

Skyline College

(Dance Program)

Program Review

Executive Summary



Short Summary of Findings

The Skyline Dance Program is currently staffed by adjunct faculty. The one full-time instructor, Diana Cushway, retired at the end of the 2005-2006 academic year. In addition to directing Skyline Dance production and mounting sold out dance concerts, Professor Cushway oversaw the dance internship program and taught ballet, modern, jazz, dance composition, creative dance and aerobics. The dance program is actively involved with many professional Bay Area dance organizations and the five professionally trained adjunct faculty are currently teaching and performing in the Bay Area. The dance program is student centered, unique, innovative, culturally varied and rich. The program has served as a model for other developing dance programs in community colleges, high schools and throughout dance schools in the Bay Area and Northern California. This program is unique and cutting edge bringing in guest artists, teachers, dance companies and choreographers to lecture, instruct and perform for Skyline students. Innovative artistic collaborations with other Skyline Departments and programs such as: Creative Writing, A.S.S.C., Skyline Choir / Chorus, Learning Center, student clubs, Automotive Technology, the Puente Program and sculpture and painting classes have further enriched student and staff experiences. Finally, the Skyline bridge/internship program places Skyline dance students in Bay Area communities to choreograph, direct dance programs and teach dance.

Three Strengths of the Program

- **Innovative:** The program offers classes, lecture demonstrations and workshops with world renowned artists, teachers and performers. Diana was a maverick in creating a unique and varied program that was creative and multicultural. The program developed innovative artistic and academic collaborations with Skyline staff and Bay Area artists.
- **Community Relations:** The development of a bridge program providing internships and creating jobs for Skyline students at a variety of teaching and performing venues is part of the community relations aspect of the program. Other out reach efforts, such as flyers, mass mailings, letters, press releases and posters are used to promote the program and make it part of the community fabric. Finally, the program reflects the multicultural community that it serves. Classes have been developed in a cultural context and include varied types of world dance.
- **Multicultural and Inter-Generational Annual Skyline Dance Concert:** This performance has included dances from cultures that span the Bay Area. The performance draws over 500 people per night and incorporates not only performances and choreography by Skyline students but also from grammar schools, high schools and community groups.

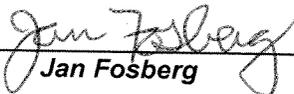
Three Suggestions for Improvement

- **Better Operational Capacity to Support Large Theatrical Performances:** It's important to improve facilities, equipment and staffing for large productions.
- **Improve on the current curriculum:** It's important to start moving courses from the 665 designation and incorporating them into the curriculum. The hope being to expand these courses into intermediate and advanced levels. Also, the desire to make sure that Dance 390 and 440 become UC transferable.
- **Staffing:** With Diana Cushway leaving at the end of the 2005-2006 academic year, it is imperative that a full-time faculty member be hired to replace her. We are not offering a dance production this year because a full-time staff member is not available to coordinate it.

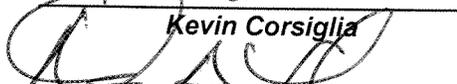
Faculty Member Responsible for the Self-Study is: Diana Cushway

Full-Time Faculty Signatures

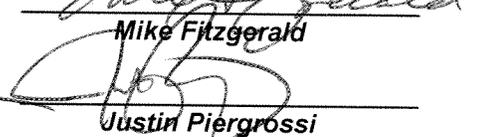

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Submitted on: October 2, 2006

**SKYLINE COLLEGE
DANCE PROGRAM
PROGRAM REVIEW SELF STUDY**

PART A: Overview of Program

- 1. State the goals/focus of this program and how the program contributes to the mission and priorities of the College and District.*

The goals of this program are the aesthetic, cultural and artistic education of the community college student. Dance in a community college offers students the ability to explore and develop the communication process of dance and to create an artistic statement. In contrast to performance driven dance or aerobics, the emphasis of this program is to encourage the student to go beyond the physical expression of sequential patterns and movements to the abstraction of that physical movement into an artistic vehicle that communicates human emotions to the observer. By understanding how shared emotions connect us to other human beings regardless of gender, economic, social and cultural divides, the student discovers his/her own emotional world and begins to develop an artistic appreciation and understanding of those emotions and how they are communicated in art. The program encourages self-expression from students to critically observe, react to and evaluate what dance they are viewing, learning, performing and / or creating. To develop or expand these skills a dance class may include lectures, demonstration / hands on skills, directing / producing a dance concert, performing, choreographing, teaching and / or viewing dance. Students learn the vocabulary, history, artistic self-expression and movement languages of dance in addition to correct anatomical alignment and dance technique. Skyline dance students enter the world as performers, choreographers, teachers, directors of dance programs and/or studios, and/or discerning audience members with an appreciation and understanding of other cultures/dance styles.

The Dance Program contributes to the mission and priorities of the San Mateo Community College District by:

- 1. Providing a breadth of educational opportunities and experiences which encourage students to develop their general understanding of human effort and achievement.**
 - Wide variety of guest choreographers/dance companies and musicians/lectures/demonstrations on different world and dance styles.
 - Varied selection of courses for student choices in completing general education, transfer and degree requirements
 - Exposure to original choreography by Skyline dance faculty
 - All Skyline dance concerts have elements of lecture and demonstration to explain the application of the dance technique, development of the artistic themes and choreography in a performance presentation.

- 2. Providing occupational education directed toward career development and remedial education in dance required for successful completion of educational goals.**
 - The Skyline Dance Bridge Program with student internships (choreographing, teaching, performing and directing) in the Bay Area community is an important component of the program.
 - Students are directly involved with the aspects of producing, choreographing and/or performing in an annual dance concert.
 - The dance curriculum includes reading and writing components to prepare students for development of artistic expression, critical review capabilities and for future grant writing and public relations activities.

- 3. Celebrate the community's rich cultural diversity, reflected in student enrollment, staff and a campus climate that supports student success.**
 - Appreciate and value other cultures by studying the music, costumes, dance technique, geography, and cultural/historical aspects of different dance forms.
 - Course offerings of cultural diversity include: African-Brazilian, Flamenco, Swing, Salsa, and Argentine Tango.
 - The dance production program has sponsored professional and Skyline student dance workshops and rehearsals in such diverse dances as: Hawaiian, Tahitian, salsa, Chinese, Hungarian, Samoan, Filipino, El Salvadoran and Congolese to name a few.
 - Students are encouraged to work with complex gender, global or abstract issues and translate them into movement with costumes, props and/or music.

- 4. Encouraging Critical Thinking Skills**
 - Students utilize critical thinking skills to create dances comparing, contrasting and analyzing famous choreographers and classmates for artistic expression, skill acquisition and technique.
 - All Skyline dance concerts have elements of lecture and demonstration to explain the application of dance technique, development of artistic themes and choreography in a performance presentation.
 - Skyline students and audience members are encouraged through Skyline lecture demonstrations to compare and contrast how the human body makes an artistic statement using shape, space, time and energy.
 - The dance curriculum includes reading and writing components for students to effectively articulate and support the themes/ideas expressed in their dances and for application of performance review styles.

2. Discuss how this program coordinates, impacts and/or interacts with other programs in the College.

The Dance Program has coordinated interdisciplinary collaborations, art happenings, performances, lectures and classes with a number of disciplines and groups on campus. A few examples are:

- Annual dance concert works with the Cosmetology program for hair and make-up.
- Dance program works directly with ASSC to sponsor events which enrich lives of students who are not directly enrolled in dance classes.
- Dance program works directly with ASSC to raise funds for costumes, theatrical lighting and props.
- Counselors are invited to dance classes and students are encouraged to use the learning center to enhance critical writing and thinking skills.
- Dance program sponsors college wide workshops for pilates, dance composition, various cultural dance styles, acting and the business aspect of the entertainment industry.
- Because the dance discipline involves close interaction with students at a personal level, it requires that faculty utilize and coordinate with the Health Center.

3. *If the program utilizes advisory boards and/or professional organizations, describe their roles.*

The dance program does not have an advisory board. The program works with members of such as:

- Brisbane Dance Workshop-Bridge Program
- San Francisco Arts Education Foundation-Bridge Program
- San Francisco Ballett- Community Outreach Program
- Stanford Dance Program
- Printz Dance Company Outreach Program
- Professional, national and international dance companies for lecture demonstrations and workshops.

4. *Explain how this program meets the needs of our diverse community.*

The Dance Program meets the needs of our diverse community through our dance production and curriculum. Its rich and diverse offerings provide our students with new perspectives in viewing other cultures and peoples. In effect, it challenges students to think what it means to be American and to explore what unites and divides us nationally and geographically. Specifically:

- The Skyline Dance Production is multi-generational and multicultural in production and scope and serves a diverse community audience of over 1,000 that attend the two performances each year.
- The program has guest presentations, lectures, performances and workshops of dance and music from around the world.
- Instructors, guest artists and students explore global, abstract and gender issues in their choreography, challenging the dancers, guest student performers and audiences. For example, Diana Cushway's suite of dances from "Exteriors" explored disabled, gender and size prejudice.

- Dance classes are designed so that students learn about the culture of each new dance language they study. Classroom instruction utilizes videotapes, DVDs, CDs and texts. Faculty emphasize selections addressing such issues as the folklore, musical instruments, history, costumes and choreography in the respective dance form being studied.
- The program offers a variety of classes and/or workshops on different dance and music styles from folk, classical, ethnic to avante garde and popular culture. All the aforementioned material allows the student to gain a comprehensive understanding of the dance culture they are studying.
- The dance program's cross-cultural exposure expands the movement, rhythmic and music vocabulary of our students to new ways of dancing; thus, it enables our students to learn, appreciate and honor the large and subtle differences in cultural dance styles.

5. *If the program has completed a previous self-study, evaluate the progress made toward previous goals.*

This is the first time that dance has done an individual self-study. Program review has generally consisted of Physical Education, Dance, Recreation and Athletics as one discipline. Past program reviews have recommended facility improvements to create a dance studio which should be completed in the next few weeks. The only items not incorporated in the studio were a video camera for class observation and technical feedback and a small theater lighting system.

PART B: Curriculum

1. Describe how the courses offered in the program meet the needs of the discipline and the students.

The different course offerings and demonstration/choreography of various guest artists represent much of the world's populations and cultures. In addition to having a wide range of dance styles to choose from this provides an excellent opportunity for students to learn and explore other cultures and expand their abilities. The program curriculum awakens, challenges and develops the student beyond the verbal and aural to include spatial, musical, kinesthetic and personal intelligence.

These diverse course offerings are important to many students for several reasons:

- They represent the student's country of origin.
- Students share and discover their cultural heritage with fellow students.
- Students perform and/or teach these varied styles and types of dances in academic and community settings.
- Students are exposed to dance as an art form beyond entertainment.
- Students learn planning skills, community building, collaborative leadership and other abilities that they can transfer to other aspects of their lives.

Unfortunately, we do not provide a consistent dance technique class each semester or even annually. A technique class is the backbone of a dancer's training. College programs, especially community college programs, can not compete with technique classes in commercial dance studios. In a dance studio, the student can gain instruction 5-6 days a week during two hour sessions with a class size of 10-12 students. A community college class offered for an hour and fifteen minutes per session twice a week, with time taken for roll, lectures, videos and such and with a class size minimum of at least 20 students, can not compete with that. The result being that we do not consistently offer technique courses that are essential in training a dancer who is serious about the discipline.

2. State how the program has remained current in the discipline.

The program remains current in the discipline through its faculty that regularly attend, teach and/ or perform at Bay Area high schools, professional venues and community centers. In addition, dance faculty attend dance or dance fitness classes weekly and concerts sporadically during non-instructional times to acquire and maintain different movement styles, choreography and technique. It is essential for a dance instructor to maintain good personal technique, strength and flexibility to prevent injury and challenge students.

3. If the student population has changed, state how the program is addressing these changes.

The student population in our dance program is very diverse with the majority of students coming from Asian, Filipino and Hispanic cultures. For first time students, our evening classes are more popular than our day time offerings. Currently, 60% of our enrollment comes from evening classes. Our student population (79%) tends to be in the 18-29 year old cohort and female. In reviewing these trends, we are taking the following steps:

- Annually reviewing program offerings to determine student interest and build enrollment.
- Collaborating with Liza Erpelo to bring in traditional Filipino Dance Company to perform in Skyline Filipino Cultural Night dance concerts.
- Offering an aerobics class late in the afternoon to try and attract classified staff.
- Expanding off campus offerings to try and gain a foothold in the local community.

4. All courses in this program should be reviewed and, if appropriate, modified every six years. If this has not occurred, please list the courses and explain.

This is the first time that dance has done an individual self-study. Program review has generally consisted of Physical Education, Dance, Recreation and Athletics as one discipline. This is the first program specific review for dance. As such, some courses have not been modified since 1996. We are currently working on bringing all courses up to date for our presentation deadline.

5. If external accreditation or certification is required, please state the certifying agency and the status of the program

Not applicable.

6. Discuss plans for future review and program modification.

With the resignation of the one full-time faculty member, it's important that another full-time person be hired to fill that vacancy. It's important to the long-term health of the dance program. Once that person is on board, it will be important to access the direction of the program. Diana had identified the following plans and possible modifications before her resignation:

- Expand evening/weekend classes with more styles of dance to reach out to older and male students.
- Look for additional off campus locations and hire more faculty to expand offerings in the community.
- Work with the Black Student Union to create a strong representation in the annual dance concert with ultimately a full performance by the Black Student Union similar to the Filipino Cultural Night.
- Create a dance teaching certificate.
- Hire full-time staff to produce more dance concerts/collaborations like an ethnic dance festival , dance festival theater or collaborative dance and choir musicals.
- Create more ethnic dance classes with an emphasis on teaching traditional cultural music and dance.
- Expand the World Music class to World Dance and Music and have it collaboratively taught.
- Bring in professional dance companies to teach one year or longer residency programs.

PART C: Faculty and Staff

1. List major development activities completed by faculty and staff in this program over the past six years and state what development is needed or proposed by faculty in this program.

Diana Cushway listed over 40 professional development activities undertaken by her over the past six years to enhance the teaching and production capabilities of the dance program. Some activities were discipline specific while most dealt with working collaboratively with other programs. In terms of future development, it will be important for faculty to keep up the collaborative ties that Diana established.

2. Describe the orientation process for new faculty and staff (include student workers such as tutors and aides).

Diana worked with the Dean and Administrative Assistant in PE, Dance and Athletics to assist and coordinate with part-time staff. Greatly appreciated additional assistance has come from the Dean and Administrative Assistant in Creative Arts and Sciences. Items that are covered with new faculty are:

Introduction to Skyline College practices and procedures.

Preparation of course outlines and syllabi

Working with Student Services, Admissions and Records, Counseling, the Health Center and Security.

Preparing for performance obligations related to the dance concert.

3. If recruitment of new and/or diverse faculty is needed, suggest recruitment techniques.

The Dean and Diana received resumes and interviewed applicants for positions. However, the problem was that most hires were referrals thus greatly reducing the diversity available. It's imperative that we attempt to diversify our pool of applicants. To that end, it's suggested that open ended adjunct hiring pools be established to try and draw a greater pool of prospective teachers.

PART D: Facilities, Equipment, Materials and Maintenance

1. Discuss the effectiveness of facilities, equipment, equipment maintenance and materials for the program to meet its goals and focus. Include if they impact success and if they are accessible to all students.

With the completion of Building 3, most dance classes will be held in that location with access to locker and dressing facilities. The primary problem at this point is the poor facilities in Building 1 that are used for the Dance concert.

For performances in the theater there is one classroom that is allocated for use as a dressing / make-up room. From the hallway people can see students changing in this room because the new window blinds do not obscure performers when the lights are on. Paper or fabric has to be taped to the windows to effectively block someone from looking in. The dance concert needs to have space for over 200 performers and staff. In the past Diana Cushway had to reserve additional classrooms, if they were available, to house all these folks. It took an inordinate amount of time scheduling classrooms to be used as dressing rooms and staging areas. Every day had different room availability causing confusion and a logistical nightmare. None of the assigned classrooms really fits the needs of the production. In terms of equipment, the key needs are for proper lighting, costumes and props.

2. List projected needs.

- A dedicated space for individual and group rehearsals outside of regular classroom hours.
- Modern dressing and staging rooms in the theater for performances
- A video recording system installed in the dance studio.

3. Describe the use of technology in the program and discuss if the technology is current and comparable to other college and business or industry.

In terms of what is offered professionally, our dance program can not compete with the audio and visual capabilities of private studios. In terms of other community colleges, we are comparable in terms of what is available.

4. If appropriate, describe the support the program receives from industry. If the support is not adequate, what is necessary to improve support?

Not applicable.

PART E: Budget Request

1. What resources (staff, facilities, equipment and/or supplies) will be needed in the next six years?

Resources needed to maintain a viable program are:

- A full-time dance faculty to replace Diana Cushway
- At least one day-time dance facility for students to rehearse.
- Funding to develop a coordinated bridge program with Bay Area artists, dance studios and educational institutions.
- Part-time staff assistants to coordinate the Dance Concert.
- Instructional aides to oversee and supervise student run dance productions.
- Student supervised or staff led creative movement classes as part of the Skyline Child Care program.

2. If appropriate, discuss methods the program could share resources with other programs in the College and District.

Nothing is apparent at this time but we would certainly be willing to share resources.

Skyline College Program Review Worksheet for Enrollment, Performance and WSCH/FTE

Weekly Student Contact Hours – WSCH

Report the 3 previous **Fall** semesters with the most recent on the right.

Year	2003	2004	2005
WSCH	887	798	748

Please comment on program enrollment and expected trends.

The drop in WSCH from Fall 2003 is because of two factors. First, the elimination of one section of aerobic dance and its replacement with a different type of dance reduced WSCH generated. In fall 2003, we offered three sections of aerobic dance with an average of 30+ students per section. In Fall 2004, two sections were offered dropping WSCH. The class that replaced aerobics on the schedule averaged just over 20 students with the net result of losing about 40 WSCH. Adding the new class was part of the strategy to make curriculum more multicultural. Second, after returning to a third section of aerobics in Fall 2005, we felt the full impact of being relocated out of Building 3. The result being that all dance classes are being offered in the Theater or off site. Not having a dedicated facility available in the Division area has certainly hurt enrollment as some students find out about dance classes after starting with something else. It's our expectation that starting in Spring 2007, WSCH trends will begin to move toward 2003 levels.

FTE and WSCH/FTE (LOAD)

Report the previous 3 Fall semesters with the most recent on the right

	2003	2004	2005	2006
FTE	1.20	1.27	1.20	1.28
WSCH/FTE	740	626	623	689

Please comment on the comparison of this program to College trends.

FTE has remained fairly stable but load has decreased over the last few years. A few factors point to that trend. One, we've had to offer classes at alternative locations with the move out of Building 3. And two, we have had fewer students enroll in some of our more popular dance courses with the result being the fairly large load associated with the

Dance Production class (Dance 400) has not been off set with high enrollments in other courses.

Retention and Success

Report data on program retention and success rate with the most recent on the right.

	2002/2003	2003/2004	2004/2005	2005/2006
Retention	81%	78%	81%	81%
Success	65%	61%	66%	70%

Please comment on the programs success and retention rate. Include factors that affect the rates and how college services are used to provide multiple avenues for student success.

The dance program emphasizes critical thinking throughout curriculum. This emphasis has created a program where students are able to take skills and use them for production, choreography and instruction. It's the ability of students to move and take skills to a more professional environment that can define success in this program. A second measure of success is combining progressive skill development with the analysis and synthesis of information. Because this critical thinking component is such an important part of the curriculum, it can be difficult for students to succeed given that their expectation may be based on evaluation at a participatory level. We are constantly working in our courses to make sure that students understand that success is not only based on skill progression but also includes critical thinking.

Our current trends show improvement in what is defined as the institutional success rate which reached a four year high last year of 70%. Retention rates have been persistent over the same period but may well go up once our facility situation is stabilized and faculty staffing increased. The data that we received shows the majority of improvement has come from evening class students and those out of our tradition 18-29 year old cohort. A reason for this is a renewed sense by evening faculty to really try and incorporate these non-traditional students into the program and by offering classes, such as ballroom, which appeals to an older demographic.



Program Review Course Outline & Prerequisite Checklist

Discipline: Dance

Semester: Fall 2006

ALL COURSE OUTLINES MUST BE REVIEWED AND UPDATED DURING PROGRAM REVIEW!

If there are no changes made to the course outline, use the Program Review date to update the course outline. **Please note that all course outlines must now include the title of a representational text with its publication or revision date and follow the current Title V format.** Refer to *Guidelines for Preparing a Course Outlines* for further assistance.

If it is determined that a course outline needs **substantial modification**, you must complete and submit **Form D – Course Modification** to the Curriculum Committee for approval well in **advance** of your Program Review due date. Please check with your Curriculum Committee representative or go to the Curriculum Committee web site for a list of meeting dates, submission deadlines, instructions and curriculum forms to update (or modify) a course outline. (<http://www.smccd.net/accounts/skycurr/>).

List all the courses in your **discipline** on the attached form. Complete the columns on the form for each course in your discipline using the instructions below:

- Column 1:** What is the course prefix and number?
- Column 2:** What is the course title?
- Column 3:** What date was the course outline last reviewed or updated?
- Column 4:** If this course transfers to either CSU or CSU and UC, place a check mark in the appropriate column.
- Column 5:** If this course satisfies a GE (General Education) requirement, place a check mark in the column.
- Column 6:** Please list all course prerequisites, corequisites, and/or recommendations.
- Column 7:** Please indicate that the course prerequisites, corequisites, and/or recommendations have been reviewed and validated by faculty by placing a check mark in the column.

Upon submission of your Program Review materials, all course outlines should have the current date in the upper right corner. Please submit a hard copy of **each** outline from your **discipline** listed on the form with your *Program Review* materials. Additionally, all course outline **files** should be e-mailed to the Instruction Office in care of Maria Norris (norris@smccd.net).

Please have the faculty and division dean sign and date the certification on the last page.

**Skyline College Program Review
Certification of Course Outline & Prerequisite Review**

Faculty Signatures

Chip Chandler

Chip Chandler

Kevin Corsiglia

Kevin Corsiglia

Mike Fitzgerald

Mike Fitzgerald

Jan Fosberg

Jan Fosberg

Dino Nomicos

Dino Nomicos

Justin Piergrossi

Justin Piergrossi

Date Submitted: October 2, 2006

Division Dean: *[Signature]*

(Additional faculty signature lines may be added to this form as needed.)

