

2019-20 Dance Annual Program Plan

I.A. Program Profile: Purpose

Describe the program(s) to be reviewed. What is the purpose of the program and how does it contribute to the mission of Skyline College?

Narrative

The mission of this program is to train the community college student in the techniques, aesthetics, production processes and analysis of dance.

Today's dance field includes not only concert-based, traditional performances, but competitions and streaming content that celebrates dancers' proficiency and precision in multiple styles of dance. In order to prepare our students to creatively communicate in their community, we have modified our program to focus on cultivating skills in diverse dance techniques, peer pedagogy, team leadership, goal-setting and collaboration. Students hone these skills through competition and performances, community involvement, cultural and historical lecture courses that illuminate the way that dance interacts with historical cultural movements.

Dance students participate in community outreach and cooperative project management during the production of dance and musical theater performances, and through the Dance Exchange Project. The previously grant-funded, Dance Conference, attracted students and community members to our campus and dance program by offering clinics from professional dance instructors in a culturally diverse selection of movement styles. Community members, students from across the district, and professional guest artists join us on campus for our Dance Concerts and Spring Musical performances.

Therefore, the program is consistent with the college mission of empowering and transforming a global community of learners and fulfills the college goal of being a leading academic and cultural center for the community. Skyline dance students become performers, choreographers, teachers, directors of dance programs and/or studios, and/or discerning audience members who appreciate and understand other cultures and dance styles.

Associate Objectives

1058-Facility Improvements

1059-Increase Offerings of Core Technique Classes that Support the Major

1060-Institutionalize Competitive Hip Hop Team

1061-Institutionalize Dance Festival

I.B. Program Planning Team

Annual program planning is intended to be a collaborative process which promotes dialogue and reflection. Please identify all individuals who contributed to or shaped the narrative. Include names and the title or role of each person.

Narrative

Amber Steele - Professor

Joe Morello - Dean KAD

Jan Fosberg - Professor, Curriculum Representative

Additional Input:

Gary Ferguson - Guest Artist In Residence

Marianne Beck - Professor, Curriculum Representative (Transfer/Articulation Officer)

Jude Navari - Professor, Curriculum Representative

Ken Delmar - Instructor

Kevin Simmers - Instructor

Kelly McCann - Napa Valley College Dance Department Chair

Joan Walton - Professor, San Jose State University

Dance Program Alumni & Current Dance Majors / Students

Associate Objectives

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II.A. Analysis: Progress on Prior Program Objectives (Goals) and Activities

Describe the progress made on previously established program objectives (goals) including identification of achievements or areas in which further effort is needed. New programs which have not yet established CPR/APP objectives should discuss progress on program implementation or activities.

Narrative

Goals Set in Our 2017 CPR:

- **Revamp DANC AA - ACHEIVED**
- **Institutionalize Dance Festival - On Hold, pending funding**
- **Institutionalize Competitive Hip Hop Team:** Pending on staffing, funding, space
- **Add DANC 117 Tap Dance - ACHEIVED** waiting to offer pending enrollment/space
- **Additional Section of DANC 150 Hip Hop Dance - Pending on staffing/enrollment**
- **Increase Offerings of Core Technique Classes that Support the Major - In Progress**

All Goals Set in Our 2012 CPR Have Been Achieved:

- **Complete the Spring Musical and integrate into the regular program offerings.**
 - In 2020, we were preparing to offer Chicago before COVID 19 forced the show to be suspended. We are hopeful this will be rescheduled in Spring 2021. This year a dance musical was made possible by the funding of a resident artist who was responsible for many of the aspects of the performance. This would make offering a musical sustainable with this level of support. Dance and Music have institutionalized the process via a combination of course offerings in tandem with the Creative Arts Division, ticket sales, ASSC support and SMCCD Foundation Funding.
 - **Completed TracDAT assessments for all courses offered**
 - **Offer increased sections of DANC 130**
 - We have progressed to offer this once per year (Spring Semesters)
 - **Offer increased sections of production classes**
 - We have now been offering DANC 395 and 400 annually.
 - We will offer DANC 400 in the fall and look at 395 in the spring.
 - Our new AA will keep DANC 400 annually offered

Previous APP Goals:

- **Improve Technical Dance Skills By Offering More Technique Classes - In Progress**
 - DANC 130 will be offered each Spring (occasionally in the Summer)

- DANC 121 will be offered each Fall
- DANC 117/150 we hope to offer on a rotating basis.
- We want to offer more technique courses as enrollment and facility availability allow. Currently, we attempt to sequence the courses so students pursuing the major can finish.
- **Improve Visual Self-Analysis Skills - In Progress/Achieved**
 - In order to improve the verbalization and ability to self-analyze, we implemented additional in-class self-review discussions. This has been made possible by the upgrade of our dance studio's AV system in 2017, allowing the teacher to video tape the students in-class performances and immediately show the video to the students for critiquing sessions, where the students can gain an objective perspective on their effective use of skills in class.
 - The effects of self-evaluation have been shown in goal-setting and self-analysis reviews over the past year. Students' self-analysis became much more concrete (specific movements, postural changes, timing details, etc.) as rubrics for goal-setting and self-reflection became more easily facilitated in class.
- **Provided Consistency in Classroom Scheduling to Improve Attendance - Achieved**
 - **SHIFT IN GOAL - we are now suffering from impaction within the dance studio**, since the DRAMA classes are taking place in the dance studio. These classes benefit from the open floor and curtains, however, they require seats which damage the floor and tangle in the curtains and damage the wainscoting/walls of the room, as they must be dragged out and replaced by students before and after each class. While we love having the students use the dance studio for their performances and tech, the courses themselves need a proper facility that doesn't add so much wear and tear on a room already over-impacted.
 - In previous years, our shortage of classroom space (3-201 shares use with many Fitness, Drama & Combatives classes,) some dance classes were scheduled in the theater, which must accommodate other events. This would then send the students into alternate classrooms, and resulted in decreased student attendance.
 - More recently, we have been able to schedule almost all of the dance classes in the dance studio, which has improved attendance.
- **Provide Cleaner Facilities to Prevent Illness and Improve Attendance - In Progress**
 - As per our previous requests, the dance floor continues to need more frequent cleaning; but in particular a weekly or bi-weekly deep cleaning. The floor is now being sanitized once per week (Monday morning). We are hopeful that the same machine used to clean the gym floor can be used in the dance room once a week. We have requested that through the dean. He will attempt to schedule that with the gym floor so that both can be done on the same night. This is going to be critical as we move out of a

COVID 19 environment. Students will become more germaphobic based on media coverage and recommended hygiene practices. 3-201 sees hundreds of students each day, and is an exceptionally high-use classroom, where students are sweating and changing shoes, visitors use it during special events, etc. it continues to require special care.

Additionally, its important to remember that students are literally lying on the floor in this classroom, and touching it with their hands and faces. We would love to improve on this front!

- **Continue to Represent Diversity and Support Student Cohorts with Historically Lower Success Rates**
 - When comparing to college average, we would like to increase the recruitment of male students (this lower number is normal in dance programs, but nonetheless); and to improve the recruitment and success rates of Black Non-Hispanic students.
 - Repeatability has affected our freedom to offer diverse dance styles because it took out Dance in a Cultural Context from the curriculum (DANC 665). In an attempt to make up for this loss, we have been trying to offer more styles of dance through the annual Dance Festival 2014, 2015, 2016 (was PIF Grant Funded), teaching diverse dances in the dance production classes (DANC 395, DANC 400) and in the survey/history lecture courses (DANC 100, DANC 102). However, we need funding to continue support for coordination time for the dance festival, and guest choreographers and teachers.
- **We consider equity and diversity to be a constant focal point, and seek to serve students in the following ways:**
 - Recruitment: in our Promotional Materials, we post pictures that represent our diverse student dancers, and make sure to post pictures of male dancers outside of the dance studio
 - Offer more sections of Hip Hop (Hopefully, by next year)
 - Created a successful Competitive Hip Hop team, which won 2nd place in the 2018 National Championships
 - Faculty professional development this summer at Alvin Ailey to represent the Black style of modern dance (planned for Summer 2018, delayed due to funding constraints)
 - Hire diverse faculty and Assistant Coaches
 - Offer additional styles of dance as workshops, guest choreographers, etc.

Evidentiary Documents

Dance_CPR_2017-2018.docx

Associate Objectives

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(Note: Please see the Attachments tab to access all non-PDF documents.)

II.B. Analysis: Program Environment

Describe any recent external or internal changes impacting the program or which are expected to impact the program in the next year. Please include when the specified changes occurred or are expected to occur.

Narrative

Industry Skill Requirements & College Redesign Impacts

College Redesign Impact - Our Redesigned AA Degree

In the pursuit of aligning with the Skyline Promise, we are now completing our Redesign of the Dance Major to increase our graduation rates & Student Preparedness

Student Preparedness

Switching Emphasis from Choreography to Technique

The major now focuses on choreography courses (4 versus 3 in technique) Alumni have reported re-taking choreography classes after transfer. More technique classes will improve students' audition chances, both at transfer institutions and for job opportunities

Adding Diversity to our Technique Offerings & Recruitment

Industry demands a mastery of the basic skills in a diversity of techniques.

- Institutionalizing the Dance Festival, which offers diverse dance workshops
- Institutionalizing the Competitive Hip Hop Team, to increase diverse recruitment
- Increasing course offerings of Hip Hop, Tap, DANC 102

Graduation Rates - Faster & Better for Transfer

- Our graduation numbers are equivalent to other dance programs, state-wide
- Dance courses are also part of the KINE AA-T and PE Majors as well. KINE AA-T is fifth most popular AA-T at Skyline College and 10th most popular degree.
- We would like to grow, and so researched obstacles to transfer within our major
- Removed BIO 260 Human Anatomy, as it is considered "upper division" by transfer institutions, and students were having to re-take the course

Despite certificates adding successful numbers to other colleges' reports, these certificates (e.g.: dance instruction) do not hold much water in hiring practices, as they are not nationalized or standardized. Therefore, we have again decided against focusing on these offerings, as they do not align with the Skyline Promise to get students "out on time."

Industry Skill Requirements

In order to prepare students to win steady, well-paying jobs in the dance industry, technical skill must be achieved in the following dance styles: ballet (which improves skills in Jazz and Modern), Jazz, Tap and Modern (including Contemporary). Popular dance styles such as Hip Hop, Polynesian dances (Hula, Tahitian, Filipino cultural dances), Ballroom dances (competitive ballroom styles), Swing dancing, Vintage social dances, Flamenco, Latin social dances (Salsa, Bachata, Cumbia, Cuban Salsa), Tango (both social and competitive forms), etc. are all additional skills that should be chosen by the student as an emphasis in which they can excel. In an audition, however, the dancer who has the foundational skill set will be able to out-perform almost every specialty dancer, because of increased strength and versatility. This is becoming even more true in a globalized world of entertainment and popular love of dance style fusion. Just as a visual artist cannot expect to succeed in their career with only the ability to do line drawings, dancers are expected to at least have mastered the basics in these core techniques, in order to maintain regular employment.

As California was the birthplace of modern dance (Isadora Duncan, Martha Graham, Doris Humphrey and more Modern Dance Pioneers), and the first collegiate dance program in America (Mills College), we tend to focus on the academic tradition of modern dance. However, this has led most West Coast colleges to produce mostly Modern/Contemporary dancers, which does not prepare students to work in most dance industry jobs, because they lack a diversity of techniques. Similarly, current popular dance styles (e.g.: Salsa and Hip Hop,) must be treated not just as physical education courses, but as a place for students to realize their passion and to channel that into their momentum to "Get in, Get through and Graduate ...on time!" Too often, students discover a true passion and love of dance, but because dance programs fail to recruit and educate properly from those classes. For example, if a student were a rapper in their free time, the college's job is to make the connection between rap authorship and performance, poetry, music and public speaking. We would hope that our collegiate Music and/or English programs would recruit that student, and that their love of their style of expression would help them to meet their goals in a timely manner. Tap dancing is a required skill for dance professionals, and due to the emphasis in California on Modern Dance, college dance graduates with tap skills are becoming more rare. These skills are highly important for performances in musical theater, on and off Broadway, in amusement parks, on cruise ships and in film and live productions. Additionally, as a dance that developed from the Jazz music scene in America and was made famous by many male, African

American dance superstars, this class would increase the diversity of our course offerings.

Evidentiary Documents

Dance_ProgAwardsSumm_CCC_DataMart_2018-2019.xls

[DegreesCertificates-overall.pdf](#)

[DegreesCertificates-top10_2014-2019.pdf](#)

KINE_ProgAwardsSumm_CCC_DataMart_2018-2019.xls

PE_ProgAwardsSumm_CCC_DataMart_2018-2019.xls

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II.C. Analysis: Student Learning Outcomes (SLOs and PSLOs)

- 1) Instructional Programs Only: Describe what was learned from the assessment of course SLOs for the current and past year.
- 2) Student Service Programs Only: If PSLOs are being assessed this year (3-year cycle), describe what was learned. If no assessment was done because this is an off-cycle year, please state that this item is not applicable.

Narrative

SLO & PSLO Assessment Results

Since 2015, all SLO and PSLO Assessments in all courses (which were offered) met their criteria

Inconclusive results for critical thinking and self-assessment SLOs had been close to the mark in 2015, and have since improved to surpass the criteria. The classes with the lowest success rates in completing assignments and gaining technical skill all cited attendance as affecting their student's success on exams and performance execution.

Improving Student Critical Thinking Skills

In order to improve the verbalization and ability to self-analyze, we implemented additional in-class self-review discussions. This has been made possible by the upgrade of our dance studio's AV system, allowing the teacher to video the students in-class performances and immediately show the video to the students for critiquing sessions, where the students can gain an objective perspective on their effective use of skills in class.

Increased Online Course Success Rates

Improved Online Course Success and Retention

Online courses were behind in 2014-2015, at 59.5% success rate. **We have improved our success rates to 75.7%**, and have met or surpassed the college average since 2015. The retention rate has improved by 15% over the same period with a reduction of the withdrawal rate of 15%. This may be due to the modifications made over the past four years in DANC 100. We have converted to CANVAS, and have added rubrics to almost all of the assignments that students interact with, clarifying the expectations for their assignments. Students also participate in peer reviews using these rubrics, which has improved their success with Critical Thinking SLO's and PSLO's.

Face to Face v. On-Line Metrics

Dance appears to be an area where it is important to look at face to face data v. on-line as when the numbers are combined they tend to blend results. Face to face enrollment has been declining slightly and is consistent with overall college enrollment trends. FTEF and Load have declined slightly as well. The Gender gap has narrowed in face to face to 65% female to 35% male. Filipino and Hispanic students are underrepresented in face to face with white non-Hispanic students being over-represented. Age demographics are evening spread with 19% being 60 or older which reflects the three sections of evening dance. This evening cohort is also the reason that 35% of students in face to face indicate their interest in dance is exploratory. 73% of students enrolling in face to face dance courses are part-time. In comparison, on-line enrollment (DANC 100) has been growing. This growth outpaces campus growth in online enrollment with total enrollment going up over 200%. Female to Male ratio is 63% to 37%. Ethnic diversity of students taking on-line courses is fairly consistent with campus trends except white non-Hispanic students are underrepresented. Age demographics are skewed heavily to students that are 22 or younger (80%) with another 12% being between 23-28. 93% of students taking DANC 100 indicate transfer as their primary educational goal. 65% of students taking DANC 100 are full-time. You see the correlation between age, educational goal and full-time status because DANC 100 fulfills a C1 general education requirement and is UC, CSU and IGETC certified. Students want this course and like having the on-line option. Improvements in success and retention on-line have lifted success rates for all students.

Facilities Improvements and Obstacles

In years previous to 2015, the Tango classes and the DANC 395, 400 and 391 courses, had seen student success impacted by being displaced from their assigned facilities. (These classes were scheduled on the stage because 3-201 was impacted by Fitness and Combatives courses.) Since the Spring 2015, we continue to see improvement because the DANC 400 course was able to be entirely scheduled in 3-201. The Dance Floor in 3-201 is coming to the end of its useful life. Several areas have depressed (lowered) flooring. We have a commitment that the floor will be repaired / replaced in the summer of 2021 with a new marley placed on the surface. Special care should be taken to remove the step boxes from the back area when this happens. They damage the marley when not moved properly. In fact, better storage is an ongoing need for dance.

Assessment

One barrier to effective assessment in previous years has been small sample sizes. This may become more dire as we move forward with the leveling of courses within TracDat. All courses in the dance department have both SLO's and Assessment plans in leveled format, but not necessarily entered by

individual level into TracDat. With the courses divided up into levels, we may see even more courses with sample sizes too small to give clear results.

All courses will continue to be assessed every semester when offered. SLO's and assessments track skill and fitness development based on a pre-test and post-test, including assessments of in-class videos, that the students and instructors evaluate together. In addition, depending on the course, assessments related to technical skill demonstration, technical and/or theoretical knowledge, cultural customs, history and basic applied anatomy and physiology are conducted. Students are evaluated by progression within levels established at a beginning, intermediate, advanced intermediate and advanced level.

Performance courses are evaluated by the student's ability to learn and effectively execute choreography and artistic expression, as well as their ability to work in teams, use time management techniques, communicate effectively and to complete the choreographic process from initial idea to final performance piece. Performance courses usually also require the students to write about this process and to analyze their own professionalism in this context. DANC 100 is a lecture course about the history of dance, and these students are assessed via their self-expression in forums, in essay papers and via multiple-choice exams.

Evidentiary Documents

[Assessment_ Course Four Column_Dance_2019-2020.pdf](#)

[danc_apr.pdf](#)

[danc_apr_f2f.pdf](#)

[danc_apr_o.pdf](#)

Associate Objectives

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III.A. Reflection: Considering Key Findings

Consider the previous analysis of progress achieved, program environment, and course-level SLOs or PSLOs (if applicable). What are the key findings and/or conclusions drawn? Discuss how what was learned can be used to improve the program's effectiveness.

Narrative

2020 APP

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Equity

Our program continues to have success rates in all age groups that are above the college average rates.

Facilities Improvements and Obstacles

In years previous to 2015, the Tango classes and the DANC 395, 400 and 391 courses, had seen student success impacted by being displaced from their assigned facilities. (These classes were scheduled on the stage because 3-201 was impacted by Fitness and Combatives courses.) Since the Spring 2015, we continue to see improvement because the DANC 400 course was able to be entirely scheduled in 3-201. The Dance Floor in 3-201 is coming to the end of it's useful life. Several areas have depressed (lowered) flooring. We have a commitment that the floor will be repaired / replaced in the summer of 2021 with a new marley placed on the surface. Special care should be taken to remove the step boxes from the back area when this happens. They damage the marley when not moved properly. In fact, better storage is an ongoing need for dance.

Time to Grow!

In addition to adding a new lecture course, we would like to continue growing the dance team. We have discussed expanding the Hip Hop team into a jr./varsity dual level format, so that more students could join the team, over time.

Additionally, we are requesting funding to cover more hours of coordination and rehearsals, which will improve the caliber of the team AND provide time for recruitment activities (some of which could offer students opportunity to perform at local high schools as part of recruitment activities).

We would also like to bring back the Dance Festival

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III.B. Reflection: ISLOs

If your program participated in assessment of ISLOs this year:

(1) What are the findings and/or conclusions drawn?

(2) Does the program intend to make any changes or investigate further based on the findings? If so, briefly describe what the program intends to do.

Narrative

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[Relationship and Assessment_ Outcomes by PSLO's_Dance_2019-2020.pdf](#)

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IV.A. Strategy for Program Enhancement: Continuation/Modification

Indicate whether the program is continuing implementation of the last CPR strategy or revising the strategy. Please describe the modifications if revisions are intended.

Note: Any new strategies should be linked to Institutional Goals through creation of objectives in the next section. If the program has not yet participated in comprehensive program review, an annual or multi-year strategy can be defined in this item.

Narrative

Expanding the Dance Program: Curriculum, Outreach, Competitive Dance Team, & Facilities

Increase Sections of Technique Courses

As we recruit and grow, we would hope to offer multiple sections of our leveled curriculum, allowing us to separate Beginning, Intermediate from the Advanced Intermediate students: In addition, depending on interest and enrollment we would want to:

- Offer DANC 150 Hip Hop annually.
- Offer DANC 117 Tap Dance annually
- Offer DANC 121 Contemporary Modern in both the Spring and the Fall
- Offer DANC 102 and DANC 100 every fall and spring semester

Expanding the Competitive Dance Team & Connecting with Community

We would like to institutionalize the dance team. We have discussed expanding the Hip Hop team into a jr./varsity dual level format, so that more students could join the team, while retaining the level of rigor at competitions. Additionally, funding that we are seeking would cover more hours of coordination and rehearsals, which will improve the caliber of the team AND provide time for **recruitment activities** (some of which could offer students opportunity to perform at local high schools as part of recruitment activities).

We would also like to bring back the **Dance Festival**. The festival attracted students and community members to our campus and dance program by offering clinics from professional dance instructors in a culturally diverse selection of movement styles. This would help grow the program and connect with the community.

Facilities Improvements

In years previous to 2015, the Tango classes and the DANC 395, 400 and 391 courses, had seen student success impacted by being displaced from their

assigned facilities. (These classes were scheduled on the stage because 3-201 was impacted by Fitness and Combatives courses.) Since the Spring 2015, we continue to see improvement because the DANC 400 course was able to be entirely scheduled in 3-201. The Dance Floor in 3-201 is coming to the end of its useful life. Several areas have depressed (lowered) flooring. We have a commitment that the floor will be repaired / replaced in the summer of 2021 with a new marley placed on the surface. Special care should be taken to remove the step boxes from the back area when this happens. They damage the marley when not moved properly. In fact, better storage is an ongoing need for dance

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IV.B. Strategy for Program Enhancement: Action Plan and Resource Requests

Based on the most recent CPR and any desired modifications, develop an annual action plan with related resource requests. No narrative response will be entered in this section, but the objectives you create will be printed automatically in the APP report under this item.

(1) To begin, click on PLANNING at the top of the page, then CREATE A NEW OBJECTIVE. To view previously created objectives, click PLANNING at the top of the page, then VIEW MY OBJECTIVE.

(2) IMPORTANT! Make sure to associate each objective to this standard in the APP. Need help? Contact the PRIE Office for further instructions. Institutional Goals. Need help? Contact the PRIE Office for further instructions.

Narrative

Associate Objectives

[1058-Facility Improvements](#)

[1059-Increase Offerings of Core Technique Classes that Support the Major](#)

[1060-Institutionalize Competitive Hip Hop Team](#)

[1061-Institutionalize Dance Festival](#)