

# Skyline College

(Dance Program)

## Program Review

### Executive Summary



#### Short Summary of Findings

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Since the last review, the Skyline Dance Program has been staffed solely by adjunct faculty, until Fall 2011. During this period, the program offered classes in dance appreciation, ballet, modern, jazz, dance composition, tango, swing, salsa, musical theater, creative dance and aerobics. While offering classes, the program lacked a coherent strategy in terms of developing curriculum and programs to attract, retain and matriculate students. In order to bring focus and coherence to the program, Amber Steele, who was hired full-time this past fall, has taken the following steps: mounted an informal dance show, advised a dance club that grew into a dance production class, brought students to dance camp and to community college dance festivals to perform and take workshops, and collaborated with the Music, English and Drama departments to produce a Performing Arts Showcase. This spring, the dance program will collaborate with the Music and Drama departments to produce the first musical at Skyline College in twenty-five years. The dance program will eventually include two annual dance shows (one informal, one formal), the Spring Musical and the Performing Arts Showcase. A Repertory Group of students will perform pieces at high schools and colleges, and we will invite students to Skyline College to share their work, creating a community of transfer and recruitment opportunities.

Our goal is to make dance at Skyline again a student centered, unique, innovative, culturally varied and rich program. We envision curriculum, programs and events that will serve 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 will again bring 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 will further enrich student and staff experiences. Finally, the Skyline bridge/internship program will be revitalized to place Skyline dance students in Bay Area communities to choreograph, direct dance programs and teach dance.

#### Three Strengths of the Program

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- **Student Focused Instruction:** The program offers classes, lecture demonstrations and workshops with world-renowned artists, teachers and performers that are focused on student need and development.
- **Diversity in Performing Arts:** These performances have included dances from the diversity of cultures that enrich the Bay Area. The Performing Arts Showcase draws over 500 people per night and incorporates not only performances and choreography by Skyline dance students but also from other departments. Our Dance Concerts will strive to be diverse culturally and within the community, involving local high schools and colleges
- **Intensive and Comprehensive Coursework:** As the transition point from high school to adulthood, careers and university, our courses go beyond the basic dance technique classes that are available in the K-12 and private studio settings. Many students have performed in shows but never been involved in the production process, or have only learned one style of dance. Students in our program will learn not only the physical skills but the techniques, characteristics and aesthetics necessary to understand and appreciate dance as an activity, means of self-expression and as an art form.

#### Three Suggestions for Improvement

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- **Increased Rehearsal Space / Curriculum:** The dance studio is currently deeply impacted by yoga, pilates and combatives classes. We desperately need increased rehearsal space to produce dance shows. In addition, we hope to offer the curriculum (DANC 390, DANC 395 and DANC 400) necessary to support such productions.
- **Business Certificate:** The Business program has been collaborating with other departments to create area-specific certificates to aid students in small business management. We hope to create a certificate program that will enable our students to comfortably run their own small businesses (dance studio owners), manage a performance company or to teach as an independent contractor.
- **Focus on Community Relations:** The re-development of a bridge program providing internships and creating jobs for Skyline students at a variety of teaching and performing venues as part of the community relations aspect of the program.

Faculty Member Responsible for the Self-Study is: Amber Steele

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#### Full-Time Faculty Signatures

\_\_\_\_\_  
*Chip Chandler*

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*Kevin Corsiglia*

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*Mike Fitzgerald*

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*Jan Fosberg*

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*Dino Nomicos*

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*Justin Piergrossi*

Submitted on: February 2012

# SKYLINE COLLEGE

## PROGRAM REVIEW SELF STUDY

### **PART A: Mission Effectiveness**

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

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

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 competitive 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
  - 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 (on hiatus, but to be rebuilt) with student internships (choreographing, teaching, performing and directing) in the Bay Area community is an important component of the program.
  - Students are given written assignments modeled after grant proposals, which prepare them for production company management.
  - 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.
- 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.
- Skyline dance concerts have elements of lecture and demonstration to explain dance technique, development of artistic themes and choreography in a performance presentation.
- Students and audience members are encouraged through 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.
- Dance Appreciation lecture course surveys world dance, ballet, modern dance and physical theater, training students to analytically critique and describe dance and its impact on society.

#### 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:

- Collaboration with the Music and Theater departments to create variety shows, musicals and to support the performing arts community at Skyline College.
- Dance students perform at college events, such as the President's Innovation Fund Breakfast, creating a sense of college-wide community.
- Dance program works directly with ASSC to sponsor events that enrich lives of students who are not directly enrolled in dance classes.
- Dance program works 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. *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, this spring's musical production of CABARET will explore issues of ethnic intolerance and homophobia.
- 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.

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

The previous self-study was the first. At that time, the program was in the process of completing the dance studio, with a small theater lighting system. There had been a request for a video camera for class observation, but due to the technical advances over the past six years, this is no longer a priority. Classes that were previously listed as DANC 665 variations have been modified into permanent offerings.

Sadly, the dance program's size, concerts and offerings significantly disintegrated without the presence of a full time faculty member. The Kababayan group, which included dozens of students and audience members, became independent, creating performances outside of the dance department. This is fantastic, but it does pull from the pool of dance students. We hope to find ways to collaborate with these students and programs in the future. In the past three years, Amber Steele has produced informal dance shows with the assistance of Alan Ceccarelli, showcasing student and faculty works onstage. With assistance from the President's Innovation Fund, dancers were able to participate in the Skyline Performing Arts Showcase and in the upcoming musical.

Between Professor Cushway's departure and before Fall 2011, there had been no offerings of Modern Dance, and few offerings of Jazz Dance; the two technique classes that recruit the most students to the dance program. Only one classical technique class had been drawing students to the program; Kevin Simmer's Ballet class. In our previous study, there was some lament that we have not been able to "provide a consistent dance technique class each semester or even annually." We now consistently offer Ballet and Modern (Contemporary) technique classes, and hope to add regular Jazz classes. We have implemented a cardio class for staff to be able to take, Cushway's 4:45-6:00 T/Th class.

During the last study, Professor Cushway recommended the following goals:

- *Expand evening/weekend classes with more styles of dance to reach out to older and male students.* – These classes have been slimmed down, due to appropriate instructional space not being available, budget limitations and the SMCCD Board goals of focusing classes on transfer, degree, certification and remediation.
- *Look for additional off campus locations and hire more faculty to expand offerings in the community.* – During 2008, we taught a Hip Hop class at Thornton High School. Although it was a positive experience for the students, the class was very small. As the economy recovers, we could look for similar opportunities to foster community. As the program is rebuilt, students could offer dance workshops to the community as part of their internships.
- *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.* – An excellent idea; communications have begun, but no success yet.
- *Create a dance teaching certificate.* – Communication with the Business program has begun.
- *Hire full-time staff to produce more dance concerts/collaborations like an ethnic dance festival, dance festival theater or collaborative dance and choir musicals.* – Amber Steele has begun discussing these opportunities with Denaya Dailey at CSM and Anne Roake, who holds an annual community college dance festival at CCSF.
- *Create more ethnic dance classes with an emphasis on teaching traditional cultural music and dance.* – See notes about classes we would like to offer, in addition to Chinese dance, tango, salsa and swing.
- *Expand the World Music class to World Dance and Music and have it collaboratively taught.* – Dance Appreciation is covering part of this survey, but a more interactive and collaborative class could definitely add to the program.

- *Bring in professional dance companies to teach one year or longer residency programs.* – We intend to bring in visiting choreographers and companies again, as part of our reconstruction of the dance program.

## **PART B: Student Learning Programs and Services**

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

The dance program does not have an advisory board. Before the absence of a full-time position, the program worked with members of:

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

In the future, we hope to connect with organizations such as Dancer's Group, Mills College, SFBallet, ODC and other professional dance organizations, in an attempt to bring students a continuous path to and from their time at Skyline College's dance program.

## **Curriculum**

1. *Describe how the courses offered in the program meet the needs of the discipline(s) and the students. (This may be answered through descriptive narrative evaluation or quantitative research).*

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 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.

We would like to provide more consistent technique classes. 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 have not consistently offered technique courses that are essential in training a dancer who is serious about the discipline. Our intention is to solidify the offering of a technique class in ballet, jazz and modern techniques each week.

Other techniques we would like to provide:

- Hip Hop – This would be very popular, and current; a great gateway course.
- Ballet Bar Workout – This would be a great class to build strength, flexibility and technique.
- Tap Dance – A standard for students who wish to go on in musical theater and dramatic pursuits.
- Flamenco – We currently offer tango and salsa, but flamenco is fascinating because it brings Latin Folk dance together with balletic structural and technical restrictions. Additionally, it is a wonderful way to collaborate with the music (and writing) departments, as it is often performed with live guitar and spoken word or vocalists.

- Afro-Haitian – We had a great teacher, Heike Mansel, and would love to bring her back; she has been teaching at Terra Nova, so we'll have a wonderful exchange opportunity with her.
- Belly Dancing – An excellent opportunity to increase tolerance and to educate our students about Middle Eastern cultures and to take advantage of the vibrant belly dance revival in San Francisco

2. *State how the program has remained current in the discipline(s).*

By hiring Amber Steele, the jazz dance offerings now reflect the current Jazz techniques, in addition to her ability to teach Broadway style jazz. Her Modern class covers the Modern and some Post-Modern basics, but focuses mainly on the Contemporary style that is performed by most current working dance companies. Instructor Kevin Simmers teaches annually at the Chaincourt Theater Company in residence at the Goethe University in Frankfurt as part of a Theater / Acting / Dance workshop and will be in a workshop with the Ballet Trocadero de Monte Carlo this summer. Diana Cushway is studying world dance/music forms and is integrating them into her cardio classes to make these different movement styles accessible to beginners, as well as recruiting new students, due to the current popularity of cardio classes such as Zumba. In addition, our faculty regularly attend, teach and/or perform at Bay Area high schools, professional venues and community centers. 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. For example, Amber Steele has just completed her 500hr Master Yoga Teacher Certification; and Kevin Simmers has completed Pilates-Matt Reformer Certification and Yoga Certificate through the San Francisco Yoga Foundation.

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. In 2010/11, 66% of our enrollment came from evening classes, down 4% from the previous program review's reported average. This percentage dropped 27% from the 09/10 year, due to offering fewer evening courses. Our student population tends to be in the 18-28 year old cohort (56%) and female (73%). In reviewing these trends, we are taking the following steps:

- Annually reviewing program offerings to determine student interest and build enrollment.
- Actively engaging with the "B-Boys," a group of students (mostly male) who practice breakdancing and attract other male students.
- Offering increased opportunities for hip hop dance performances, which attract more male students.
- Offering a Musical Theater course, which attracts men from the drama and music departments, who might not otherwise enroll in dance classes.
- Encouraging young choreographers to create pieces from their ethnic backgrounds, including Hula, Tahitian dance, Chinese dance and belly dancing.
- Including faculty-choreographed pieces in our Informal Dance Shows in Chinese dance, Tango and Salsa.
- 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 for currency and modified every six years. If this has not occurred, please list the courses and explain.*

All courses have been recently reviewed over the past two years, through our recent process of integrating our self-evaluations into the TracDat system.

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

Not applicable.

## Student Learning Outcomes & Assessment

1. *Where on the continuum do you believe your department is on the SLOAC Initiative?*

Emergents	Novices	Practitioners	Mentors
<ul style="list-style-type: none"> <li>• Learning and discovering</li> <li>• Gathering information</li> <li>• Attending workshops</li> </ul>	<ul style="list-style-type: none"> <li>• Beginning a dialogue</li> <li>• Drafting SLOs</li> <li>• Drafting assessment plans</li> <li>• Taking inventory of assessments</li> <li>• Creating instruments for assessment</li> </ul>	<ul style="list-style-type: none"> <li>• Engaging in widespread dialogue</li> <li>• Implementing assessment plans</li> <li>• Refining SLOs</li> <li>• Reviewing outcome data and discussing implications</li> </ul>	<ul style="list-style-type: none"> <li>• Facilitating discussions and generating new dialogue</li> <li>• Conducting workshops</li> <li>• Lending assistance</li> </ul>

Mark an X on the continuum and briefly comment.



All of Amber Steele's courses (DANC 100, DANC 110, DANC 130, DANC 350, DANC 450,) have had their assessment plans implemented, and are doing successfully. The same is true for Ken Delmar's recent courses (DANC 161, DANC 162, DANC 165); he has been working with Jan Fosberg to complete his assessments this semester. Since other faculty are part time, their SLO's and assessment plans have been entered into TracDat, but we have not yet achieved across-the-board reporting of the results.

2. *Highlight any major findings and resulting course or program modifications.*

Our assessments have confirmed that our students are highly successful in achieving the SLO's. We have noticed that, among technique classes, we are not always retaining the more advanced dancers, due to the all-levels approach; the same is true for the beginning dancers; there are many who could be better served by a basics-centered course. Each semester, approximately 40 students enroll in these courses. If/when this number continues to rise, we may want to consider offering separate Beginning and Intermediate sections for each course.

Currently, we are struggling to finish as many pieces in the DANC 450 course as there are students willing to choreograph and dance them. There will be additional time scheduled during the DANC 400 class, which we will offer again in 2012/13, but this will increase the impact upon dance studio.

3. *What additional resources are needed to implement the plan?*

Additional space – the dance studio is impacted by Fitness and Combatives courses in addition to needing more classroom space for evening offerings. Budget - when we offer DANC 400 and produce the formal dance show again, we will need a budget for costumes, promotional materials, facilities rentals and guest choreographers.

## PART C: Resources

1. *List major development (professional or program?) activities completed by faculty and staff in this program in the last six years and state what development is needed or proposed by faculty in this program.*

Dec. 2010 D. Cushway costumed and created a Victorian Dance Theater piece, accompanied by Jude Navarri's Skyline Choir with additional collaboration of the Cosmetology Dept. for historical hair and make-up, and with Arthur Takayama and photography students on P.R. and documentation.

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

New faculty, volunteers and staff are assisted by the Dean and Administrative Assistant in Kinesiology, Athletics and Dance to orient them with:

- 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.

Student Volunteers are oriented by their assigned faculty member in accordance with their responsibilities, such as:

- Preparing for performance obligations related to the dance concert
- Demonstrating dance technique during lectures
- Creating schedules and organizing rehearsal schedules within the production classes.
- Updating social media (Facebook)
- Supportive and effective communication with students

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

Not necessary at this time. However, by hiring guest choreographers for the formal dance shows, we will create a network/pool of tried and trusted candidates from whom we can recruit as the department grows. Moving forward, we should consider supporting a cheerleading class and/or hiring an adjunct faculty person to teach hip hop.

### **Facilities, Equipment, Materials and Maintenance**

1. *Discuss the effectiveness of the 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.*

The Dance Studio, 3-201, is currently equipped with a small stage lighting system, an audio system, black curtains, ballet barres and storage closets. There are speakers installed in the room, but no way to operate them. Currently, the audio system works well for most teachers, and there is a backup audio system in the closet for the teachers with different needs. Some of the lights from the theater lighting system have been donated (not permanently) to the theater. The Marley floor is holding up, although it is showing signs of scuffs and is quite dirty, despite being swept by students, often daily. All mirrors are currently in good condition. The curtains are in good condition, although it is important that all teachers who use 3-201 instruct their students not to touch the curtains, as this will lead to unnecessary wear and tear. There are dressing rooms from the hallway attached to 3-201; this hallway is currently used for storage, and the dressing rooms are underutilized and under-cleaned. This is not currently an issue, but is an opportunity for future thought. Should these rooms be partially used for costume storage, since they are not frequently used as changing rooms, for example? We could use two rolling hanger-racks for costumes, which could be stored in those rooms. Some classes take place on the Theater stage. This has both benefits and downfalls. For courses that are producing staged pieces, time in the theater is necessary for spacing. For courses focused on technique, the mylar mirrors are hard to see in (bubbles obscure alignment), the floor tears up dancers feet and soft dance shoes, and the floor is not sprung, which is hard on dancers' joints over time.

2. *List projected needs.*

- Additional Facilities
- Costume Racks
- Costumes
- Make-Up
- New Mylar Mirrors Onstage – in process

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

Most of the technology used in the program is the audio and lighting equipment in the dance studio and theater. The theater's equipment has been greatly revamped, thanks to the support of the President's Innovation Fund, which has upgraded these systems via grants for the Performing Arts Showcase and the Spring Musical project. Another successful technology is the use of a WebAccess online course to teach

DANC 100, the survey of dance history. Using online videos, the students add to the curriculum by sharing and analyzing current dance trends and tracing their influences to the content of the course.

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

## **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:

- Additional daytime hours in a dance facility for students to rehearse.
- Part-time staff or work-study assistants to coordinate the Dance Concert.
- Instructional aides to oversee and supervise student run dance productions.
- Funding for guest artists and guest choreographers.
- Funding for costumes, promotional materials and production costs.
- Budget for equipment maintenance and repair.
- Funding to develop a coordinated bridge program with Bay Area artists, dance studios and educational institutions.
- Consider supporting a cheerleading class and/or hiring an adjunct faculty person to teach hip hop.

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

All resources in the Main Theater are shared with the Drama and Music departments, and 3-201 is often shared with other departments, upon request.

## **PART D: Leadership and Governance**

1. *What leadership roles do the faculty and staff of your program hold in the college?*

Amber Steele co-chairs the Spring Musical and the Performing Arts Showcase with members of the Drama and Music Departments.

2. *How do the faculty and staff in your program participate in the governance processes of the college/district?*

Amber Steele serves on the College Budget Committee.

3. *How do the faculty and staff in your program exercise initiative/leadership in improving practices and services related to the program?*

Amber Steele works closely with Jan Fosberg and Dean Morello to facilitate implementation of SLO Assessments for the part-time faculty members. Steele invites the dance faculty to choreograph pieces for and/or to have their students participate in and attend dance performances, with the intention of growing the program's offerings and recruiting additional students to pursue the dance major. Additionally, we reach out through the student club meetings and faculty networking to create interdisciplinary performance collaborations. The dance department supports other student clubs and college events by performing and volunteering, especially the cheerleading team.

## **PART E: Action Plan**

1. *Describe the program's plan for addressing areas of improvement.*

- Complete production of the Spring Musical, assess areas of improvement and impact upon future dance production classes.
- 2012/2013: reinstate the dance production classes that will support a formal dance production.
- Offer DANC 130 more frequently, to support the Musical Theater performance production.
- Continue working with adjunct faculty to complete TracDat/SLO Assessment goals.

# 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.

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<b>Year</b>	2008	2009	2010
WSCH	1,467	1,642	1,192

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### **Please comment on program enrollment and expected trends.**

The Dance program saw a decrease in WSCH of 18.9% between Fall 2008 and Fall 2010. In comparison, college wide WSCH, less Dance, increased 4.8% over the same period. Dance courses accounted for between 1.4%-1.1% of the WSCH generated at Skyline College for the three semesters reported on above.

The decrease in WSCH for our program was related to three primary factors. First, the elimination of HBA (Hours By Arrangement) from our courses impacted WSCH. The elimination of HBA was due to restrictions placed on such activities by the Chancellor's Office. Without an aide or full-time faculty member to supervise such activities, this requirement was eliminated from the curriculum. Two, with the elimination of HBA, we stopped offering some low enrolled courses in order to keep our load robust. And three, with the institution of a theater program and the loss of an off-campus facility, we do not have the instructional space available that we once had. Our current dance room is heavily utilized by not only dance but yoga, pilates and combatives classes which impacts scheduling.

Over the next several years, we are looking at some factors which may increase the WSCH generated by the program. First, a full-time instructor was hired starting in the Fall 2011 semester. We anticipate this hire generating more interest in the program, increasing offerings in dance and increasing the amount of dance majors. Two, we have added an on-line DANC 100 (Dance Appreciation) course that students will be able to take for not only the Dance major but to fulfill the Area C1 requirement for CSU. We are looking at other courses which may be developed and offered on-line. Finally, with a full-time staff member, we anticipate offering more in dance production. This will result in either collaborative efforts with other creative arts programs (music and theater) or a dance specific show. Obviously, the ability to generate WSCH is based on offerings. If budget woes persist or curricular changes are made at the state wide level, it could impact the program. Currently, our night program has a number of students who repeat classes. If repeatability was eliminated or reduced, it could possibly impact our ability to offer such courses.

***FTE and WSCH/FTE (LOAD)***

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

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<b>Year</b>	2008	2009	2010
FTE	2.25	1.95	1.71
WSCH/FTE	652	842	698

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

Load in the Dance program has increased by 6.9% between Fall 2008 and 2010. Institutional load has increased 9.8% over the same period. Another way of looking at the same metric is to create a ratio of FTES / FTEF. Looking at that ratio, Dance generated 21.74 FTES per FTEF in Fall 2008, 28.07 FTES per FTEF in Fall 2009, and 23.25 FTES per FTEF in Fall 2010. Over the same period, Skyline College has ratios of 19.67 in Fall 2008, 21.05 in Fall 2009 and 21.57 in Fall 2010. Thus, Dance curriculum has not only kept pace but exceeded the standard institutional load for Skyline College over the past three years during unprecedented enrollment and productivity growth. The spike and drop from 2008-10 is because sections were reduced in 2009 increasing load. After that, HBA was eliminated creating the drop.

***Retention and Success***

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

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<b>Year</b>	2008	2009	2010
Retention	85%	86%	82%
Success	74%	78%	73%

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**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.**

Dance courses enjoy a similar rate of retention and a greater success rate than other parts of the curriculum. Institutionally, retention rates have been between 83%-85% from Fall 2008-Fall 2010. Over this same period, Dance courses have had retention rates between

82%-86%. Success rates institutionally between Fall 2008-Fall 2010 have been between 68%-69%. In Dance over that same period, success rates have been between 73%-78%.

This level of success and retention is consistent across most ethnic, age and student status categories. The only areas where students in Dance are more likely to be retained and succeed are those students who take evening classes and are 40 years of age or older. In those categories retention and success rates are higher. As a trend this would require more study. But, based on anecdotal observation, age may cause this phenomenon. By population, the majority of our evening students are older than 29. As such, this group, purely by circumstance, have created a learning community around Dance. As such, they have found a greater level of success. The only area of real disparity is in gender. The campus gender ratio is approximately 51% female and 48% male. Enrollment in Dance courses is slightly more than 80% female. This is an area where greater outreach needs to be made through curriculum and programs.

The retention and success rates documented show the importance of our Dance curriculum on student motivation and success. Our courses not only provide activity but are multicultural in nature sparking kinesthetic, social, personal and cultural growth. Dance is an area of study that most students take out of interest rather than need. With self selection comes increased motivation and “buy-in” to participate. Using that “buy in”, our instructors use the curriculum to teach students skills, improve fitness and have them think critically about social, cultural and personal nature of dance as a means to promote health and expression. It is this part of the curriculum that is so important to our students. We take great pride in the fact that our program educates the student completely (intellectually, socially and physically) as an arts and activity program. Students are engaged with every day in an activity that has meaning to them personally. It's this education of the total student that gives the program impact. Whether thru the major, classes or events, our curriculum and program prepare students to transfer and graduate as cultural, social and physical critical thinkers.

## Program Review Course Outline & Prerequisite Checklist

Discipline: DANCE

Semester: Spring 2012

**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.
- Column 8:** Does the course have SLOs on the official course outline of record?
- Column 9:** Does the course have assessment plans?
- Column 10:** Has the course implemented their assessment plans?
- Column 11:** When did the department review results from implementation of the assessment plan?

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](mailto:norris@smccd.net)).

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

## COURSE OUTLINE, PREREQUISITE, & STUDENT LEARNING OUTCOMES CHECKLIST

1	2	3	4		5	6	7	8	9	10	11
Prefix & Number	Title	Review Date	Transfer		G.E.	Prerequisites, Corequisites, Recommendations	Validated	SLOs	Assessment Plans	Implementation	Reviewed
			CSU	UC & CSU							
DANC 100	Dance Appreciation	12/2011	X	X		Eng. 846 or Equivalent	Yes	X			
DANC 105	Dance and Wellness	12/2011	X	X	X	NA	NA	X	X	Not currently taught	
DANC 110	Modern Dance	12/2011	X	X	X	NA	NA	X	X	12/2011	12/2011
DANC 130	Jazz Dance	12/2011	X	X	X	NA	NA	X	X	X	8/2010
DANC 140	Ballet	12/2011	X	X	X	NA	NA	X	X		
DANC 152	Cuban Roots of salsa	12/2011	X	X	X	NA	NA	X	X	5/2011	12/2011
DANC 161	Tango Argentino	12/2011	X	X	X	NA	NA	X	X	5/2011	12/2011
DANC 162	Tango Milongo	12/2011	X	X	X	DANC 161 or Equivalent	Yes	X	X		
DANC 163	Tango Buenos Aires	12/2011	X	X	X	DANC 161 and 162 or Equivalent	Yes	X	X		
DANC 164	Tango De La Confiteria	12/2011	X	X	X	DANC 161 or Equivalent	Yes	X	X		
DANC 165	Tango Performance Improvisation	12/2011	X	X	X	DANC 164 or Equivalent	Yes	X	X		
DANC 166	Tango De La Guardia Vieja	12/2011	X	X	X	DANC 161 or Equivalent	Yes	X	X	5/2011	12/2011
DANC 167	Swing Dance I	12/2011	X	X	X	NA	NA	X	X		
DANC 168	Swing Dance II	12/2011	X	X	X	DANC 167 or equivalent	Yes	X	X		
DANC 169	Swing Dance III	12/2011	X	X	X	DANC 168 or equivalent	Yes	X	X		
DANC 171	Chinese Dance Workout	12/2011	X	X	X	NA	NA	X	X		
DANC260	Tango Teacher Training	12/2011	X	X	X	DANC 162 or equivalent	Yes	X	X	5/2011	12/2011
DANC 330	Creative Dance	12/2011	X	X	X	NA	NA	X			
DANC 350	Cardio Dance	12/2011	X	X	X	NA	NA	X	X	X	12/2011

## COURSE OUTLINE, PREREQUISITE, & STUDENT LEARNING OUTCOMES CHECKLIST

1	2	3	4		5	6	7	8	9	10	11
Prefix & Number	Title	Review Date	Transfer		G.E.	Prerequisites, Corequisites, Recommendations	Validated	SLOs	Assessment Plans	Implementation	Reviewed
			CSU	UC & CSU							
DANC 390	Dance Composition/Theory/Choreography	12/2011	X	X	X	NA	NA	X			
DANC 395	Dance Workshop	12/2011		X	X	NA	NA	X			
DANC 400	Dance Production	12/2011	X	X	X	NA	NA	X	X		
DANC 440	Principles of Dance Company/Arts Program Management	12/2011	X	X	X	NA	NA	X			
DANC 450	Intermediate / Advanced Dance Production	12/2011	X	X	X	DANC 400 or Equivalent	Yes	X	X	X	12/2011
DANC 665	Selected Topics: Dance in a Cultural Context	12/2011	X	X	X	NA	NA	X	X		12/2011

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

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**Faculty Signatures**

\_\_\_\_\_  
*Amber Steele*

\_\_\_\_\_  
*Chip Chandler*

\_\_\_\_\_  
*Kevin Corsiglia*

\_\_\_\_\_  
*Mike Fitzgerald*

\_\_\_\_\_  
*Jan Fosberg*

\_\_\_\_\_  
*Dino Nomicos*

\_\_\_\_\_  
*Justin Piergrossi*

\_\_\_\_\_  
*Highlight this text & type in name*

**Date Submitted:** *March 16, 2012*

**Division Dean:** \_\_\_\_\_

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



Column1	Column4	Column5	Column6	Column7	Column8	Column9	Column10	Column11	Column12	Column13	Column14	Column15	Column16	Column17	Column18	Column19	Column20	Column21	Column22
		Critical Thinking: Raise vital questions, formulate responses (or solutions) to problems, evaluate the reasonableness of a solution and provide a justification.	Critical Thinking: Analyze and compose arguments; assess the validity or strength or argument using appropriate deductive and inductive techniques.	Critical Thinking: Think creatively and open mindedly within alternative systems of thought; communicate, either artistically, graphically, symbolically, or verbally, a complete and clear solution to a given problem.	Critical Thinking: Make effective use of evidence in an argument; evaluate the truth or value of the premises using reliable sources of information.	Critical Thinking: Demonstrate understanding of diverse disciplinary perspectives and use appropriate inquiry, including the scientific	Critical Thinking: Analyze multiple representations of quantitative information, including graphical, formulaic, numerical, and verbal.	Effective Communication: Comprehend, analyze, and respond appropriately to oral, written, and visual information.	Effective Communication: Effectively express ideas through speaking and writing.	Citizenship: Demonstrate scientific literacy concerning a range of global issues;	Citizenship: Articulate similarities and contrasts among cultures, demonstrating knowledge of and sensitivity to various cultural values and issues.	Citizenship: Develop attitudes central to lifelong learning: openness, flexibility, intellectual curiosity, and a broad perspective that values diversity of thought.	Citizenship: Demonstrate appropriate social skills in group settings, listening and being receptive to others' ideas and feelings, effectively contributing ideas, and demonstrating leadership by motivating others.	Citizenship: Demonstrate commitment to active citizenship.	Information & Computer Technology Literacy: Effectively locate and access information in numerous formats using a variety of appropriate search tools.	Information & Computer Technology Literacy: Use computer technology to organize, manage, integrate, synthesize, create, and communicate information and ideas in order to solve problems and function effectively in an	Information & Computer Technology Literacy: Evaluate the relevance, quality, and credibility of a wide variety of information sources using critical thinking and problem solving skills.	Lifelong Wellness: Demonstrate an understanding of physical fitness and its role in lifelong wellness.	Lifelong Wellness: Take personal responsibility for identifying academic and psycho-social needs, determining resources, and accessing appropriate services.
KAD	DANC100	S		C			S	C	S		S	S	S					S	
KAD	DANC105	S		C			S	C	S		S	S	S					C	S
KAD	DANC110	S		C			S	C	S		S	S	S					C	S
KAD	DANC130	S		C			S	C	S		S	S	S					C	S
KAD	DANC140	S		C			S	C	S		S	S	S					C	S
KAD	DANC152	S		C			S	C	S		S	S	S					C	S
KAD	DANC161	S		C			S	C	S		S	S	S					C	S
KAD	DANC162	S		C			S	C	S		S	S	S					C	S
KAD	DANC163	S		C			S	C	S		S	S	S					C	S
KAD	DANC164	S		C			S	C	S		S	S	S					C	S
KAD	DANC165	S		C			S	C	S		S	S	S					C	S
KAD	DANC 166	S		C			S	C	S		S	S	S					C	S
KAD	DANC167	S		C			S	C	S		S	S	S					C	S
KAD	DANC168	S		C			S	C	S		S	S	S					C	S
KAD	DANC169	S		C			S	C	S		S	S	S					C	S
KAD	DANC171	S		C			S	C	S		S	S	S					C	S
KAD	DANC 260	S		C			S	C	S		S	S	S					C	S
KAD	DANC330	S		C			S	C	S		S	S	S					C	S
KAD	DANC350	S		C			S	C	S		S	S	S					C	S
KAD	DANC390	S		C			S	C	S		S	S	S					C	S
KAD	DANC 395	S		C			S	C	S		S	S	S					C	S
KAD	DANC400	S		C			S	C	S		S	S	S					C	S
KAD	DANC440	S		C			S	C	S		S	S	S					C	S
KAD	DANC450	S		C			S	C	S		S	S	S					C	S
KAD	DANC665SA	S		C		S	S	C	S		C	S	S					C	S

**Program Review - Resource Needs Summary Table**

**Program: Dance**

	<b>Needs</b>	<b>Notes</b>
<b>Personnel</b>	<ol style="list-style-type: none"> <li>Assistant</li> </ol>	<ol style="list-style-type: none"> <li>In order to grow the program, we want to produce lots of student works and shows that advertise our department to the community. An assistant would supervise student choreography workshops, could choreograph additional pieces for the repertory company, would help create promotional materials and organize school visits to/from local high schools and colleges. The assistant would also help with organizing and cleaning the department's costume and makeup supplies, scheduling rehearsal space for student works, maintaining the social media outlets and coordinating for photographic and video documentation and archival of the department's works.</li> </ol>
<b>Equipment</b>	<ol style="list-style-type: none"> <li>Budget for Costuming / Production</li> <li>Budget for Equipment Replacement / Repair</li> </ol>	<ol style="list-style-type: none"> <li>Costumes and Set Production will be needed to produce the dance shows. Although we will charge admission and hope that these costs will be covered by the proceeds, having a budget will allow us to focus on creating higher quality performances, and will free up the proceeds from ticket sales to hire guest choreographers, master instructors from workshops and costuming that would otherwise be prohibitive for low-income students.  Although we currently have some costumes stored in boxes and cabinets in the portable building, we will have a need for two clothing racks, for use during performances.</li> <li>Physical Education facilities and equipment are in constant need of replacement, repair, and upgrading. With a larger number of students attending our classes and using our</li> </ol>

**Program Review - Resource Needs Summary Table**

**Program: Dance**

	<b>Needs</b>	<b>Notes</b>
		<p>equipment, the rate of depreciation will be more rapid. Additional resources will be necessary for the proper and safe upkeep of the equipment.</p>
<b>Facilities</b>	<ol style="list-style-type: none"> <li>1. Replace Portables with expanded facilities to meet student demand and program need.</li> <li>2. Modern dressing and staging rooms in the theater for performances</li> </ol>	<ol style="list-style-type: none"> <li>1. As is true of the PEAD, we are in need of additional instructional space. Currently, our dance studio is booked with yoga, pilates and combatives classes that make it extremely difficult to schedule enough rehearsals for the shows that we expect to produce. Although the theater stage is an alternative, it is often also scheduled and rented out. In addition to this, the theater's cold temperature, un-sprung floor, and the screws, dust and splinters of set construction make it rather unsafe for dancing.</li> </ol> <p>PEAD proposed to the state a new facility called the Center for Kinesiology and Human Performance. The center would replace our current portables and fulfill the following purposes:</p> <ul style="list-style-type: none"> <li>• Expand Instructional Space for Kinesiology and Human Performance Programs</li> <li>• Meet the Needs of the Northern San Mateo Community for Preventative Health training, skills and resources</li> <li>• Provide an Indoor Multi-Functional Training Space to counter</li> </ul>

Program Review - Resource Needs Summary Table

Program: Dance

	Needs	Notes
		<p>wet climatic conditions</p> <ul style="list-style-type: none"><li>• To create synergy with Cosmetology and Multicultural Programs offered in nearby Building 4.</li></ul> <p>This new center will support curriculum based on the assessment and improvement of movement, performance and function. It will facilitate application of science-based principles to the analysis, preservation and enhancement of human movement and performance in all settings and populations.</p> <p>2. Currently, student performers change within a lecture classroom, often without respect to gender segregation. This classroom is also accessible to the public as they enter the theater, making security difficult. Modern dressing and staging rooms would permit the students to experience and participate in professional techniques of cosmetology and prop management. We would save money on costume cleaning/replacing by keeping costumes and makeup off of the floor, as well as adding security and privacy for the performers and student stage crew.</p>



## Skyline College

### Evaluation of the Program Review Process; Dance Spring 2012

To improve the Program Review process your help and suggestions are instrumental. We ask that all parties responsible for preparation of this review have input into the evaluation. After completion of the Program Review process, please take a few moments to complete and return this evaluation to the chair of the Curriculum Committee.

Estimate the total number of hours to complete your Program Review:

*45 hours to complete the Self Study, Executive Summary, Course Outline Prerequisite Checklist, KAD form, preparations for the presentation, plus additional hours for the Effectiveness, Productivity and Student Characteristics forms.*

*Not included in this tally are the previous three year's work on SLO's, Assessments and TracDat (easily 80+ hours). Jan Fosberg and I have been tackling these tasks, and this significantly decreased the workload of the Program Review, as we had recently reviewed most of our course outlines during this process. Another great relief was due to CurricuNet; this database relieved us of having to print out (and re-print, edit, and re-print,) the Course Outlines.*

1. Was the time frame for completion of Program Review adequate? If not, explain.

*Yes the time allowed was adequate.*

2. Was the instrument clear and understandable? Was it easy to use? If not, explain and offer suggestions for improvement.

*The instrument is clear and understandable. Having posted previous reviews is helpful.*

3. Were the questions relevant? If not, please explain and offer suggestions.

*The questions are relevant.*

4. Did you find the Program Review process to have value? If not, please explain and offer suggestions.



*Reviewing curriculum and data is always helpful. Also, since there hasn't been a full-timer in this program for over five years, it helped me to gain perspective on the courses, specialties of my colleagues, and offerings of the program as a whole.*

5. Was the data you received from administration complete and presented in a clear format? Would you like additional data?

*Yes, the data was clear and informative.*

6. Please offer any comments that could improve and/or streamline Program Review.

*The use of CurricuNet is going to be a game-changer for everyone. I am very grateful that my program's CurricuNet data was very successfully input, in comparison to other departments. As that system continues to improve, more departments will have an easier time with the program review process.*

*One improvement might be to ask a programmer to write a script that can populate CurricuNet with data from TracDat, (and vice-versa, if not already?). Updates to SLO's are being transferred from CurricuNet to TracDat, which is fantastic. The dates of last revisions, recent assessments & success rates could all be electronically uploaded to CurricuNet, saving at least one spreadsheet of work on the Program Review. This data is readily retrievable from TracDat via their four-column report, so it might be convenient to the Curriculum Committee to view that data in one place.*



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**APPENDIX C  
SKYLINE COLLEGE**

**INSTRUCTIONAL AND STUDENT SERVICES PROGRAM REVIEW**

**RESPONSE SHEET**

**Discipline: Dance**

Thank you for your time and effort in preparing this Program Review. Your Executive Summary, with recommendations, has been sent to the Planning/Budget Committee and the Board of Trustees.

**College President**

*Comments:*

\_\_\_\_\_  
*Signature*

**Separate boxes for each**

**College Vice Presidents**

*Comments:*

\_\_\_\_\_  
*Signature*

**Curriculum Committee**

*Comments:*

\_\_\_\_\_  
*Signature*

Original to remain with self-study  
Copies to Planning/Budget Committee & Program Review preparer