workshop led to an adjunct position at Chapman University.
Melissa Adao	Became a steering committee member with SD Dance Connect.		x	2016	Organization developed to unite the S.D. dance community including professional companies, high schools, community colleges, and universities.
Kristin Arcidiacono	Choreographer for San Diego City College musical Chicago		x	2017	Connection with community college dance students to increase visibility of GC and to serve as a recruitment tool.
Blythe Barton	Company member of Jean Isaacs SD Dance Theater		x	2009- 2017	Perform as a company dancer locally and abroad. Active company member in professional dance companies elevates the status of dance faculty members.
Blythe Barton	Company member of Malashock Dance		x	2010- 2017	Perform as a company dancer locally and abroad. Active company member in professional dance companies elevates the status of dance faculty members.
Blythe Barton	Director of Blythe Barton and dancers		x	2010- 2017	Direct, choreograph, and perform with, a professional dance company.
Blythe Barton	San Diego Dance Connect, Founding Steering Committee member		x	2014- 2017	Professional service for the dance community in San Diego.
Blythe Barton	40 North Dance Film Festival, Founding Producer/ San Diego		x	2015- 2017	Professional service for the dance community in SD. A bridge between filmmakers and dance

					artists.
Nancy Boskin-Mullen	Direct and perform with California Rhythm Project (CRP). Two apprentices from GC are currently dancing with CRP.		x	2011-2017	20th anniversary concert presented at Creative Performing Media Arts Middle School. Three former GC dance students performed at this fundraiser which donated \$3000 to CPMA.
Nancy Boskin-Mullen	Resident co-choreographer annual musical at Clairemont High School		x	2011-2016	Connection with high school students and their dance instructor to increase visibility of GC and to serve as a recruitment tool.
Nancy Boskin-Mullen	Guest Salsa teacher at WOW (Week of Welcome)	x		2013-2014	Taught a Salsa dance class to students and staff who attended this event.
Nancy Boskin-Mullen	California Rhythm Project Performance performed in 220 at Grossmont College	x		2014	A faculty directed concert highlighting tap/musical theater presented by WACC and the GC Dance Department.
Nancy Boskin-Mullen	Resident co-choreographer annual musical at La Jolla High School		x	2017	Connection with high school students and their dance instructor to increase visibility of GC and to serve as a recruitment tool.
Nancy Boskin-Mullen	Attended Chicago Human Rhythm Project's summer intensive		x	2016	Continuing education in tap dance technique and performance to incorporate into tap and performance classes taught at GC.
Nancy Boskin-Mullen	Serve on the Grossmont College Academic Rank committee	x		2016-2017	Serve as an adjunct faculty representative.
Lesa Green	Presented a jazz master class for the spring 2011 master class series at GC	x		2011	The presentation of a well crafted jazz master class was the catalyst to hire Lesa as an adjunct faculty member in the dance department.
Lesa Green	The "MIX Dance Project" performed at "Dance on the Edge" for ARTWALK		x	2016	The performance was widely seen by many San Diegans and included 10 GC Dance department students in the seven piece performance.
Lesa Green	Named an "All You Can" yoga ambassador as well as a YACEP-Yoga Alliance Continuing Education provider		x	2016	Body modalities including yoga and Pilates help to augment dance students technique, recovery, and body awareness.
Sylvia Morales	Attended workshop by Jim May, former dancer with Anna Sokolow Dance Co. at UCLA		x	2016	Lectures, film, and life-realities of dancing with a modern dance legend. This information shared with GC dance students.
Sylvia Morales	Observed Jose Limon dance classes and rehearsals at SCPA		x	2015	Francisco Rubalcava, soloist with the Jose Limon Company taught technique classes and set Limon choreography on the students at SCPA..
Angela Moran	Completed the "Healing Touch" Vinyasa Yoga Training certification		x	2016	Yoga stretching, meditation, and health and wellness components incorporated into classes at GC.
Colleen Shipkowski	Attended annual City Ballet Summer Intensive		x	2011-2017	Continued training in ballet technique and performance.

	master class series				Professional connections with professional ballet dancers/choreographers.
Colleen Shipkowski	Seminars and personal instruction with injury prevention specialist Katy Ewalt of PAARTS.		x	2011 2013 2015 2016	The workshops provided an increased awareness in injury prevention and care of common dance injuries. Information shared with current GC students.
Colleen Shipkowski	Developed a Pointe Shoe Assessment Guide for use in evaluating foot types for student ready for pointe instruction.	x		2014	A support for GC dance students purchasing pointe shoes both on line as well as in local dance wear stores.
Colleen Shipkowski	Received one-on-one instruction in Blackboard training web technologies to create web enhanced dance curriculum.	x		2012 2013	The Dance History students benefit from access to Blackboard documents and video clips.
Kyle Sorensen	Co-founder and co-artistic director of "somebodies Dance Company"		x	2008-present	Professional modern dance company originated in Oregon and is now located in SD. The company has performed at the SD Fringe Festival, The White Box Theater, as well as other theaters in SD and OC.
Debra Toth	Performed as a dancer at the LIVE ARTS Festival		x	2016	Continued performance credits as a professional dancer.
Debra Toth	Contributor to the Dance Collective which won the best site specific work in the SD Fringe Festival 2015		x	2015	The SD Fringe Festival is a growing event in SD and provides exposure many artists, among them, GC faculty.
Debra Toth	Upcoming choreographer for San Diego Trolley Dances 2017		x	2017	Annual event sponsored by San Diego Dance Theater, the City of San Diego, and the San Diego Metropolitan Transit System. Raises the visibility of the GC Dance department.
All faculty	High School Dance Day - Fall semesters	x		2011-present	Dance faculty participate as instructors to approximately 200 local high school dance students and their teachers.
David Mullen/ Kathy Meyer	Co-directors, Breaking Boundaries.	x	x	2011-present	Student choreographers and performers are mentored as they create work which culminates in an annual student choreographed dance concert.
All faculty	Student danced/faculty choreographed dance concerts are presented at the Joan B. Kroc Theatre Spring semesters	x	x	2011-present	The faculty select students at the annual spring audition which represents the genres taught within the dance department.
David Mullen/ Kathy Meyer	Master Class Series Fall and Spring semester	x			Supervise master classes/workshops

	*See appendix #4				taught by guest artists These classes augment current curriculum and provide students the opportunity to study with outstanding dance artists.
--	------------------	--	--	--	--

7.1 Please provide an overall reflection on your department’s activity displayed in your table.

The Dance department faculty are actively involved with continuing education, performances, The dance faculty are comprised of current and former performing artists who have all made their mark as professional dancers, choreographers, and teachers. Three of our current faculty direct their own dance companies as well as perform on a regular basis. Two of our faculty members are certified in yoga and one in Pilates which enhance the health and wellness objectives within the curriculum. The faculty is actively involved with outreach related to Dance department sponsored events: High School Dance Day (fall semesters), serving as guest instructors at local high schools (spring semesters), and continuing education as either a performer/choreographer or teacher. In looking at the table it is evident that in addition to continued training in both dance technique and related fields (yoga, Pilates, injury prevention and care, etc.), the faculty is also involved with community events, professional choreography and performance opportunities for both the instructor and our students, and involved in community organizations and festivals.

In addition to the High School Dance Day outreach project, the department also produces a dance Master Class Series each semester. Guest artists are invited to teach a class or workshop to our current students/faculty/staff as well as the community at large. The master classes reflect the current curriculum (ballet, jazz, modern, hip hop, tap, musical theater and ballroom dance forms), as well as genres not yet offered within the Dance department (African, Afro-Cuban, Flamenco, Yoga for Dancers, “Melt Method” and other restorative and injury prevention workshops).

A number of grants have been awarded to the Dance department to allow guest artists to contribute to the annual dance concerts and/or augment them with live music. In addition, professional and university dance companies have also presented concerts at Grossmont College with the support of the WACC and ASGC. Within the past six years the following companies have performed at the college not only to enhance the Dance department but the college programming as well.

- Spring 2013 - Brigham Young University (BYU) International Folk Dance Company
- Spring 2014 - BYU Ballet Dance Company
- Spring 2014 - California Rhythm Project
- Spring 2015 - Netherlands Dance Theater II master class and performance
- Spring 2011 - WACC grant to support live original music compositions and performance to enhance the faculty choreographed works. The Grossmont College Afro-Cuban and Gospel Choirs also collaborated with the dance faculty to present an all live music dance concert.

- Fall 2016 - BYU Contemporary Dance Company. Twelve of our intermediate/advanced modern students auditioned to perform in one of the pieces performed at the Poway Performing Arts Center.
- Spring 2016 - BYU Ballroom Dance Company
- Spring 2017 - California Rhythm Project

7.2 Are your overall faculty professional development needs being met?

Yes. It would be beneficial if college funds were available for dance instructors to take workshops and dance classes on a regular basis as dance is an area of discipline that requires consistent training. Available funds seem to be announced some semesters and not others.

7.3 Reviewing your results data in the above table, what activities provided the most value?

It is difficult to decide which activities are most valuable as dance education includes technical training, critical thinking, and the evaluation and theory of dance movement, choreography, history and performance. Some dance faculty direct their own dance companies, and/or choreograph and perform as guest artists with other local companies. Students come to Grossmont College to study with these particular teachers. It is important for the dance educator to stay current not only in dance technique but also supporting areas including injury prevention, care and conditioning for the dancer (Pilates, yoga, injury and prevention workshops, etc.).

Faculty members who teach Dance History, Dance Appreciation, Choreography, Dance Improvisation, Dance Theater Production, and Performance Ensemble stay active in the dance community by attending various dance concerts, networking with local arts organizers, and providing opportunities for both students and faculty to attend events which keep those connections strong.

Bottom line, the majority of dance faculty have:

- Continued training in dance technique and related body modalities.
- Participated as a presenter and/or student at dance and health and wellness conferences.
- Danced and/or choreographed professionally in local companies as well as provided choreography for various events in and out of San Diego.
- Updated curriculum in all areas to provide the most recent information to our students.

7.4 If your department has Advisory Committee activity, please include those results in the 'results' column for table 2.

N/A

**SECTION 8 - FISCAL AND HUMAN RESOURCES**

**FISCAL RESOURCES**



	<b>FA09*</b>	<b>FA10*</b>	<b>FA11</b>	<b>FA12</b>	<b>FA13</b>	<b>FA14</b>	<b>FA15</b>
Earned Enroll	606	471	479	406	479	429	516
Max Enroll	590	515	501	450	475	475	541
<b>% Fill</b>	<b>102.71</b>	<b>91.46</b>	<b>95.61</b>	<b>90.22</b>	<b>100.84</b>	<b>90.32</b>	<b>95.38</b>
Earned WSCH	1911.50	1536.50	1520.50	1293.00	1552.83	1367.97	1554.71
Total FTEF	4.40	4.01	3.75	3.47	3.66	3.66	4.16
<b>Earned WSCH/FTEF</b>	<b>434.93</b>	<b>383.55</b>	<b>405.47</b>	<b>372.41</b>	<b>424.50</b>	<b>373.97</b>	<b>373.82</b>
	<b>SP10*</b>	<b>SP11</b>	<b>SP12</b>	<b>SP13</b>	<b>SP14</b>	<b>SP15</b>	<b>SP16</b>
Earned Enroll	697	554	485	463	533	497	510
Max Enroll	580	591	515	490	565	581	531
<b>% Fill</b>	<b>120.17</b>	<b>93.74</b>	<b>94.17</b>	<b>94.49</b>	<b>94.34</b>	<b>85.54</b>	<b>96.05</b>
Earned WSCH	2181.00	1687.00	1434.71	1433.83	1643.66	1501.46	1565.21
Total FTEF	4.53	3.97	3.47	3.41	3.86	4.03	3.64
<b>Earned WSCH/FTEF</b>	<b>481.03</b>	<b>424.94</b>	<b>413.58</b>	<b>419.98</b>	<b>425.93</b>	<b>372.94</b>	<b>429.73</b>
	<b>SU09*</b>	<b>SU10*</b>	<b>SU11</b>	<b>SU12</b>	<b>SU13</b>	<b>SU14</b>	<b>SU15</b>
Earned Enroll	140	90	--	--	66	36	75
Max Enroll	195	100			75	50	60
<b>% Fill</b>	<b>71.79</b>	<b>90.00</b>			<b>88.00</b>	<b>72.00</b>	<b>125.00</b>
Earned WSCH	292.00	223.00	--	--	143.69	86.40	148.93
Total FTEF	1.36	0.56			0.39	0.28	0.45
<b>Earned WSCH/FTEF</b>	<b>214.71</b>	<b>401.08</b>			<b>369.39</b>	<b>310.79</b>	<b>334.68</b>
*From WSCH Analysis--All other years from EMA							

8.1.1 Describe any patterns in enrollment and section trends for the courses in the program since the last program review. Include full time equivalent students (FTES), enrollment at census, and % fill.

Since fall 2009, enrollments department-wide have fluctuated from year-to-year. Unfortunately, like many programs both here at Grossmont and across the state, there has been a slight downward trend in overall enrollment, from 606 in 2009, to 510 in 2016. In spite of this decrease in enrollment, the department has maintained a fill rate of over 90%. One reason for this can be attributed to the department's responsiveness to changes in enrollment.

8.1.2 Include in your commentary the number of sections offered of different courses and section capacity.

The department currently offers 41 sections of dance courses including multiple levels of ballet, jazz, tap, modern dance, hip hop, musical theater dance, choreography, improvisation, social and ballroom dance, Dance History, Dance Appreciation, Pilates, Performance Ensemble and Dance Theater Performance. Many classes are multi-level, and are tied. Fill rates vary from class to class, with many classes filling, some classes not quite reaching capacity, and others operating above capacity, but again, as can be noted from looking at overall class fill rates, efficiency remains high.

- 8.1.3 Describe how the department has changed course offerings in response to changes in enrollments, if applicable, and the results of these changes.

Course offerings have, for the most part, remained constant. Facilities constraints have hindered growth, or expansion. The efforts of the department have focused more on maintaining, and trying to increasing, enrollment, rather than expanding the curriculum. There have been a few new offerings, some of which have replaced under performing classes. Chronically low enrolled classes have also been replaced by more popular, higher performing classes

- 8.2.1 Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review.

The Earned WSCH/FTEF numbers, which fluctuate, but average approximately 400, are consistently below the college average, which is approximately 525. The reason for this deals with class size. Most dance classes have maximums of 25 which reflects the room maximum. Simply put, less students, less WSCH/FTEF.

- 8.2.2 For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures the department/program has taken/plans to take to improve efficiency. Where section sizes are limited by fixed resources and/or external constraints, please explain.

As was previously mentioned, most dance classes are capped at 25, and as such, are chronically low in terms of WSCH/FTEF. Reasons for this have to do with practical issues, such as room maximums, and theoretical issues and concern over what is pedagogically sound. Best practices suggest that 25 to 30 students would be the maximum for pedagogical reasons.

- 8.3 For money that you get from the college and/or from Perkins funds as part of your budget, is this amount adequate? What is this money used for in order to operate your department? If it is not adequate, please explain how additional funds would be used to improve student learning.

The Dance department does not receive any special funding other than its yearly budget and occasional one-time budget augmentation. Past budget augmentations have been used to supplement the accompanist budget, and purchase equipment/technology such as Pilates equipment, or lighting instruments.

- 8.4 If your program has received any financial support or subsidy outside of the college budget process (grants, awards, donations), explain where these funds are from, how they are used, and any other relevant information such as whether they are on-going or one-time.

The dance department has been awarded generous grants from the WACC Committee, ASGC, and the Foundation for Grossmont and Cuyamaca Colleges. The funding has allowed for guest artists to perform, choreograph and present master classes for Grossmont College students in a variety of genres. Funds received from local vendors who advertise in dance concert programs are deposited into the Excellence in Dance Scholarship fund. The \$500 dance scholarship is awarded each spring semester to a deserving dance major.

Grants awarded to the Grossmont College Dance Department within the past six years are as follows:

- Spring 2013: \$1000 WACC grant for the BYU International Folk Dance Ensemble Performance.
- Spring 2014: \$1500 WACC grant for the California Rhythm Project performance, master class and lecture/demonstration
- Spring 2014: \$ 500 ASGC grant for lighting design for the California Rhythm Project performance.
- Fall 2015: \$1500 WACC grant for a choreography workshop and composition of original choreography for the student dance concert/Gina and Kyle Sorensen
- Spring 2015: \$2000 Foundation for Grossmont and Cuyamaca College grant for a masterclass and lecture/demonstration performance/ Netherlands Dance Theater II (NDT II)

## **Human Resources**

- 8.5.1 If any trends or changes are apparent in the past six years, please explain the reasons

for them. Describe the roles and responsibilities of full-time versus part-time faculty in your department.

	<b>FA09*</b>	<b>FA10*</b>	<b>FA11</b>	<b>FA12</b>	<b>FA13</b>	<b>FA14</b>	<b>FA15</b>
FT Faculty Count	2	2	2	2	2	2	2
PT Faculty Count	8	8	6	6	6	9	8
Full-Time FTEF	1.47	1.47	1.47	1.47	1.54	0.70	1.52
X-Pay FTEF	0.84	0.67	0.84	0.50	0.50	0.38	0.52
Part-Time FTEF	1.89	1.67	1.45	1.50	1.61	2.58	2.12
Total FTEF	4.20	3.81	3.75	3.47	3.66	3.66	4.16
FT Percent	<b>54.90%</b>	<b>56.12%</b>	<b>61.41%</b>	<b>56.71%</b>	<b>55.88%</b>	<b>29.41%</b>	<b>49.05%</b>
Permanent RT	0.60	0.60	0.60	0.60	0.60	0.32	0.68
Temporary RT							
Other							

David Mullen, one of the two full time faculty members in the dance department, took a sabbatical in fall 2014 which is the reason that the number of full to part-time faculty numbers differs on the table above. Additional adjunct instructors were hired to offset the loss of David for the fall 2014 semester.

- 8.5.2 Are the current levels of staffing of faculty adequate? Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors as well as duties and responsibilities of full-time faculty members that influence their loads (such as reassigned time and use of overload).

Currently the faculty consist of two full time instructors and ten adjunct instructors. The level of staffing is adequate but there are issues that are on the forefront that are of concern. The department offers three hip hop courses which fill quickly during registration and regularly have a waitlist. Hip hop instructors who hold a master's degree are rare in the San Diego area and we are fortunate to have two of the best instructors on our faculty. It is our hope that these instructors maintain their position within the department but their is no guarantee.

Staffing for other genres within the department are adequate at this time. It is our plan to add cultural dance forms within the department when the space and budget permits. An African Dance class is planned to be added into the curriculum in the near future.

- 8.6.1 If staffing levels are not adequate, give a justification of your request for increased Full Time faculty based on how this position would contribute to basic department function and/or the success, retention and engagement of students in the program.

The dance department faculty staffing is adequate at this time, however a full time replacement will be needed when Kathy Meyer, one of the two full time instructors, retires in January 2020. It is vital that this position be replaced as soon as possible as the dance department is unlike most departments at the college in that it produces two major dance concert productions, a master class series, supervision of 20+ student choreographed rehearsals, as well as manage ten adjunct instructors, three accompanists, and the dance operations facilitator.

8.6.2 How do these positions contribute to basic department function and/or the success of students in the program?

The two full time instructors direct and supervise the student choreographed concert and the faculty dance concert, High School Dance Day, master class contracts, registration, and supervision, outreach master class instruction in local high schools and coordinate a variety of guest performances, workshops, and the Alumni Dance Concert. In addition, the chair of the department teaches three classes and choreographs for the spring concert and co-directs both dance concerts. The non-chair full time position teaches four or five classes as well as choreographs for the spring dance concert and co-directs both dance concerts.

The full-time instructors alternate representing the department in Faculty Senate meetings, the Teaching and Performance Theater, the Fine Arts Complex renovation meetings, and any other meetings pertinent to the department. The Dance department chair also attends chair and division meetings.

Ten adjunct instructors who teach a variety of dance genres as well as Dance History, and Performance Ensemble. Each spring semester selected adjunct faculty, along with the two full time instructors, choreograph for the dance concert.

The majority of adjunct instructors also teach for the annual fall High School Dance Day outreach event.

Along with the full time faculty, the adjunct faculty are instrumental in selecting the master class instructors each semester and for expanding contacts for a variety of dance and theater artist who may enhance the education and exposure for our students.

8.7 In the table on the next page, list the positions (by title rather than by individual name) of Classified staff, work study and student workers who are directly responsible to the program and indicate the FTE/hours, where funding comes from for these positions. You can add or delete rows to the table as needed. If you have questions on how to complete this table, please contact the Program Review Data Research Liaison.

Briefly describe the duties for each position. Include a discussion of any changes in terms of non-faculty staffing and describe the impact on basic department function and/or the success of students in the program.

Position	Funding	FTE/Hours
----------	---------	-----------

		YR 1	YR 2	YR 3	YR 4	YR 5	YR 6
Dance Operations Facilitator	General Funds	.475	.475	.475	.475	.475	.475
Accompanist #1	*Partial general funds	.30	.30	.30	.30	.30	.30
Accompanist #2	*Partial general funds	.225	.225	.225	.225	.225	.225
Accompanist #3	*Partial general funds	.125	.125	.125	.125	.125	.125

The Dance Operations Facilitator position is vital to the daily management of the department in terms of day to day accounting, support of faculty and students, organization and implementation of the many tasks associated with the dance concerts, outreach projects, master class series, and support and maintenance of facilities. Please see a detailed list of duties below:

Perform a variety of public relations duties in support of the Dance Department such as providing information to the public concerning dance productions, master classes, special events and related regulations, departmental policies and procedures.

Manage publicity and promotional activities for Dance department; organize department mailings and prepare press releases and notices. Coordinate communication and activities to market dance events within the college district and outside media, vendors, and the public to facilitate dance department operations. Design and update Dance Department website with current events, instructor information, master class offerings, special event details including registration and/or ticket information. Design graphics and text to be used for various online campus communications, student newspaper, campus radio, student union jumbotron, San Diego dance community publications, high schools and other dance organizations. Work with off-campus businesses to build relationships and promote interest in collaborations and event ad sponsorship.

Perform a variety of project management duties in support of assigned functions for off-site performance venue; submit requests and coordinate creation of concert publication materials in collaboration with Creative Services: posters, flyers, invitations, postcard mailers, bookmarks, tickets, program (create and design layout), and DVD jewel case artwork. Approve flyers with Associated Students of Grossmont College (ASGC) and post throughout campus and in public venues.

Perform a variety of recordkeeping duties in support of assigned functions; coordinate dance concert ticket sales on and off campus; manage cash box and all ticket sales at off campus performance venue; overall management and reconciliation of all master class registration fees; prepare bank deposits for campus Cashier or GCCCD Foundation Account; organize and maintain dance department files.

Communicate with up to twelve master class instructors per semester: confirm availability, request contact information, biographical data and photo. Manage all follow-up

communication, contracts and submission of tax and reimbursement documents for payment to the instructors as *Guest Instructional Providers*. Manage requests and distribution of all parking permit codes through Parking Services for all guest instructors. Design artistic color graphic publicity flyers (following GCCCD guidelines) to market master classes to students and the public.

Receive visitors and phone calls; refer calls and messages to appropriate staff members; assist faculty or student choreographers with costume needs from department inventory; register students or public for master classes, sell concert tickets; manage scheduled hours and timesheet submission for short-term hourly and professional expert employees (music accompanists). Assist new adjunct instructors when necessary.

Collect, sort and route mail for all full-time and adjunct faculty; and maintain department office and studio supplies and materials. Maintain glass display case outside of main studio and bulletin boards in three dance class/rehearsal spaces.

Oversee two dance studio areas maintaining ballet barres, Pilates equipment, various other exercise equipment, body fat analysis machine, stereo system, first aid supplies and updating of department flyers and schedules.

Initiate scheduling of annual department outreach dance programs. Communicate with San Diego County high schools regarding participation in annual community outreach dance day at Grossmont College. Confirm instructors and music accompanists for outreach event schedule, reserve all necessary rooms, manage registration of up to 200 high school students; prepare purchase requisitions or contracts as needed for event. Manage all communication with schools of details, location, parking and final class schedule. Maintain correspondence and files for outreach programs and participants.

Schedule and advertise student dancer auditions for concerts—reserve room, prepare handouts and all necessary materials. Maintain dance concert rehearsal and performance schedules. Communicate schedules with directors, lighting designer, stage manager, performance venue technical crew, choreographers, and student dancers. Create spreadsheets of cast members including class enrollment, contact information, and dance piece commitments. Maintain department calendar of events.

Prepare correspondence, memoranda, reports, requisitions, forms, and other materials related to Dance department functions and activities. Proofread and edit written materials to assure accuracy and completeness. Assist with Program Review and Curriculum Review when necessary for the Dance department. Post instructor absence notices and submit substitute instructor timesheets when needed. Submit all facilities request forms for room needs: additional classroom coursework needs, auditions, rehearsals, master classes, special event performances/rehearsals, and outreach events. Arrange for piano tuning when necessary and manage scheduling and payment of these professional services.

Compile information and prepare various reports related to department operations, such as event attendance and financial spreadsheets.

Operate a variety of office equipment and machines including a personal computer, typewriter, copier, FAX, etc.

Train and provide work direction to part-time student workers; participate in employee selection process.

Perform related duties as assigned.

Dance department accompanists positions are vital in providing a professional teaching environment to support the ballet and modern dance classes. The dance department employs three accompanist: two pianists, and one percussionist. The accompanist work alongside the instructor in teaching rhythmic structure, meter, and a variety of dynamics to support the lesson plan. These positions are integral to courses that require live music in that they provide teaching assistance in addition to the musical support for the course.

- 8.8 Are current staffing levels adequate in non-faculty positions? If not, give a justification of your request for increased resources in these areas based on how these positions contribute to basic department function and/or student learning and the success of students in the program.

Staffing hours for the Dance Operations Facilitator is not adequate and has been a long time request that the Dance department has pursued for the past twelve years. A program review recommendation from 2011 recommended increasing the department budget to pay for the upgrade in weekly hours from .475 to 1.0 FTE. This recommendation was also included in the program review document from 2005.

Bottom line, the department has increased the number of students it serves in both course offerings, performance opportunities, master classes for both students, staff, and the community, outreach projects which supports the recruitment of students, the sponsorship of professional dance companies to bring exposure to the college and to elevate the standing of the Dance department in the community.

Increasing the hours and salary range of the Dance Operations Facilitator position will allow the full-time faculty to spend more time working collaboratively with other departments within the division as well as with other programs on and off campus. Proposed off campus programs include outreach programs that involve touring high schools and elementary schools to promote the department and provide dance education as an extension of the college.

Current curricular programming and two concerts per year will continue, however growth will become increasingly more difficult, and the department will not be able to fully expand programs that serve to bring visibility and increased enrollment to the dance department and the college without the increase in hours for the Dance Operations Facilitator.

The accompanist positions are partially funded by the college through the allocation of department funds originally earmarked for supplies. Because the department values the important and integral role the accompanist plays in specific technique courses, they have



transferred the general supply budget to the accompanist budget. The accompanist position has never been fully funded and falls short of its goal of being self-sustaining. To fully fund the accompanist positions would require an annual budget of approximately \$15,000. The current budget of \$10,000 (former supply budget coupled with the original accompanist budget), along with a \$10 voluntary donation contributed by the students is still shy approximately \$5,000. The balance due is drawn from the Dance department trust. It should be noted that students who take classes in both the Theatre Arts and Music departments do NOT contribute to those department accompanist accounts as both of those departments are allocated adequate general funds for their accompanists budget.

The Dance department also pays for the theater rental at the Joan B. Kroc Theatre each fall in addition to the cost for the lighting designer, sound designer, costumes and sets for each production. The dean of the Arts, Languages and Communications division has paid for the Joan B. Kroc Theatre rental each spring semester and the Dance department pays for all technical designers and supplies for both concerts. The Dance department has paid for the Joan B. Kroc Theatre rental since 2009 for the fall dance concerts and since 2012 for the spring dance concerts. This agreement was a compromise when the Grossmont College Theatre Arts department no longer was willing to share the Stagehouse Theater with the Dance department for one week out of the year for the spring dance concert. It is reassuring to know that the Dance department will once again have an on-campus theater to perform in once the new Grossmont College Theater Complex is built in 2018-19. This is an important note to consider as the Dance department trust fund is steadily depleting due to the use of funds for general supplies (the supply budget was transferred to help pay for the accompanist positions), theater rental costs, dance concert supply and technical support costs, and general supplies.

## **SECTION 9 – SUMMARY AND RECOMMENDATIONS**

9.1 Summarize program strengths in terms of:

- Outreach
- Engagement
- Retention

### **Outreach**

The Dance department coordinates a number of robust outreach events including the curriculum driven bi-annual dance concerts which are performed for students, staff, and surrounding communities. Attendance numbers have shown a steady increase. Community members and former students continue to support the dance concerts as well as current Grossmont College students.

The department produces High School Dance Day, a workshop that takes place every fall and offers high school students the opportunity to take dance classes from department faculty and participate in a lecture demonstration. This event fills quickly and has become a popular annual event for a number of local high schools. Besides being an excellent recruitment tool, this event also allows for a continued relationship between Grossmont College Dance department faculty and local high school dance instructors.

Each spring semester the two full time instructors teach master classes to local high schools as another recruitment tool to highlight the Dance department.

The master class series offered each semester augments the current dance curriculum and serves to enhance the dance education to Grossmont College dance students. Former students, staff, and community members are also invited to participate in the master class series.

Guest artists and professional and university dance companies are often invited to perform at Grossmont College as yet another outreach opportunity to elevate the Dance department and provide additional opportunities for our dance students, staff, and local community.

### **Engagement**

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

The department engages students by providing an extensive curriculum of dance genres, performance opportunities, exposure to master class teachers, and the opportunity to attend professional and university dance performances scheduled at Grossmont College.

Faculty engagement is nurtured through discussions in faculty meetings, dance concert collaborations, and support of faculty in a number of independent projects.

The Dance department faculty have initiated collaborative projects with other departments on campus and have accommodated the request for health and wellness courses for the Grossmont College faculty and staff by teaching Pilates classes.

### **Retention**

The faculty supports an ongoing dialogue with students to accommodate financial and scheduling issues. Office hours are met to encourage dance majors to plan their schedules accordingly and to seek assistance with auditions and application to transfer universities. Job placement for advanced students are assisted by the full-time faculty to local dance studios and recreation centers.

Students are encouraged to seek assistance with writing concert critiques at the English Writing Center. In addition, each faculty member sets aside a class meeting to discuss the rubric and format for writing the required concert critique paper.

Students that need financial assistance with purchasing a concert ticket, the voluntary accompanist fee, and the master class registration are accommodated by waiving those cost.

Dance department tutors (when funds are provided) support dance students who seek additional studio practice time in preparation for movement midterms and finals.

9.2 Summarize program weaknesses in terms of:

- Outreach
- Engagement
- Retention

### **Outreach**

Currently, the department is engaged in as many outreach activities as is physically possible, given schedule, and staffing limitations. The department feels like it could increase its outreach programming if it were given the appropriate amount of support. The quickest, easiest way to provide support would be to increase the hours of the Dance Operations Facilitator.

### **Engagement**

The department values engagement on the part of its students and its faculty. Again, given the abovementioned limitations, the dance department doesn't really have any weaknesses per se, and does a stellar job of providing opportunities for students and staff to engage in personal, and artistic growth. See Section 7.

### **Retention**

The department does all it can to come up with strategies to retain students, from early identification of students who may be at risk for failure to referring students to counseling, and tutoring services, where applicable.

9.3 Describe any concerns that may affect the program before the next review cycle such as retirements, decreases/increases in full or part time instructors, addition of new programs, funding issues etc.

Kathy Meyer, one of the two full-time instructors, is planning on retiring January 2020 which would leave the department with only one full-time instructor to manage the department. Full-time faculty are the ones who take the lead on scheduling teaching assignments, coordinating outreach events, directing dance concerts, serving on committees, meeting deadlines and obligations, developing and maintaining curriculum. A replacement of this full-time position would need to be considered a priority to maintain the current standard, and further grow the department.

The dance department would also like to add ethnic dance classes and a touring company in the next few years, as space and qualified faculty permit.

The current adjunct hip hop instructors are in high demand and it is of concern as to replacements for these two instructors in the event that they may leave to pursue full-time positions.

9.4 Make a rank ordered list of program recommendations for the next six-year cycle based on the College's new Strategic Plan which includes outreach, engagement, and retention.

1. Increase the budget and classification for the Dance Operations Facilitator. Our current Dance Operations Facilitator is a classified employee who is scheduled at 19

hours per week, 10 months a year. As the department has increased course offerings, outreach projects, bi-annual dance concerts, and master classes, the hours needed for the Operations Facilitator has increased as well. As stated earlier in this document, this reclassification has been requested by the department for the past two program review cycles and is our number one priority. The department has lost previous Dance Operations Facilitators due, at least in part, to the amount of work associated with a position that is only budgeted 19 hours per week. As efficient as our current Dance Operations Facilitator is, the simple fact is that the position, and the duties associated with it, have grown exponentially, and 19 hours a week is insufficient time to complete the tasks required for the job.

2. Increase the budget for the accompanist positions in the department. Currently the hourly budget is in deficit of approximately \$5000 that is drawn from the Dance department trust fund each year to balance the actual cost of the department accompanists. It should be noted that the Music department and Theatre Arts department also employ accompanist positions that are fully funded and do not require a donation from students and/or withdrawing funds from trust accounts.
3. Upon the completion of the new Teaching Theater Complex (tentatively scheduled for fall 2018), it is recommended that a schedule for usage of the theater be set in writing. In addition, the management of the theater complex should be an independent employee and not part of the theater, music or dance departments to reinforce equity in scheduling of the new teaching/theater facility. The Stagehouse Theater was renovated in 1995 and was the dance concert venue for the fall dance concerts from 1995 to 2011. The spring dance concerts were moved from the East County Performing Arts Center to the Joan B. Kroc Theatre in 2002. Both the fall and spring dance concerts were moved to the Joan B. Kroc Theatre beginning Spring 2012 due to scheduling issues with the Theatre Arts department. History has shown that unless an equitable plan is put in writing a department (as is the case with the Dance department) may lose scheduling rights if another department deems it “inconvenient” to schedule production time in the theater. For this reason, it is requested that the Program Review Committee recommend that all scheduling and managing issues of the new Theater/Teaching Complex be overseen by an independent employee not attached to any specific fine arts department.
4. Institute a consistently thorough maintenance schedule for the dance studios, including mopping and sweeping daily, replacing toilet tissue in the bathrooms, and cleaning mirrors. This request was also included in the 2003 and 2011 Program Review Documents. A regular cleaning schedule has been a problem for a number of years and multiple request both in writing and verbally have not helped to rectify the problem. Crews in both 24-271 and 42-001 seem to regularly empty the trash cans but very rarely mop the floors. Dance faculty members who have been on campus in the evening hours note that custodians damp mop the floor only when a faculty member specifically ask them to address this task during the night shift. 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.

5. 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, which is a new course that will be offered spring 2018 and will tour local schools.
6. Purchase an additional 100 square feet of portable dance floor to allow floor to be expandable, and hence, more flexible in its applications.
7. Add ethnic dance forms into the curriculum as space permits.

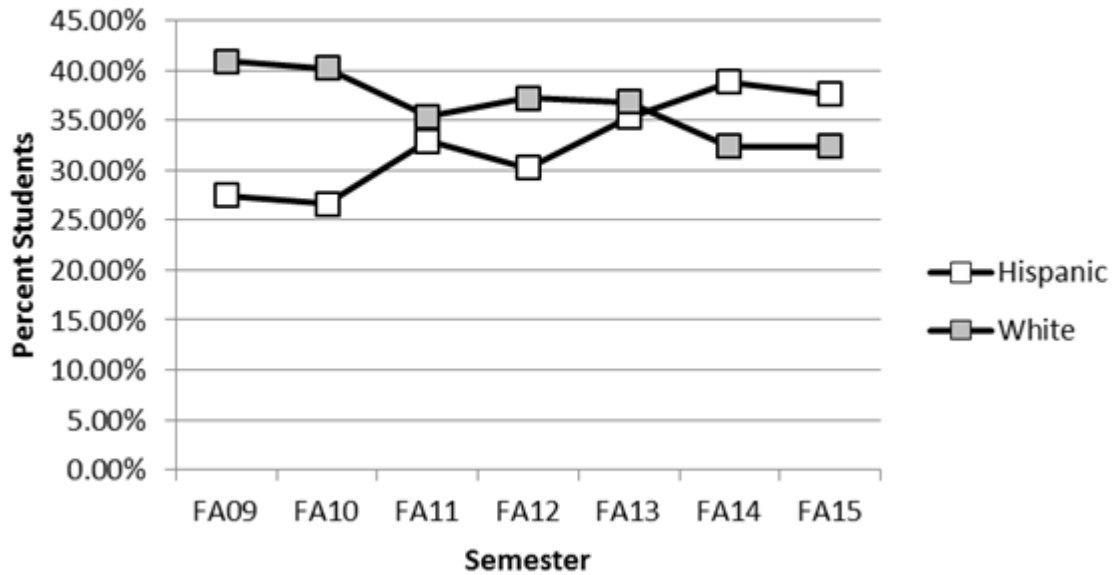
## **ADDITIONAL APPENDICES**

- I Additional Enrollment Data**
- II Additional Student Success Data**
- III Proof of Currency**
  - SLOs**
  - Curriculum**
  - Library Resources**
  - Articulations**
- IV Dance Master Class Offerings**

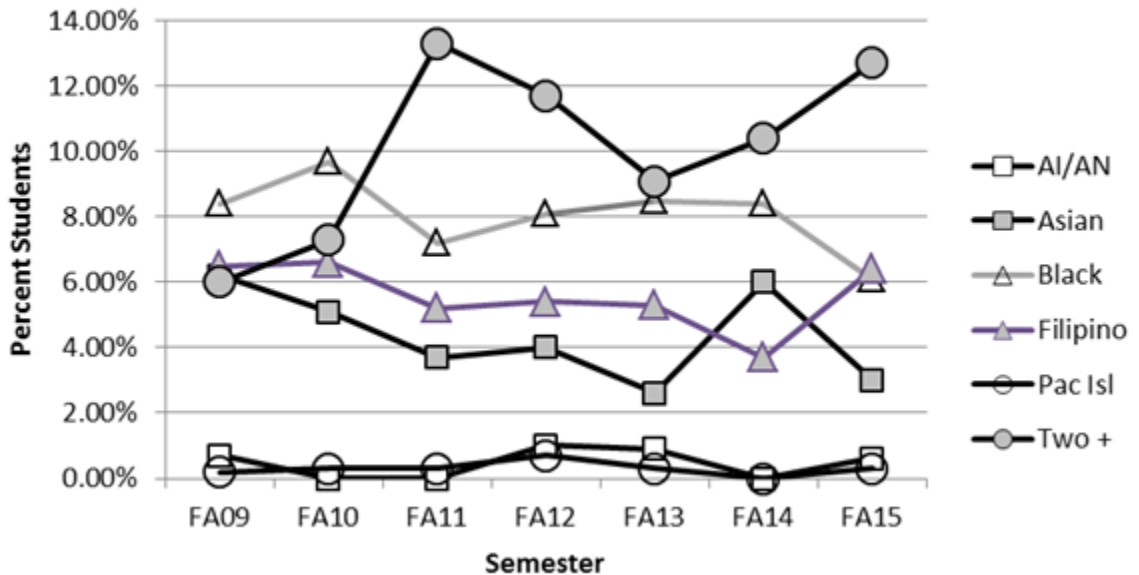
## **APPENDIX I**

### **ADDITIONAL ENROLLMENT DATA**

## DANC--Enrollment by Ethnicity, Hispanic & White

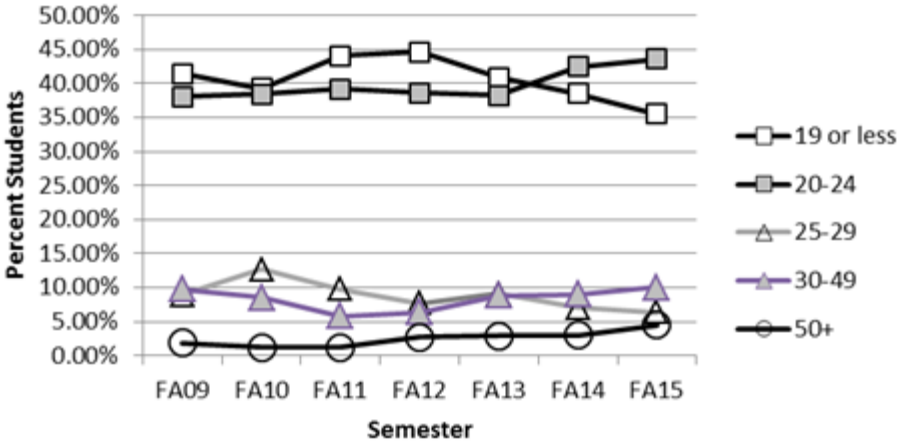


## DANC--Enrollment by Ethnicity, Other



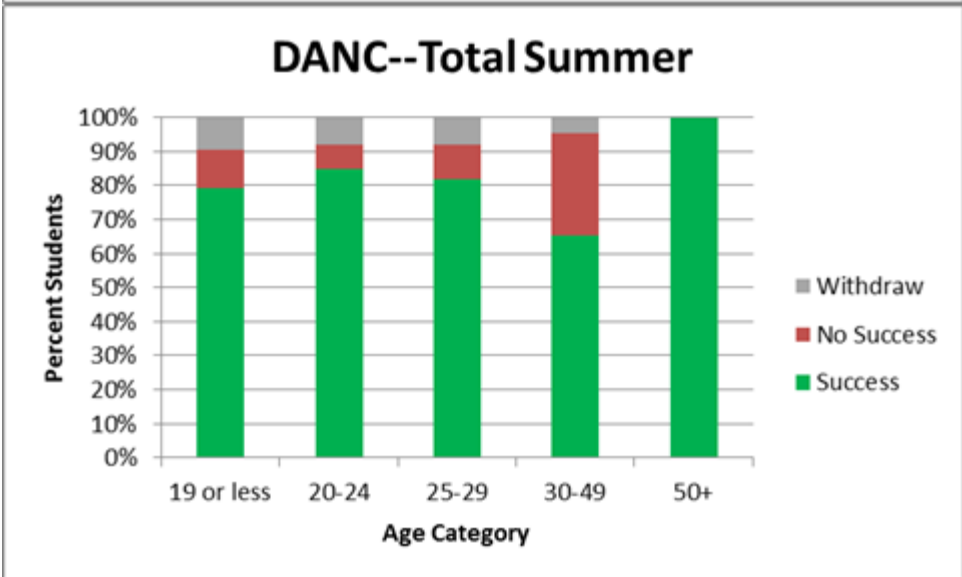
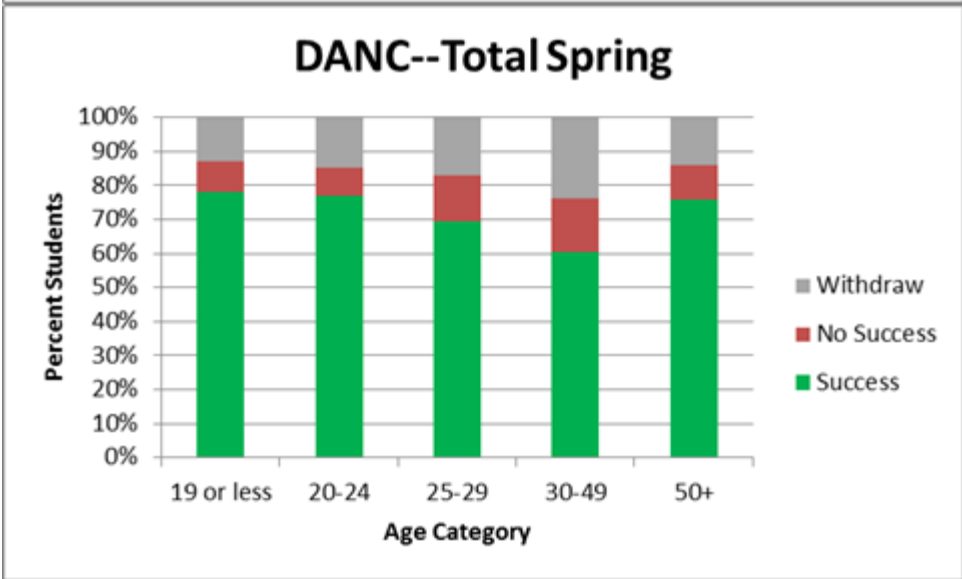
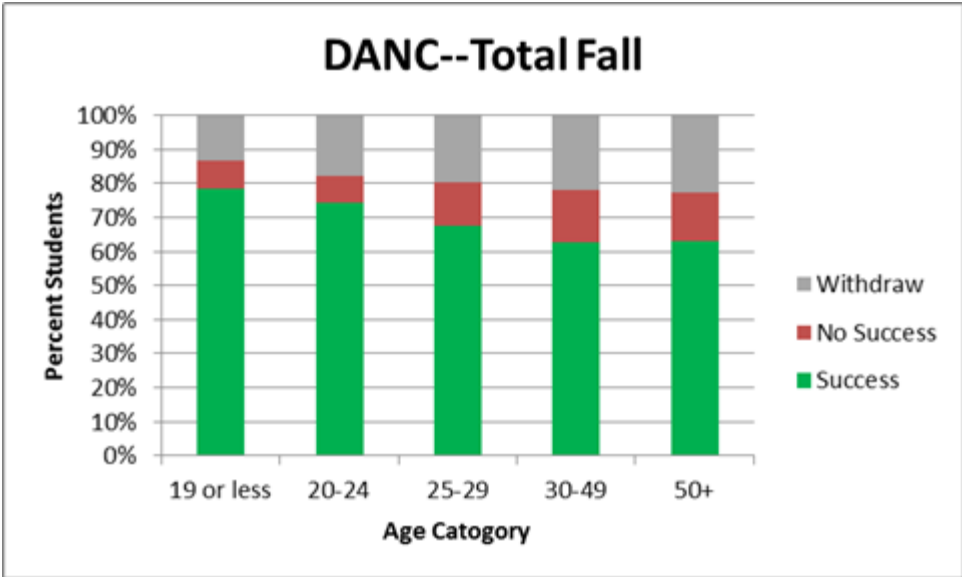


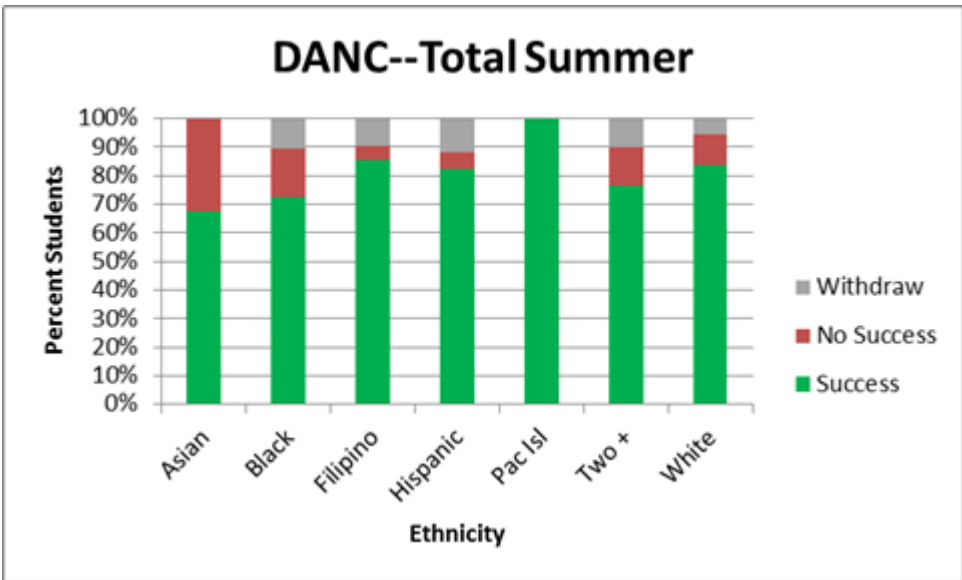
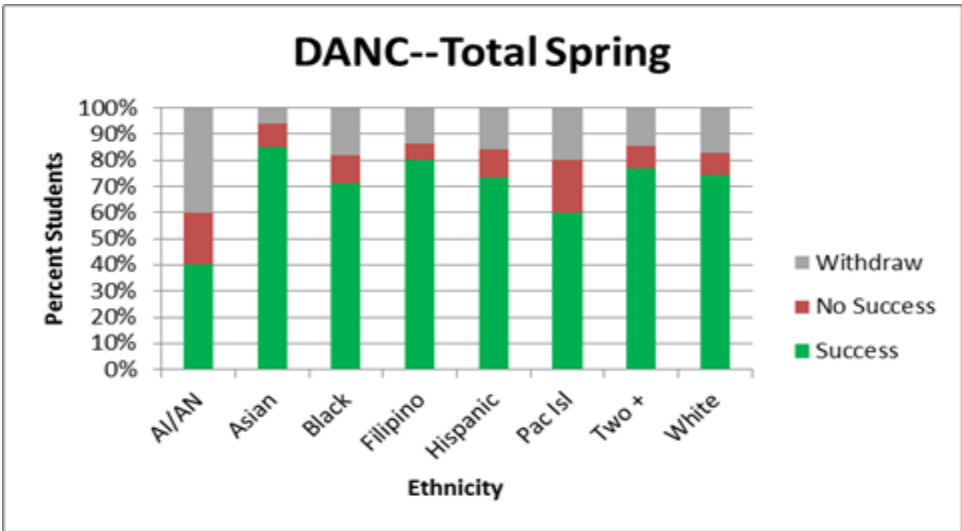
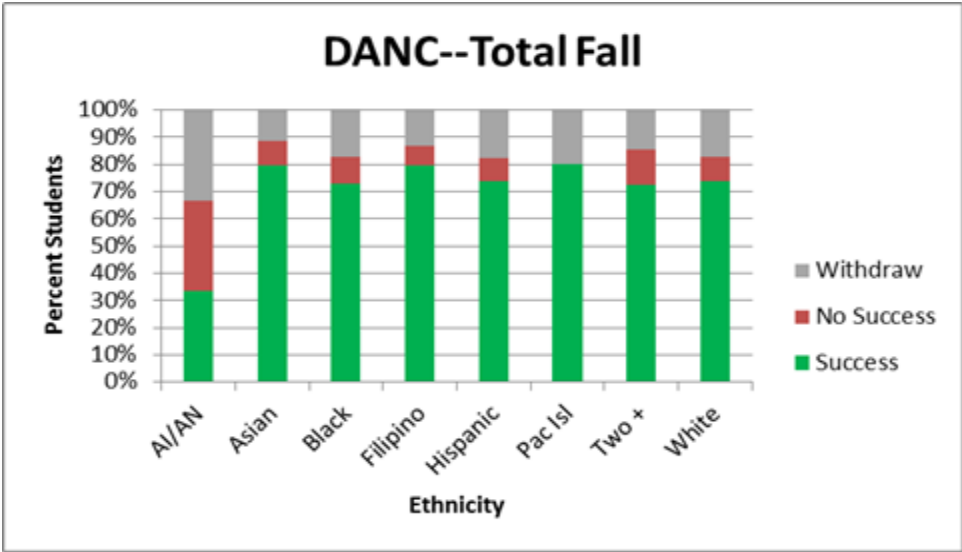
### DANC--Enrollment by Age, Fall



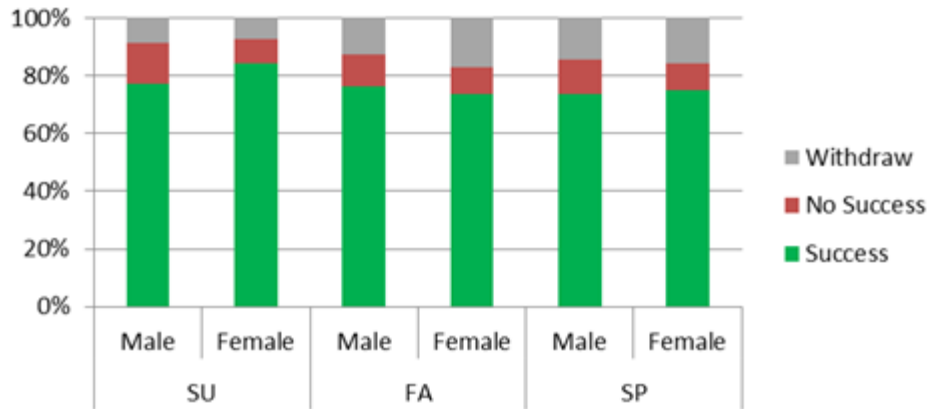
## **APPENDIX II**

### **ADDITIONAL STUDENT SUCCESS/RETENTION DATA**

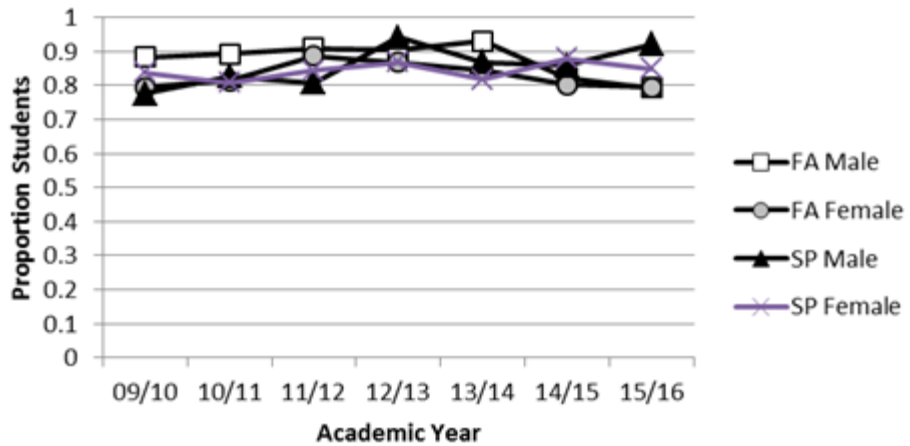




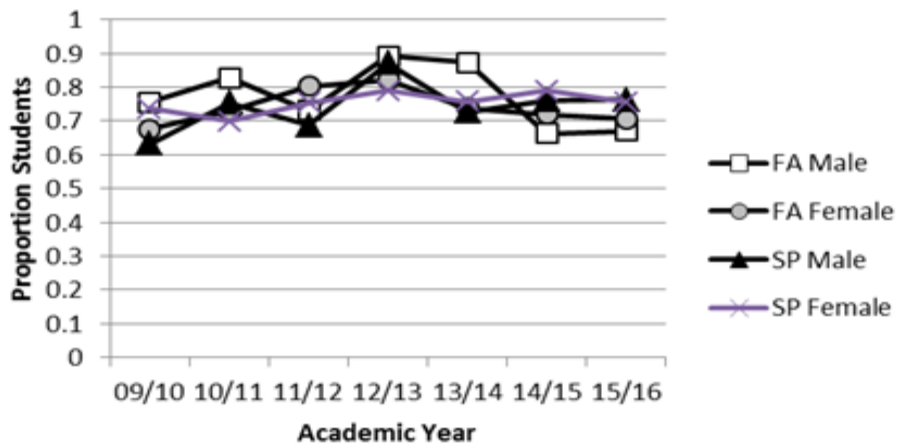
### DANC--All Students 2009-2016, by Gender

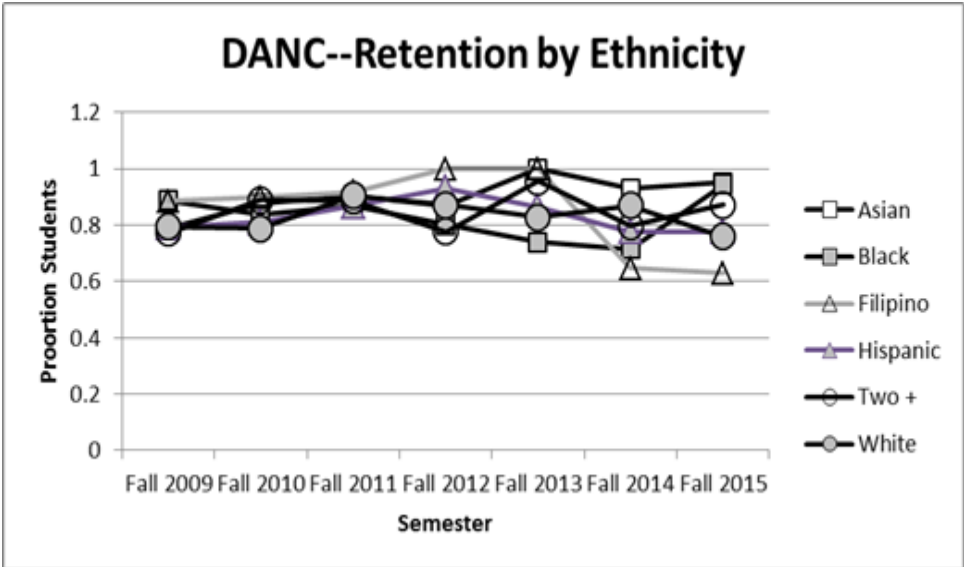


### DANC--Retention by Gender



### DANC--Success by Gender





**APPENDIX III**

**PROOF OF CURRENCY**

**APPENDIX IV**

**DANCE MASTER CLASS OFFERINGS  
FALL 2011-SPRING 2017**



# ACADEMIC PROGRAM REVIEW COMMITTEE

## FOLLOW UP QUESTIONS: DANCE

### DANCE

SECTION	QUESTIONS
1.2	Consider removing phrasing pg. 6 item 3 “Students are still asked for voluntary donations to help support the hiring of accompanists.” See your Dean to discuss this issue.
2.1	How does your department gather evidence to determine what dance styles students want?  Can you expand on how your courses fit into the GE pattern for the associate's degree and/or transfer?
2.2	Course outlines for 081A, B, C, D and 116 are out of date. Can you work with Marsha R in instructional operations to update?
2.4	What is the ‘universal participation policy’ mentioned at the end of this section?
2.5	The variance in A’s awarded to courses 78, 99 and 205/206 are lower than than other courses. What is the reason for this grade distribution with this specific course?  For 94A vs. 94 BCD and 118A vs. 118BCD, students don’t appear to be doing better in the higher-level courses as they are in the other Dance styles. What do you attribute this to?  Are there interventions in place to assist students who are at risk of earning a substandard grade for “lack of effort”?  If students are withdrawing only to re-enroll, has there been discussion about provided additional experience training courses?
2.7	Dance 110. Has it been opened for an adjunct to teach 110 online?
2.9	Did you contact the Articulation Officer? (Possibly missed submitting the email verification from Ticey). This is a ‘writer checklist’ item.
3.0	How is Dance scheduling assessments for courses that are not offered on a regular basis?
3.2	What is the benchmark for success?  How are movement SLO’s assessed?  Please provide examples of how SLO are adjusted.  Can assessment data include info on minimum number of hours successful students

## ACADEMIC PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS: DANCE

3.2	<p>spend practicing outside of class?</p> <p>It sounds like you are talking about students practicing outside of class when you might be talking about attendance in class. Please clarify your narrative in 3.2.</p> <p>What is the relationship between your assignments and SLO's? Are assignments your SLO assessment tools?</p> <p>Can you explain in more detail how you are using your SLO results to transform your teaching and learning?</p>
3.3	<p>Can you explain in more detail how you are communicating SLO information? Be more specific.</p>
3.4	<p>Can you provide an example of how the assessment results were connected to the activity proposals?</p>
3.5	<p>Are SLO's pointing to any new teaching that could improve outcomes?</p> <p>Also, clarify what "fair assessment tool" is.</p>
4.4	<p>Are there any advances in technology (lighting, sound, computer etc.) that could further enhance student learning? For example, would a PC and projector enable instructors to project new Dance styles showing up on social media/youtube, etc. - to improve currency of content offered?</p> <p>Is room 42-101 sufficient in size to add additional Pilates equipment? If not, where would you place this equipment?</p> <p>Could you offer more sections of this course?</p>
4.6	<p>Regarding the request for a third facility; where do you propose this third facility be located?</p>
5.1	<p>When are the non-Western master dance classes offered? Are they offered during regular class times? If not, have students been surveyed to determine whether they are offered at days/times when they are more likely to attend? Do students have to pay for them?</p> <p>Please explain how tutoring works in the Dance department. You mention the tutors in section 9, but did not describe their role in your department in this section.</p>

## ACADEMIC PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS: DANCE

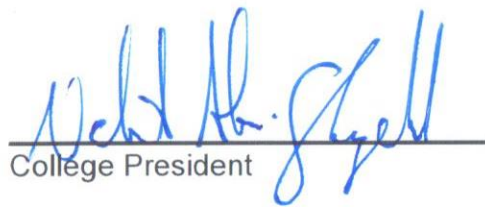
	DSPS does not assist ESL students without disabilities. Please rephrase this sentence.
5.3	Consider repeating the Spring 2011 event.
5.6	Consider removing the statement about counseling advising against dance courses.
6.1	How does the department assess whether students are utilizing campus resources?
6.2	We think you might have a commendation here. Can we get examples of specific 'low cost alternatives' provided to students as mentioned on page 24?)
7.1	What is High School Dance Day (pg 30)?
8.1.1	How do you coordinate course offerings with exercise science with potentially overlapping courses (e.g., pilates)?
8.2.2	Under what circumstances would you consider raising the class cap for any courses? For example, with the new facility will class size remain 25 (in order to increase WSCH/FTEF)?
8.7	What's your experience using college resources to get help with marketing, etc.?
8.8	Given the continual issue with lack of resources on our campus, what other creative ways have you explored to meet this need? For example, would you be willing to share this position with other departments of similar size and with similar needs?  What is the dance trust fund?
9.4.1	Same question here as asked in section 8.8 . You can respond with 'answered in section 8.8', or provide a separate answer here if you like.

**DANCE  
PROGRAM REVIEW COMMITTEE  
SUMMARY EVALUATION**

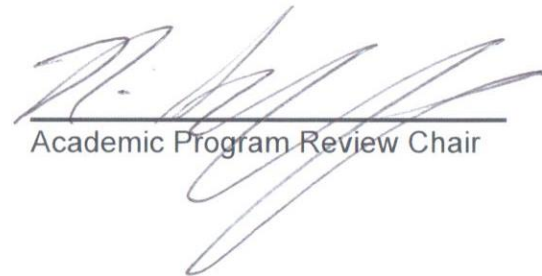
**The Program Review Committee commends the department for:**

1. Responsiveness to changes in enrollment to maintain fill rate above 95% in a performing arts discipline (adding new classes [Hip Hop, Pilates], removing low-enrollment courses[Stretch and Alignment]) (Section 8.1.1).
2. Maintaining academic rigor and high student success rates, as well as better equity outcomes compared to college-wide outcomes.
3. Collaborating with other departments on curriculum, including:
  - o The Musical Theatre degree program (Dance Music and Theatre Arts)
  - o Additional collaborations with Music (Afro-Cuban Ensemble, Gospel Choir)
  - o The development of a new interdisciplinary course (The History of Hip Hop Culture)
  - o Cross-listing an ethnic dance course with (Cross Cultural Studies)
4. Providing low cost alternatives for additional costs incurred by the student while enrolled in classes (i.e. dance shoes, costumes, concert ticket exchange, etc.) as well as the Excellence in Dance Scholarship (Section 6.2).
5. Despite being a small department, maintaining active on and off campus involvement, such as High School Dance Day and other extremely popular and well-attended performances on campus. (Section 7.1).

Academic Year	Fall		Spring		Committee Recommendation
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF	
2015-16	95.4	373.8	96.0	429.7	MAINTAIN
2014-15	90.3	374.0	85.5	372.9	
2013-14	100.8	424.5	94.3	425.9	
2012-13	90.2	372.4	94.5	420.0	
2011-12	95.6	405.5	94.2	413.6	

  
College President

  
Department Chair

  
Academic Program Review Chair