

2017-22

## SECTION 1 – OVERVIEW. DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW RECOMMENDATIONS

**1.1 Introduce the program review with a brief department history. Include changes in staffing, curriculum, facilities, etc. (You may wish to cut/paste your previous department history and then add to it). Additionally, please list degrees and certificates your department offers.**

The Dance program was founded in 1964 as part of the Physical Education department. Ballet and Jazz courses were first offered in 1972. Increased student enrollments brought about further department growth, curriculum development, and the hiring of additional adjunct faculty. During this time, the department began producing annual faculty choreographed dance concerts. In 1979, the dance program moved to the fine arts division, emphasizing dance as an art form with the potential for interdisciplinary collaborations with other departments in the division of Communication and Fine Arts. This transition, along with the 1977 opening of Theater East, also known as the East County Performing Arts Center, and then, The Magnolia, served to stimulate the growth of the performance element of the program.

In the early 1980s, the department began to develop a curriculum which reflected a performing arts emphasis, and offer classes which concentrated on concert dance forms with skill levels ranging from beginning through advanced. The 50-minute recreation-oriented format was replaced with an 80-minute class, allowing for more theory and technique to be presented. In 1989, the dance major degree program was implemented. As the dance curriculum expanded, the dance major was revised to include new courses. During this time, the master class program began. The program, which continues to bring guest teachers to the Grossmont campus to teach a variety of dance genres, has become a highly successful and very popular outreach program.

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

In 2001, the Dance Operations Facilitator position was created by cobbling together monies from the existing accompanist budget and eliminating the student hourly budget. The 19 hour per week position, which began as a clerical assistant, quickly expanded in scope as the department grew. Duties included assisting with scheduling and coordinating master classes, concerts and outreach programs, monitoring the department budget through IFAS, supervising hourly accompanists, and coordinating all marketing and publicity. In 2018, the position was upgraded from part-time to full-time. In 2007, the department moved from its original home in the Exercise Science building to its current home in the Fine Arts complex. In addition to acquiring a new studio space, the department was also the partial beneficiary of a remodeled

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room as part of the 2009 remodel of the Exercise Science complex and now shares scheduling priority for that space with the ESW department.

The department offers a comprehensive selection of lecture and lab courses in dance. From Ballet to Hip-Hop, from Improvisation to Pilates, from Social and Ballroom to Choreography, the department offers a variety of classes catering to dancers of all levels. Opportunities are available for all interested persons to learn about dance and/or develop their movement potential. Almost all activity-related dance classes satisfy the Area E, Health and Wellness, requirement for graduation, while the lecture courses, Dance History and Dance Appreciation, satisfy the Humanities requirement for graduation.

The dance department offers an A.A. degree, a certificate in dance, and a selection of courses for the serious dance student, the liberal arts student, or the student seeking personal enrichment. The student who earns an A.A. degree in dance can transfer to a university and continue his/her dance education, as many of the courses offered transfer to the UC and CSU systems as well as private universities. The dance program is highly respected in San Diego. Alumni go on to careers as artists, performers, and educators. The department provides performance opportunities for its students, producing two dance concerts per year. *Breaking Boundaries* takes place in the fall and features student choreography, and *Entrances and Exits*, which is presented in the spring, features faculty choreography. Both concerts are presented on campus in the newly built Performing and Visual Arts Center. In addition, the **Grossmont College Dance Company**, which tours and performs at middle/high schools and community events, serves as both an additional performance opportunity for students, and a popular outreach/recruitment tool. Department faculty are all professionally trained and come from diverse performing backgrounds, including work with professional ballet companies, modern dance companies, as well as the areas of musical theater, television, video, and nightclubs.

The dance department sponsors a variety of outreach/recruitment programs, including High School Dance Day, High School Outreach Day, the Master Class program, and the Grossmont College Dance Company. Designed to target potential students, High School Dance Day and High School Outreach Day provide students and teachers with the opportunity to take dance classes, and learn about the dance department, its faculty, and its course offerings and also the college. The Master Class program gives students the opportunity to take classes in a variety of different genres, both western and non-western. Though mainly attended by Grossmont dance students, these classes are open to all. The Grossmont College Dance Company is a performing group that tours local feeder schools, promoting the department and the college.

The department collaborates with other departments in the division of Arts, Languages, and Communication. Collaborations with the music department have included dance concerts involving Grossmont musical ensembles, and Grossmont Symphony Orchestra concerts incorporating Grossmont dancers. Collaborations with the theater department have involved projects partnering theater lighting design students with faculty and student choreographers for dance concerts. The department has used media communications students to videotape dance concerts, and has used the designs and artwork of talented Grossmont art students in its concert poster designs. The department, in conjunction with music, and theater, helped develop the musical theater degree.

No review of the last five years would be complete without mentioning the effects of the Covid-19 pandemic. When the campus closed in spring, 2020, the department lost approximately 70-80% of its students. What had once been a department that served between 400-500 students per semester before the

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pandemic, became a department that barely served 100. The department contracted, course offerings were cut, and teaching was remote. Students who soldiered through faced limitations, technological and personal. In spite of everything, the department continued to innovate, presenting “virtual” dance concerts.

**1.2 Your last program review contains the most recent Academic Program Review Committee Recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review including any activity proposals funded and what the results were. (Be sure to use the committee recommendations and not your own). Include the recommendations from the last program review in this section.**

Program Review recommendations from 2017, and responses (in bold) are listed below:

1. Work with your Dean to establish an agreed-upon process for sharing the Teaching Theater Complex with the Theater Department.

**Meetings have involved the division dean and representatives from the theater, music, and dance departments, and informal agreements have been made. Discussions have focused on department needs, and prioritizing access accordingly.**

2. Work with your Dean to explore the Dance Operations Facilitator as a full time, classified-staff position. **The Dance Operations Facilitator position became a full-time classified staff position in spring 2018.**

3. Pursue strategies to address facility needs. Suggested tactics include:

- Explore the possibility of using work-study students to assist with cleaning Dance facilities that are not addressed by existing maintenance staff.
- Consider formalizing your arrangement with Exercise Science regarding utilization of Room 42-001.
- Meet with your Dean to discuss options for improving space needs.

**Scheduling issues make using work-study students to clean facilities difficult at best. Though no formal agreement exists, the Dance and ESW departments maintain an amicable working relationship. Meetings with the Dean regarding options for improving space needs have not occurred. Again, achieving these goals has been affected, both directly and indirectly, by the Covid pandemic.**

4. Pursue strategies to maintain currency with curriculum, to improve student engagement and retention. Suggested strategies include:

- Consider obtaining more student feedback to determine which dance styles are popular. Suggested tactics include:
  - Use the master classes to survey high school students.
  - Survey key demographics enrolled in your courses.
- Work on increasing male enrollment. Suggested tactics include:
  - Feature “non-stereotyped” males in marketing materials.
  - Expand offering of courses male students are most interested in taking.

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Official surveys, as well as anecdotal feedback, of both current Grossmont students and high school students show that an overwhelming number of students would like more diversity of course offerings. In spite of our best efforts, long-held, established stereotypes and stigmatization has impeded our ability to engage more men. We continue our attempts by offering classes in partner dancing (Social and Ballroom Dance, Latin American Dance).

5. Utilize college resources to increase support of your department. Suggested tactics include:

- Work with tutoring task force to get college support for Dance tutoring.
- Work with College Outreach Coordinator and College Community Relations Coordinator and Student Engagement Coordinator to get help organizing and publicizing events.

**The Dance department applies for tutoring funds whenever they are available. For the past several years, the department has been primarily working with the Community Relations Coordinator and the Communications and Public Information Director for help publicizing its events.**

6. Consider increasing department focus on degrees and certificates awarded. Suggested tactics include:

- Promote career choices based on a Dance major.
- Increase marketing efforts for Dance majors to complete their certificate/degree.
- Provide counseling with information regarding career opportunities for those with a Dance degree.

All department promotional materials highlight career opportunities available to the dance major. The Counseling department has also been provided information regarding career opportunities for dance majors. From 2017 to 2020, the most recent data, the department, which is comparatively small, granted 13 A.A. degrees.

Please attach your Program Review Committee Recommendations here.

[P.R recommendations 2017.docx](#)

## SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

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**2.1a Describe how your course offerings have changed since the last program review. List added or deleted course and state why. Include new degrees and certificates.**

Although the majority of course offerings have remained consistent, the department is proud of the changes it was able to make. In spite of difficulties related to space and enrollment, department offerings have expanded since the last Program Review. To address diversity and begin exploring non-western dance forms, the Dance department piloted a course in Latin American Dance in 2019. 2017 saw the inception of the Grossmont College Dance Company (GCDC), a company of gifted dancers who tour, and perform at local feeder high schools, middle schools, and community events. Both additions to the curriculum have been met with enthusiasm. In 2022, the department will be deleting Dance 116, Stretch and Alignment, which has not been offered in years. No new degrees or certificates have been created.

**2.1b Explain how diversity, equity, and inclusion is infused in the curriculum. Please provide specific examples.**

Infusing diversity, equity and inclusion into a curriculum that is largely Eurocentric is a struggle. In spite of this, the Dance department strives to provide an inclusive view of dance, its techniques, history, vocabulary,

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and theories. Though not considered lecture classes, all technique classes include a lecture component, where students are encouraged to share their experiences and perspectives. Students often work in small groups, analyzing and or sharing ideas about equity, and diversity as they relate to dance. Whenever possible, teachers acknowledge the contributions of iconic/influential non-white artists. Specific examples would be teaching the evolution of tap or jazz dance as not just a form of dance, but also a historically, and culturally significant aspect of the black experience in the United States. Teachers also spend time addressing the work of non-white choreographers, which speaks to ethnic and/or cultural identity. To further highlight diversity in its curriculum, the department looks forward to expanding its offerings to include Ballet Folklorico, and African Dance.

### **2.2a Faculty need to abide by Title 5 and ACCJC standards as directed by Ed Code to validate the content of courses and/or programs. Describe how your department reviews the courses (in relation to the program, if applicable) to ensure you are maintaining currency within your discipline?**

Periodically, department faculty are encouraged to revisit the official outlines of the courses they teach to determine accuracy, currency, and relevance, and make necessary adjustments. In addition, all faculty are encouraged to continue their study of dance specifically to track trends in teaching. While consistency between similar sections is a focus, course outlines themselves are purposely written very generally, allowing teachers to have academic freedom in deciding how they teach each course.

### **2.2b Per the Board approval dates which outlines are out of date? Describe the plan and include the dates by which your department will submit to Curriculum Committee. (Please refer to the Program & Course Approval Handbook to the right)**

The department currently has 62 dance classes listed in the *College Catalog*. Eight courses have a 2019 approval date. 15 courses have a 2016 approval date, and 39 courses have not been reviewed/approved in seven years or more. One of the more delinquent courses, Dance 116, is no longer offered, and is scheduled to be deleted.

There is still much to do in bringing everything up to date. Outlines will be distributed, beginning with the most outdated course outlines, to faculty members for review and updating in Fall, 2023. The plan is to have 20 outlines (approx. half) submitted to the Curriculum Committee by Fall, 2023.

### **2.3 How are your faculty including current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question.**

Relevance and currency are important as dance, like art, reflects and responds to societal dynamics. Artists, and choreographers, often use their chosen form of expression as a tool to comment on societal issues and current events. Though some courses are more conducive to discussing current issues as they relate to dance, these issues are addressed by all faculty across the curriculum. The structure of lecture courses (Dance History, Dance Appreciation) makes addressing these issues easier. Because the emphasis of technique (non-lecture) classes is actual dancing, less time may be spent addressing said issues.

### **2.4. How do you maintain dialogue within your department about curriculum and assessment? What strategies do you have in-place that ensure consistency in grading in multiple sections and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught)? Consider department practices, academic standards, and curricular expectations (SLOs and teaching to course outlines)?**

Monthly department meetings take place remotely and facilitate dialogue among faculty. Dialogue related to curriculum and assessment occurs during Professional Development week and occurs mostly online throughout the remainder of the semester.

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Being small, the department doesn't usually offer multiple sections of any classes, but when it does, to maintain consistency of evaluation, different instructors agree upon and share course outlines and syllabi. Likewise, instructors collaborate on SLOs, and employ the same writing rubrics.

**2.5 Referring to the Grade Distribution Summary graphs (to the right), comment on how your department patterns relate to the college, division and statewide patterns. For course-by-course graphs, provide an explanation for any courses with different grade/success patterns than others. This may relate to major's courses vs GE, first-year vs second-year or basic skills vs transfer. Please describe how the department handles any unusual grading patterns. If you have any information that allows calibration of your grading data to external standards (performance of your students on standardized tests or licensing exams, transfer and/or employment success) please provide those to us and explain the connection.**

In comparing grade distribution, Fall, 2020, which was entirely remote due to the pandemic, was anomalous, and therefore, not considered. Differences in grade distribution for the other semesters between the department, division, and college are insignificant, averaging between two and nine percent. State-wide grade distribution data is not available, though if it were, differences would probably also be insignificant. Looking at course-by-course graphs, it's difficult to find meaningful trends. Enrollment is a factor, but this is also largely because of the number of sections that we offer, and how classes are structured. Like the college, and indeed the state, the division and the department continue to struggle with enrollment, resulting in smaller classes and sample sizes. Trying to track trends and make statistical comparisons with such small sample sizes is almost impossible. Dance is a small department, and as such, does not offer multiple sections of the same course, making it virtually impossible to track trends between, or compare, like courses (section to section, online vs. in person).

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

Teaching dance technique classes requires a somewhat specialized facility. An effective space should be a large, open room with either a wood or *Marley* (specialized vinyl) floor. In addition, an appropriate space would have a mirror, and in some cases, ballet barres and/or Pilates equipment. The Grossmont College campus has three spaces that meet those specifications: Rooms 24-271, 42-001, and 42-101. The department uses all three. Since Fall 2021, the dance department has been teaching traditional dance classes face-to-face. During the pandemic, dance classes transitioned to remote teaching. Though possible, teaching activity-oriented classes like dance in a remote environment is difficult. Lecture courses, which are more conducive to remote learning, are offered via Distance Education.

**2.6 If applicable, provide a comparison of the retention and success rates of distance education (online) sections (including hybrid) and face-to-face sections. What are your department policies on course delivery method? Is there anything in the data that would prompt your department to make changes? (Please refer to the data to the right)).**

As was mentioned previously, the dance department doesn't offer online (or hybrid) and face-to-face sections of the same course, so comparisons can't be made. The widely shared opinion is that dance technique courses, whenever possible, should be held face-to-face. If the pandemic taught us anything, it is that teaching and learning, dance online, while not impossible, is nonetheless tremendously difficult. Lecture courses, on the other hand, seem to fit well into an online model. In fact, the two lecture courses, Dance Appreciation and Dance History, which historically have been taught in a face-to-face mode, are both going to be taught virtually moving forward.

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**2.7 If applicable, include the list of courses that have been formally articulated with high schools. Describe any articulation and/or curricular collaboration efforts with K-12 schools. (Contact the Dean of CTE if you have questions)**

Currently, the Dance department has no articulation agreement with any K-12 schools.

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

The dance department has articulation agreements with many private, CSU, and UC schools. Specific courses that are approved for transferability can be found at [www.ASSIST.org](http://www.ASSIST.org). The program ensures that all articulations are current by accessing [www.ASSIST.org](http://www.ASSIST.org) and working with Dee Aceves, the Articulation Officer, to correct any inconsistencies or establish new agreements, when possible.

Though there are currently no areas of concern or additional need, it is important to understand the processes involved in transferring to a four-year institution as a Dance major. While the Dance department does maintain articulation agreements with many universities, virtually all dance departments require prospective students to audition for placement into the department. Based on the audition, students are placed at their skill/performance level. Technique courses taken at Grossmont are then accepted at the level below placement into the university technique courses. For example, if a student is placed at the Modern III level then Modern I and Modern II will be accepted from Grossmont College. Courses in Dance History, Dance Appreciation and Choreography are regularly accepted at most private and public universities without additional proof of proficiency.

Students who choose to transfer to universities out of state, adhere to the same audition/placement guidelines. Typically, universities will require an in-person audition or will accept a digital resume which requires the student to illustrate their technique/performance and/or choreographic abilities. The Dance department is often asked to submit course outlines and syllabi to out-of-state university dance departments, and has had very good luck in having these schools accept courses for students who transfer into their programs.

### SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)

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**3.1 Over the course of the last Program Review cycle, how has your department used the results of course level (referred to as SLOs or CSLOs) and Program level (PSLOs) learning outcomes assessments? Please respond to both prompts below.**

**3.1a: How have you used the results of CSLO assessments to inform adjustments in courses? How have you assessed (or how will you assess) the success of these adjustments?**

CSLOs are very specific as they are directly related to specific assessment tools, and are graded. The department has used CSLOs as barometers, gauging the learning environment and monitoring trends in student performance. Student success rates have been consistently high, often averaging over 90%. While the department concedes that SLOs are most effective when fluid, or responsive to changes in teaching, the department hasn't made adjustments to its courses as of yet. Much of the reason is that, as much as dance has evolved, it has also stayed the same. Many of the techniques that were being taught 20 years ago are still being taught today. CSLO assessment results have elicited discussion. Faculty discussions have focused on possibly raising the bar, increasing expectations, and making modifications to, or increasing the difficulty level of the SLO.

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Dance courses are set up for student success. Course outlines have multiple criteria. A student could be successful in the class while struggling with the movement component of the class. Likewise, the gifted dancer would not be successful unless they completed, and performed well on, multiple criteria. Faculty discussions have focused on addressing those students who, despite being repeatedly encouraged to do so, choose not to participate in a specific assignment/examination because they could succeed in the class without doing so. These students, who get substandard grades for not doing the assignment, unfairly skew the results. Discussions have focused on strategies for "incentivizing" the assignment so we have more student buy-in.

**3.1b: How have you used the results of PSLO assessments to inform adjustments to degree and/or certificate programs? How have you assessed (or how will you assess) the success of these adjustments?** Where CSLOs are specific, PSLOs are viewed a bit more "holistically". Because they relate to a specific course, CSLOs tend to view student success at the "micro" level, whereas PSLOs are looking at the same thing from a "macro" level. Again, PSLOs seem appropriate as "big picture" goals, which tend to cover all the components of a comprehensive dance education. Those being:

- An understanding of the unique terminology, as well as the history and/or theories, of dance.
- An awareness of how movement is manifested in the body.
- The ability to critically think about, as well as talk about, assess, interpret, and evaluate dance.

Again, the vast majority of people who commit to learning these components are usually successful. Just as PSLOs are viewed holistically, so is the assessment process. Students are not graded on their performance in a specific test or assignment, but rather are evaluated for their development as thinking, questioning, "complete" individuals. Success is largely anecdotal. At the end of the semester, students answer survey questions that ask about how their perspective about dance has changed.

Assessment results have encouraged discussions. However, discussions have focused more than anything else on the definition of success.

**3.2 What general trends or patterns do you see as you review your department's analysis of its SLO and PSLO assessments since your last program review? (NOTE: You may want to provide a synthesis of responses to question 3.3 in your Annual Unit Plans.)**

Success rates for CSLOs and PSLOs are consistently high, especially if success is determined by at least "C" level work. Department discussions have focused on defining the term "success". Is a student succeeding if they are barely passing a class? This paradigm breeds mediocrity. Perhaps we should raise our expectations and redefine what it means to succeed.

**3.3 What implications do these results have for your curriculum, both at the course and program level? What support (time, professional development, curriculum approval process, etc.) will you need in order to respond to these implications?**

The implications of these results show that we (the dance faculty) are staying true to department CSLOs/PSLOs, which reflect the skills/knowledge with which every student leaves at the end of the 16-week semester. At the risk of being redundant, those CSLOs/PSLOs are:

- Demonstrate an awareness of the concept of artistic awareness through movement.
- Identify and practice proper body alignment for dance.



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- Demonstrate a working knowledge of the vocabulary, theory, and history of dance.
- Develop aesthetic values as they relate to dance. Based on these values, critically think about and analyze dance as an art form.

No outside support is foreseen at this time. As a department, we will continue to monitor PSLOs/CSLOs for patterns and/or trends and will have regular department meetings to discuss the findings.

**3.4 What changes has your department made to its SLO and PSLO assessment cycles (aka the 6-year plan) (e.g., changes in timing of assessments to accommodate curricular changes, addition/deletion/revision of SLOs/PSLOs, intentional delay or acceleration of the collection of assessment results, etc.)?**

The assessment cycle has not changed and remains at six years. Changes have not been significant enough to warrant acceleration of the timeline.

**3.5 Please attach your assessment schedule from your Department Documents - Program Review folder.**  
[Course Assessments by Semester F21.xls](#)

**3.6 What do the results of your SLO work tell you about the progress you made toward your program goals? How will they inform your teaching moving forward?**

The goals of the dance program are now, and have always been, to afford every student the opportunity to experience a comprehensive view of dance. To that end, we have established, and regularly review, PSLOs and CSLOs that keep us focused, and inform our mission. The results of our SLO work tell us that our teaching methods are appropriate and effective, based on the current definition of success.

## SECTION 4 - FACILITIES AND SCHEDULING

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

Yes

**If you checked 'yes', please explain how your department/program utilizes facility space so your department can meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are being met.**

There are three spaces that are appropriate for teaching dance, and the department uses all three differently. Room 24-271 is the primary dance studio, has a *Marley* floor, and is a department-dedicated space that only offers dance classes. Room 42-101 has a wood floor, and is most conducive to teaching tap dance and fitness-related classes like Pilates. The room is shared with the ESW department, and is available when not scheduled by ESW. Room 42-001 is a large, open gymnasium, and is often used for classes and rehearsals. The amount of space currently available is probably satisfactory for the next 1-2 years, seeing that the focus of the department will be on rebuilding. However, increased development/growth of the program will put demands on available space.

**If you checked 'no', please explain how your department/program is not meeting its facility space needs to adequately meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are not being met.**

N/A

**4.3 What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program and ensure that students can complete their program in a timely manner?**

Dance classes and/or rehearsals occur from 9:30am-9:00pm, Monday through Thursday, and 10:00am-5:00pm, Fridays. Most scheduling occurs from 8:00am to 4:00pm, and caters to full-time, degree and/or transfer-oriented students, which are the large majority of our dance majors. Evening courses have been trimmed significantly, but those remaining evening classes cater largely to those folks who cannot attend

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school during the day. Dance majors are encouraged to meet with their counselor as well as the chair of the department to discuss specific requirements and develop two-year plans, or “pathways”.

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

The department is well-equipped in terms of technology, and has no needs at this time. There is a need to replace equipment as it ages and/or breaks. As a general rule, dance tends not to be “technology heavy”. The department did acquire a web cam, which will be used if any classes are delivered in hybrid format.

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

No

**If you checked ‘yes’, please explain how students are being negatively impacted by unmet facility needs experienced in your department/program. Please provide some specific examples.**

N/A

**If you checked ‘no’, please explain how your department/program is actively managing its facility space needs to meet its educational objectives and provide student access to your program. Please provide some specific examples.**

During the pandemic, the department lost approximately 70-80% of its students, and contracted significantly. One of the main reasons we lost so many students is that most students’ home spaces were inadequate for taking a dance class which, by its nature, requires open space. Post-pandemic, the focus of the dance department will be to rebuild the class schedule and increase enrollment. Given current enrollment, spaces are adequate and student access is not impeded. Managing spaces involves responsible scheduling, that is, scheduling enough classes to accommodate students.

Common department practice is to schedule classes, and if they fill, offer additional classes.

**4.6 If applicable, please include any additional information you feel is important regarding facilities and scheduling that was not included above including non-classroom spaces such as offices, storage, preparation areas, and open workspaces for students/tutoring, etc.**

N/A.

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

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**5.1a What are the identifiable patterns with regards to overall trends in enrollments in your department? Explain what is causing these trends (e.g. campus conditions, department practices). Once you have identified and explained your enrollment patterns, then address what your department has done/is doing to address identified issues. Examples of any changes you made to manage enrollment are encouraged.**

Prior to the Covid pandemic in 2020, enrollment was cyclical, largely due to the transitory nature of community college. In the early 2000's, dance classes were consistently full, and many classes had wait lists. However, in the past 10 years, recruitment and enrollment have been difficult. We are not anomalous in our struggles. This same phenomenon is being experienced by dance programs statewide. Enrollment deficiencies are a product of many factors. Recent studies have shown that high school enrollments are down, which in turn affects college enrollment. Add to that the general devaluation of college, the emphasis on employment over continued education, the focus on STEM, the elimination of repeatability, having our classes relegated to elective status, and the reasons become clearer. Compounding these difficulties, the pandemic also forced us to put a temporary halt to all outreach activities. High School Dance Day, which is an incredibly popular outreach program that brings approximately 200 high school students to Grossmont College, was cancelled for two years. Likewise, the Grossmont College Dance Company, a

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recruitment tool which tours to local feeder middle and high schools, was cancelled for the same period of time. In spite of these setbacks, we continue to promote our classes and the department when and wherever possible. We work with the office of College and Community Relations to promote the program. We also take full advantage of social media (Facebook, Instagram) in the hope of connecting with our target demographic. In response to declining enrollment, we have trimmed our course offerings and, in many cases, offer just one multi-level section of any given dance genre.

**5.1b In addition, you should examine your enrollment data, disaggregated by gender, age and ethnicity. For any of these student groups in your department with enrollment data at lower or higher proportions than college-wide numbers, describe what factors you think is causing these patterns**

From 2018 to present, and in spite of fluctuations in enrollment, college enrollment for females has remained relatively stable, averaging 57-60%. During the same period, enrollment for males has also remained steady, averaging 40-43%. In terms of dance, however, a large gender gap persists.

Enrollment reflects this disparity, with females constituting over 80% of enrollees, and males making up less than 20%. The reasons for this are many. Deeply engrained social and cultural stereotypes define dance as somehow "effeminate", and appropriate only for females. Likewise, males who participate are unfairly stigmatized. It is unknown how many gifted males are lost because of this stigmatization.

Based on the data, it seems that dance is also a "young person's game". Enrollment figures, disaggregated by age, show that while the 18-20 year old age group constituted 34% of the student body, the same age group accounted for 50% of dance enrollees. As age disparities increased, department percentages dropped faster than those of the college. This has to do with the physical demands that dance places on the body.

In terms of ethnicity, Dance department enrollment data is consistent with that of the college, within three or four percentage points.

**5.2 Discuss trends in student success and retention overall in your department and explain these trends (e.g. campus conditions, department practices). Also examine the success and retention data disaggregated by gender, age and ethnicity. For any groups that have success rates in your department at lower or higher than college-wide describe what factors you think cause those patterns. Provide examples of any changes you made to improve student success/retention, especially for groups that have equity gaps.**

Student success and retention rates are consistent. During the period 2017 to 2021, success rates averaged approximately 75%, slightly higher than the college average. Likewise, retention rates averaged approximately 85%, consistent with the college. What these trends show is that once students enroll in dance classes, the strong majority persist, and are successful. One interesting note is how these rates remained unaffected by school closures. Anecdotal data would suggest that a certain percentage of students would enroll, and then subsequently drop because of the inherent difficulty of taking a dance class online, but that seems to not have been the case.

**5.3 Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects, aimed at encouraging students to become actively engaged in the learning process in their classes.**

Faculty members each have their own set of tools to encourage student engagement. One tool used by many teachers involves empowering students to become "teachers". Dance is like a language. Over the course of the semester, students are taught specific vocabulary, and also how to perform the movements associated with that vocabulary. Dance is usually taught in "phrases". Teachers will teach the beginning of a

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phrase and then ask the students to finish the phrase using vocabulary and movements previously taught. Students then teach their movements to the rest of the class.

One faculty member has used peer-teaching as a teaching method, basically demonstrating a step or combination with some clear mistakes and then asking the students to play the teacher and explain what they see that could be improved. The instructor has them work through how they might go about fixing the mistake, and see if they noticed the same mistake in themselves. The exercise works well for getting the students to think critically about *how* they are performing in class instead of just going through the motions. The exercise also increases their ability to self-correct.

Another faculty member talks about a teaching strategy called "jigsaw." Similar to the first exercise mentioned, the "jigsaw" strategy splits the students into small groups and has them work together to create a dance phrase or "combination". Then the groups teach their combination to the rest of the class, bringing all the puzzle pieces of the "jigsaw" together. The goal is to get them to think creatively and work in collaboration with others within a timeline. Students are usually given only 5-10 minutes to create the combination in their group, which feels like a short amount of time for beginners, but it gets them to communicate with each other concisely and clearly so that they can finish on time.

Another teacher has the class converse with each other about what they are learning, and asks for feedback from them, especially when they are asked to review historical content. Students are encouraged to offer feedback from one another after "performing" movement midterms and finals.

**5.4 Explain how the program incorporates opportunities for student engagement outside of class time and/or in collaboration with other departments (e.g. interdisciplinary course offerings, learning communities, internships, research projects, service learning, or participation in community events, tournaments, competitions, and fairs) to enhance student learning.**

One of the key missions of the department is to provide performance opportunities for students. To support this endeavor, the department presents the aforementioned two dance concerts per year. As was also previously noted, many faculty, who themselves are working as freelance choreographers and/or artistic directors of their own dance companies, often use students as dancers in their productions/works.

Another performance opportunity is the Grossmont College Dance Company, an outreach/recruitment vehicle which also provides Grossmont College dance students with the opportunity to perform off-campus at middle and high schools and various community events.

The department continues to look for, and take advantage of, opportunities to collaborate with other departments on campus, the most obvious collaboration being between the dance and music departments. Reasons why there haven't been more collaborations of this type have more to do with scheduling than anything else.

**5.5 If state or federal licensing/registration examinations govern the program, please provide data and comment on student success trends.**

N/A.

**5.6 If your program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates, including any changes that you have made to increase awards.**

The number of degrees and certificates awarded has remained somewhat consistent (between three and five per year) from 2013 to 2020. The department hasn't made any changes per se to increase the number of awards. A list of potential dance related occupations is made available to all dance majors. Students are reminded that dance, and indeed art in general, while highly competitive, is still a viable course of study.

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5.7 If you have any information on what students who major in your department go on to achieve after they leave Grossmont, please share that with us. For example, where do they transfer and do they graduate on time? What careers do they pursue? What are starting salaries in the field? Do you know if they go on to employment in their field and professional success? What impact did Grossmont have on their lives?

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

Justin Ray	Dancer	"Wicked", National Tour
April Josephine	Performer	"Mean Girls" National Tour
Chantalle Herrera	Dancer	LEGOLAND, San Diego
Jessica Parnell	Dance Instructor	California Ballet, San Diego
Brianna Muniz	Dancer	Divine Desi Dance Co., L.A.
John Fulgham	Dancer	Carnival Cruise Lines
Nancy Rubio	Performer	"Stomp" National Tour
Kristen Dell	Pilates Instructor	8 Elements West, San Diego
Veronica Martin	Soloist	San Diego Dance Theater, San Diego
Alex Valdez	Dancer	Pittsburgh Ballet Theater
Fernanda Molina	Performer/Dancer	Sea World, San Diego
Vereniece Meza	Performer/Dancer	Sea World, San Diego
Tawny Griffith	Owner/Instructor	All-Star Dance Academy, Long Beach
Christy Gamble	Dance Instructor	El Cajon Parks and Recreation
Abby Hill	Owner/Instructor	Jibe Studios, San Diego
Nicole Chandler	Dance Instructor	Private Dance Studios, San Diego
Darcy Fagerwold	Owner/Instructor	Expressions Dance Studio, Santee
Kevin Jenkins	Freelance choreographer	San Diego, CA
Liana Hesketh	Dance Instructor	Private Dance Studios, San Diego
Lauren Siino	Dance Instructor/Dancer	Culture Shock Dance Center, San Diego
Dina Apple	Dancer/Choreographer	San Diego, CA
Suzanne Choplin	Performer	Disneyland
Courtney Evans	Singer/Dancer/Actress	New York City
Chrissy Burns	Singer/Dancer/Actress	San Diego, CA
Cassie Bowerman	Singer/Dancer/Actress	San Diego, CA
Karyn Overstreet	Singer/Dancer/Actress	San Diego, CA
Kurt Norby	Singer/Dancer/Actor	San Diego, CA
Luke Jacobs	Singer/Dancer/Actor	"All Shook Up" National Tour, Holland America Cruise Lines
Geslee Giorgi	Professional Dancer	Las Vegas, NV
Ricardo Barreto	Independent Choreographer	Sao Paolo, Brazil
Michael Kielbasa	Champion Ballroom Dancer	San Diego, CA
Stephanie Beckman	Dance Instructor	Private Dance Studios/San Diego
Sarah Fano-Kaye	Dance Instructor	Del Mar High School
Kasey Jordan	Dancer	Disneyland
Justin White	Dancer	Disneyland

## SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

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### **6.1 Which of the college's student support services (Tutoring, Counseling, Health Center, Library, Financial Aid) do your students utilize?**

Like most students, Dance students use Counseling, Financial Aid and Health services as needed. Students are encouraged to utilize the following supervised tutoring courses: IDS 198, Supervised Tutoring to receive tutoring in general computer application, and English 198W, Supervised Tutoring for assistance in the English Writing Center. Both of these courses are listed on all dance department syllabi as resources for students to use when doing writing assignments.

Prior to 2020, students of Dance 110, *History of Dance* and Dance 120, *Dance Appreciation*, would attend face-to-face workshops in the library. These workshops would acquaint students with dance resources available at Grossmont and Cuyamaca Colleges. They would also introduce students to the extended library resources offered by SDSU. These personalized workshops would allow dance students to ask specific questions regarding educational resources (books, periodicals, films, catalogs, etc.) available to them for research projects and other presentations. In 2020, Dance 110 and Dance 120 migrated online. In spite of no longer being face-to-face, discussions have centered around continuing the practice virtually. Another example of Dance students accessing library services is Dance 205/206, *Choreography*, where students are required to write a paper addressing specific choreographic styles and, as part of their research, are encouraged to access the library both for visual examples as well as other resources.

### **6.2 What services make the most difference? Can you provide any examples where services have clearly improved student retention and success?**

As previously mentioned, in addition to movement exams, written tests, master classes, and journal assignments, students are also required to write a dance concert critique. Students who have difficulty with, or simply want to further hone their writing skills are advised to make use of the campus resources available to help them. Courses in Dance History, Dance Appreciation, and Choreography require additional writing and research assignments that may involve use of the English Writing Lab, the tech mall, and other library resources. Until the Spring of 2020, anecdotal evidence and student feedback suggested that a substantial number of students, though not required to do so, regularly took advantage of these services. While not many students said that they voluntarily used the English Writing Lab, a majority of students noted that they made regular use of the Tech Mall, on-line library resources, and "traditional" on-campus library services. Students commented that the use of these services did influence their success on the assignment, and in the class.

### **6.3 Are college support services adequately supporting your faculty and staff? Consider the following support services: IT, Instructional Operations, Business Services, Printing, Bookstore, Maintenance, CAPS, and any other support services important to your faculty and staff.**

Support Services are consistent and staff are professional, gracious and prompt at answering phone calls and emails. IT is responsive to all computer questions (of which there are many!), CAPS is excellent, providing "lock-out" service at all hours. As bogged down with work as they are, Instructional Operations is always quick to respond to any and all questions regarding scheduling. Dave Steinmetz in Instructional Media Services visits weekly to help staff negotiate/troubleshoot technology

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

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**7.1 Please download the grid provided to the right, complete the form and upload here.**

[Section 7 grid.docx](#)

**7.2 Please provide an overall reflection on your department's activity displayed in your table**

The department faculty feel it is important that the curriculum continues to evolve in response to changing trends in dance, current demands in the field, and student demand for new courses. Faculty members are encouraged to continue to take dance classes for their own personal growth and to stay current in the field. To maintain currency, faculty regularly attend dance concerts and theater events, often times with students in tow. Faculty regularly participate and/or present at professional conferences. Faculty activities outlined in the attachment focus on outreach, generating potential enrollment, providing students/alumni with performance opportunities, as well as personal/professional development.

The activities highlighted above reflect faculty accomplishments, and primarily focus on outreach and recruitment and student experience. Though it is important to reflect on how individual faculty maintain their status as professionals, it is equally important to talk about the department and reflect on those activities that engage the community and foster collaborations within the division and the college. The Dance Department offers a variety of events and programs that interact with the community.

The department produces two dance concerts per year. The fall concert, titled *Breaking Boundaries*, highlights student choreography and the spring concert, titled *Entrances and Exits*, is faculty choreographed. Both concerts are held on campus in the newly built Performing and Visual Arts Center (PVAC). Pre-Covid, the two concerts collectively involved between 50-80 students.

The Dance Department produces a master class series every semester. Guest teachers are brought to Grossmont College to teach a variety of different genres, some of which represent styles taught within the department, and some not yet offered. A sample of genres includes Ballet, African dance, Hula, Capoeira, Jazz, Musical Theater, and Body Rhythm. In the past, visiting professional dance companies have provided guest teachers for the series as well. All are welcome at these events.

The Dance Department produces two major outreach projects for local high school dance students and their teachers, "High School Dance Day" in the fall and "Outreach Day" in the spring. Both bring approximately 200 high school students to Grossmont to take dance classes and learn about the department and the college. Both programs are wildly popular and serve as highly effective recruitment tools.

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

## SECTION 8 – FISCAL & HUMAN RESOURCES

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### Fiscal Resources

**8.1 Describe any patterns in enrollment; maximum enrolment and % fill in the program since the last program review. What are typical section maximum sizes (capacity) for your courses and what dictates**

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**those caps? Have you changed the number of sections offered and/or section sizes in response to changes in demand? If so, what effect has it had?**

In Spring of 2020, due to Covid, the department experienced a drastic drop in enrollment, fill rate, and as a result, sections offered. Enrollment dropped from 456 students in 2017 to 142 in 2021, almost 70%. In the same time period, sections offered went from 22 to 13. Cutting sections was done to adjust for fewer students and smaller classes. Fill rates did not drop as drastically, going from an average of 83.37 in 2017 to 64.25 in 2021. Fill rate figures are not accurate however, and are influenced by number of sections offered and adjusted room maximums.

Prior to the pandemic, most sections were capped at 25. Class maximums were dictated by room size and activity, which required a significant amount of space. To facilitate social distancing after classes resumed on campus in Fall 2021, dance classes were capped at 15.

**8.2 Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review. Please explain changes in FTEF due to changes in faculty staffing levels. For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures the department/program has taken/plans to take to improve efficiency and/or balance low and high efficiency offerings and/or maximize course % fill.**

From 2017 to 2021, average WSCH/FTEF numbers for the department were slightly less than those of the college (college 327, department 280). This trend is consistent. College-wide, robust numbers in 2017 fell dramatically in 2020 due to the pandemic. The startling drop in WSCH/FTEF for both the college and the department is reflective of drops in enrollment numbers, fill rates, sections offered, and changes in staffing. Smaller classes mean less contact between teachers and students. Likewise, the accompanying paring down of the schedule affects these numbers. Again, fewer classes equates to lower WSCH/FTEF numbers. Since the retirement of one of two full-time faculty, the one remaining full-time faculty member spends an inordinate amount of time administrating the department. This, too, has resulted in less student contact and also affected the FT/PT ratio..

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

Other than having smaller class maximums, which impacts efficiency and makes dance classes a bit more expensive, the department has few expenses, and makes due with a modest budget. Up until Spring, 2020, the department employed live accompanists for its ballet and modern dance classes. Historically, the department funded these accompanist positions by redistributing monies from the supplies budget (the line item for the supplies budget has been eliminated), and supplementing the account at the end of the semester from the department's trust account. The department would like to bring back its accompanists, and help fund these positions by implementing a nominal course fee. If each course had a mandated fee, i.e. "lab fee", the fee would then be covered by financial aid.

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

One-time funds, grants, awards, and other outside subsidies, are used in a variety of ways. Monies have been used to supplement the accompanist's budget, pay for guest artists, fund special projects/concerts, and purchase additional equipment and/or technology. Historically, the department has been successful in securing grants from the Associated Students of Grossmont College (ASGC), the World Arts and Cultures committee (WACO) as well as private entities (Target Stores, James Irvine Foundation).



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### Human Resources

**8.5 Describe the roles and responsibilities of full-time versus part-time faculty in your department. If any trends or changes are apparent in the past six years, please explain the reasons for them.**

Roles and responsibilities are what one would expect. Adjunct faculty are expected to teach their classes and are generally not asked to do anything for which they are not paid. Adjunct faculty are expected to take an active role in recruiting, but this task is nominal and seems to be more related to self preservation than anything else. All non-teaching related tasks inevitably fall on the shoulders of the department's one full-time faculty member and the Dance Operations Facilitator.

Specifically, responsibilities of the one full-time faculty member include:

All Chair duties, including staffing, scheduling, evaluating, serving on committees, coordinating SLOs, writing program review, writing grants, facilitating/overseeing all dance operations, concerts, special events, outreach programs, and counseling students.

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

Current levels of staffing are not adequate. The recent retirement of Kathy Meyer (FT faculty member) has created a disparity between full- and part-time faculty. In both Fall of 2019 and Spring of 2020, the percentage of instruction taught by part-time faculty was 59%, which is worse than the ratio for the college as a whole in both years. With the retirement of Kathy Meyer at the end of Spring 2020, the percentage of instruction taught by part-time faculty rose dramatically to 79% in Fall 2020 – and this is despite the fact that the schedule was temporarily reduced due to the pandemic. One of the reasons the ratio is so disproportionate is that the one remaining F/T faculty member is forced to spend a significant amount of time performing non-instructional chair duties. A sampling of those duties includes participating in Academic Senate, and Council of Chairs and Coordinators, hiring, training, staffing, scheduling, evaluating, coordinating SLOs, writing Program Review, facilitating outreach programs, co-directing concerts, administering the department, and generally putting out the associated fires. One final note on FT/PT ratios, a part-time ratio of 79% is remarkably worse than the ratio for the college as a whole, and this number will be even worse when we finally are able to return to normal operations, rebuild, and even grow, our programs, and welcome back our students.

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

Replacing one of two full-time positions lost due to retirement, would help to restore the department's FT/PT ratio, which, as was mentioned earlier, is tenuous at best. In addition, the workload associated with facilitating the department is enormous, and more than one full-time faculty member should be asked to do in addition to their teaching responsibilities. As the one remaining full-time faculty member is forced to spend more time facilitating the department, and less time teaching, the FT/PT ratio goes down. Replacing the FT position would help to redistribute department workload, continue to provide the coordination and instruction required to maintain a high level of success in the classroom, continue to provide extensive offerings in terms of instruction, performance opportunities and outreach, and continue to develop new curriculum, expand course offerings, hire faculty, continue to innovate and grow.

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8.8 Briefly describe the duties for each position. Include a discussion of any changes in terms of non-faculty staffing and describe the impact on basic department function and/or the success of students in the program. Are current staffing levels adequate in non-faculty positions? If not, give a justification of your request for increased resources.

The department has one support position, the Dance Operations Facilitator. The classified position is full-time, 10 months. The following is a partial list of the duties of the Dance Operations Facilitator:

- Publicity and marketing of all department activities, including classes, concerts, and special events.
- Co-coordinating the master class program (communicating with teachers, registering students, designing flyers, drawing up contracts, facilitating payment).
- Co-coordinating biannual dance concerts (designing assorted marketing materials, facilitating/reconciling ticket sales, coordinating support staff).
- Updating the department website to reflect current events.
- Managing department finances, including managing the budget, submitting purchase orders, contracts, and check requests.

The Dance Operations Facilitator has also grown to be the face of the department, interfacing with students regularly, answering questions, addressing/allaying concerns, and explaining department policies, etc. Current staffing levels are adequate.

## SECTION 9 – SUMMARY AND RECOMMENDATIONS

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### 9.1 Summarize program strengths in terms of: \*Outreach \*Engagement \*Retention

The Grossmont College Dance Department has earned a reputation for their commitment to serving the community. Outreach programs presented by the dance department include:

**Dance Concerts**, which collectively involve 50-80 students and bring approx. 1,000 patrons to campus.

- *Breaking Boundaries*- a student choreographed/student performed dance concert. (Fall)
- *Entrances and Exits*- a faculty choreographed/student performed dance concert. (Spring)

**High School Outreach Programs**, effective recruitment tools which bring local feeder high school students to campus to take class and learn more about the department and the college.

- *High School Dance Day*- an outreach program which brings approx. 200 local high school students to campus. (Fall)
- *Outreach Day*- an outreach program which brings approx. 200 local high school students to campus. (Spring)

**Master Classes**, which are held every month and bring guest teachers to campus to teach classes in a variety of different genres. Classes are open to Grossmont students as well as the greater community.

**Grossmont College Dance Company**, a dance company which performs at local middle schools, high schools and community events representing the department and the college,

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Dance concerts, master classes, outreach events, and charitable concerts and fundraisers are examples of the commitment to the community and our students.

Pre-Covid, the department enjoyed robust engagement, or enrollment, numbers. For the period Spr. 2017 - Spr. 2020, the department enrolled an average of 466 students in 23 sections for an average fill rate of 84%.

Retention rates were consistent with the college. Averaged retention rates(gender): College 85%; Department 87%.

Success rates were also consistent with the college

### **9.2 Summarize program weaknesses in terms of: \*Outreach \*Engagement \*Retention**

The department doesn't perceive any weaknesses, per se, and in fact was able to innovate after the pandemic. As was mentioned earlier, the dance program was decimated by the pandemic. In addition to losing a significant number of students (engagement/retention), our outreach programs also came to a grinding halt. We pivoted as best we could, offering our classes remotely and producing virtual dance "concerts", but all face-to-face activities, including concerts, and campus visitations stopped. As we begin to open up, the department looks forward to a positive period of regrowth.

Inconsistencies/setbacks regarding student engagement and retention are anomalous, and no doubt at least partially due to the pandemic.

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

In Spring, 2020, one of the department's two full-time faculty members retired. In spite of repeated requests, that position has not been replaced. The one remaining full-time faculty member, who is currently serving as chair, will be retiring within the next three years, leaving the department without a leader if a replacement is not hired. Even if we were to hire someone immediately, given the fact that, contractually, new full-time faculty are not supposed to assume positions of leadership, (i.e. chairships) while still under tenure review, the question of who will lead the department remains.

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

1. Maintain two full-time faculty positions as needed for the redistribution of the workload and the effective facilitation of the department and its associated programming. This should begin with hiring a full-time replacement for the position vacated by Kathy Meyer in 2020.
2. Propose that all class-related fees, including accompanist's fees, master class fees and fees associated with concert attendance be built into classes, making all class-related fees "lab fees".
3. Explore the feasibility of turning the dance studios, 24-271 and 42-101, into hyflex classrooms to facilitate distance learning and potentially increase enrollment.
4. Re-institute discretionary funding for overseeing the master class program, High School Dance Day and High School Outreach Day, all of which are long-standing outreach programs which are extremely popular and important for recruitment.

(answers are in **bold**)

- 2.1b It was mentioned that the curriculum is largely Eurocentric, why is that? How exciting to hear that there will be an expansion to add Ballet Folklorico and African Dance, what will the expansion look like? Are there already faculty members with this area expertise, will there be new faculty hires to cover this?

**Most academic level dance, which traditionally has been taught at American colleges and universities since the early 20<sup>th</sup> century, was influenced by ballet and modern dance, and is therefore largely “Eurocentric”, meaning its origins can be traced to Western Europe. This paradigm, which has become more institutionalized over the years, has long ignored Latin, Afrocentric and/or non-western dance forms though that is changing. Diversifying the curriculum is long overdue, and is currently a priority.**

**Non-western dance forms will be implemented into the curriculum similar to other dance classes. Course outlines will be written by the faculty members of record in collaboration with the department chair, and approved by the Curriculum committee. There are currently no faculty members with the expertise to teach Folklorico or African dance. Faculty with the appropriate minimum qualifications will have to be recruited**

- 2.2a What is the process for course outline updates for the department? How does the department determine subject matter currency?

**Periodically, perhaps not often enough, faculty are given the opportunity to collaborate, review, and edit course outlines for currency and relevance. Currency is determined by individual faculty as they are considered the experts in their field.**

- 2.2b 39 course outlines out of 62 have not been reviewed/approved for seven or more years. Are those classes typically not offered for students to take, why has it been so many years since the last approval?

**It is true that some classes are not regularly offered, but for the most part, not staying current with reviewing course outlines is workload related. The department has one full-time faculty member whose job it is to oversee all department operations including staffing, scheduling, evaluations, facilitating outreach projects, in addition to teaching, coordinating SLOs, and updating course outlines. With so much to do, something is bound to fall through the cracks.**

- 2.3 What are some examples of how societal issues are addressed in lecture and non-lecture/technique dance courses?

**Like other forms of art, dance is often a reflection, as well as a response to the society in which it resides. In both lecture and technique courses, dance is contextualized in terms of history and cultural significance. While societal ills such as homelessness, poverty, violence or racism are not confronted head on, discussions do focus on how dance responds to, or reflects on, social issues.**

- 2.6 Are there other schools and universities that offer dance technique courses online that Grossmont can model after?

**Data is anecdotal. Discussions with colleagues revealed that other schools ran into similar problems conducting dance technique classes online. Colleagues at other colleges and universities confirmed that musical “lag SStimes”, as well as spatial limitations, were a hindrance to a majority of students attempting to take dance classes online from their living rooms. From a teaching perspective, it is equally difficult to observe and make corrections in real time, which is an important component of the teacher/student relationship. While other schools, like Grossmont, have made the best of a bad situation and “muddled through”, the consensus is that dance classes, which require feedback, should not be taught online.**

- 3.0 Can you expand on the departments’ **discussion on the definition of success** for your students? In what ways would you “raise the bar” and what would that look like for students? How would that affect your assessment process?

**Discussions have focused on defining “success”. Does success look like a grade of C? Using this model, the department enjoys a high student success rate. “Raising the bar” would involve two things, redefining success and making testing more rigorous. Hopefully, these changes will not affect the assessment process.**

- 4.1 4.1. Question and response are missing. Document jumps from 3.6 to 4.2. Found between 2.5 and 2.6. Please move to correct section.

**I believe that may be a glitch. Either way, I have neither the access or the technical savvy to do such edits.**

- 4.5 You responded “No” while explaining how your department is actively managing its facility space needs to meet its educational objectives. Within your answer you remarked that due to post-pandemic, focus is on increasing enrollment and that given current enrollment, spaces are adequate and student access is not impeded. Can you explain if and how space will be adequate once enrollment returns to pre-pandemic enrollment numbers?

**The department was forced to trim its curricular offerings due to the loss of enrollment due to Covid-19. Prior to the pandemic, facilities were sufficient. Facilities would continue to be sufficient, and accommodate the growth that would accompany an increase in enrollment.**

- 6.1 You mention face to face workshops held in the library and that students would be “acquainted with dance resources.” Could you further explain this, and/or was this for students needing help? What did it look like, how much time were students allotted for this, was it one on one etc.?

**Prior to the spring of 2020, face-to-face meetings were held in the library, however these meetings, or workshops, were not one-on-one. Dance History, or Dance Appreciation, students were taken “en masse” to the library where they were briefed on how to access the various resources available to them through the Grossmont library and its network for their research/written work. If students need additional help, they usually take advantage of tutoring services.**

- 6.1 Where are the discussions at currently that have centered on continuing the practice virtually (since Spring 2020)? Is this something in favor by everyone from the department, are there any departmental concerns regarding this approach and how will this impact or impede on student success?

**Lecture classes, such as Dance 110, History of Dance, and Dance 120, Dance Appreciation, seem conducive to online delivery, and those classes are now taught remotely. As was previously mentioned, technique classes do not fit into the remote model. There are no plans to offer dance technique classes online.**

- 6.3 Do classes offered by the department use textbooks, from either the bookstore or another venue?

**All lecture and lab dance classes are ZTC (Zero Textbook Cost). Texts are often purchased, and made available to students through the library’s reference desk**

- 8.1 Fall 2021 capped classes at 15 students, how is Fall 2022 going so far?

**Enrollment numbers are better than they have been in the recent past, but not yet at pre-Covid levels, thanks for askin’!**

## Previous Program Review Recommendations

Program Review recommendations from 2017 are listed below:

1. Work with your Dean to establish an agreed-upon process for sharing the Teaching Theater Complex with the Theater Department.
2. Work with your Dean to explore the Dance Operations Facilitator as a full time, classified-staff position.
3. Pursue strategies to address facility needs. Suggested tactics include:
  - Explore the possibility of using work-study students to assist with cleaning Dance facilities that are not addressed by existing maintenance staff.
  - Consider formalizing your arrangement with Exercise Science regarding utilization of Room 42-001.
  - Meet with your Dean to discuss options for improving space needs.
4. Pursue strategies to maintain currency with curriculum, to improve student engagement and retention. Suggested strategies include:
  - Consider obtaining more student feedback to determine which dance styles are popular. Suggested tactics include:
    - Use the master classes to survey high school students.
    - Survey key demographics enrolled in your courses.
  - Work on increasing male enrollment. Suggested tactics include:
    - Feature “non-stereotyped” males in marketing materials.
    - Expand offering of courses male students are most interested in taking.
5. Utilize college resources to increase support of your department. Suggested tactics include:
  - Work with tutoring task force to get college support for Dance tutoring.
  - Work with College Outreach Coordinator and College Community Relations Coordinator and Student Engagement Coordinator to get help organizing and publicizing events.
6. Consider increasing department focus on degrees and certificates awarded. Suggested tactics include:
  - Promote career choices based on a Dance major.
  - Increase marketing efforts for Dance majors to complete their certificate/degree.
  - Provide counseling with information regarding career opportunities for those with a Dance degree.

Semester(s) to be Assessed	Course ID	SLO Name	SLO	SLO Status
2021-2022 (Fall 2021)	DANC 081A	1	Students will gain a working knowledge of basic tap dance vocabulary, terminology and theories of tap dance.	Active
	DANC 081B	1	Students will gain a working knowledge of intermediate level tap dance vocabulary, terminology and theories of tap	Active
	DANC 081C	1	Students will gain a working knowledge of intermediate to advanced level tap dance vocabulary, terminology and theories of tap dance.	Active
	DANC 081D	1	Students will gain a working knowledge of advanced level tap dance vocabulary, terminology and theories of tap	Active
	DANC 110	1	Students will be able to discuss dance history from pre-Christian civilizations to the present from a social, cultural, and artistic perspective.	Active
	DANC 118A	1	Demonstrate an improvement in body strength, flexibility, and BMI measurement.	Active
	DANC 118B	1	Demonstrate an improvement in body strength, flexibility, and BMI measurement.	Active
	DANC 118C	1	Demonstrate an improvement in body strength, flexibility, and BMI measurement.	Active
	DANC 118D	1	Demonstrate an improvement in body strength, flexibility, and BMI measurement.	Active
	DANC 205	1	Students will demonstrate the basic elements of space, time, dynamics, shape and energy.	Active
	DANC 206	1	Students will demonstrate increasingly more complex and detailed elements of space, time, dynamics, shape and	Active
2021-2022 (Spring 2022)	DANC 068	1	Students will gain a working knowledge of basic general, and genre-specific, dance vocabulary and terminology.	Active
	DANC 082A	1	Students will gain a working knowledge of partnering skills inherent in ballroom dance vocabulary and will define and demonstrate said skills in either leading or following with a focus on proper connection to partner and compression through tension	Active
	DANC 082B	1	Students will develop their knowledge of body posture specific to selected ballroom dance genres and will demonstrate their understanding by performing movement sequences focusing on body alignment and movement	Active
	DANC 083A	1	Gain a working knowledge of partnering skills inherent in Latin American dance, and will define and demonstrate said skills in either leading or following with a focus on proper connection to partner and compression through tension	Active
	DANC 083B	1	Gain a working knowledge of leading skills inherent in Latin American dance, and will define and demonstrate said skills with a focus on proper body position, connection to partner and compression through tension.	Active



	DANC 095	1	Students will increase in their ability to duplicate choreographic styles through ear training, and movement	Active
	DANC 120	1	Discuss the differences and similarities in the following styles: ethnic dance forms, ballet, modern dance, jazz, musical theater, and hip hop.	Active
	Danc 200	1	Correctly identify and model concepts of professionalism and positive behavior as they relate to rehearsal and performance, including discipline, timeliness, and	Active
	DANC 200B	1	Correctly identify and model concepts of professionalism and positive behavior as they relate to rehearsal and performance, including discipline, timeliness, and	Active
	DANC 204	1	Understand basic improvisational vocabulary, skills, compositional forms, performance techniques and a kinesthetic understanding, and demonstrate these skills, alone and with a partner and/or group.	Active
2022-2023 (Fall 2022)	DANC 080A	2	Students will demonstrate basic modern dance vocabulary using correct alignment and movement mechanics.	Active
	DANC 080B	2	Students will demonstrate beginning to intermediate level modern dance vocabulary using correct alignment and movement mechanics.	Active
	DANC 080C	2	Students will demonstrate intermediate to advanced level modern dance vocabulary using correct alignment and movement mechanics.	Active
	DANC 080D	2	Students will demonstrate advanced level modern dance vocabulary using correct alignment and movement	Active
	DANC 084A	2	Students will demonstrate beginning level jazz dance vocabulary with a focus on correct alignment and	Active
	DANC 084B	2	Students will demonstrate beginning to intermediate level jazz dance vocabulary with a focus on correct alignment and movement mechanics.	Active
	DANC 084C	2	Students will demonstrate intermediate to advanced level jazz dance vocabulary with a focus on correct alignment and movement mechanics.	Active
	DANC 084D	2	Students will demonstrate advanced level jazz dance vocabulary with a focus on correct alignment and	Active
	DANC 088A	2	Students will demonstrate basic ballet vocabulary using correct alignment and movement mechanics.	Active
	DANC 088B	2	Students will demonstrate beginning to intermediate level ballet vocabulary using correct alignment and movement mechanics.	Active
	DANC 088C	2	Students will demonstrate intermediate to advanced level ballet vocabulary using correct alignment and movement	Active
	DANC 088D	2	Students will demonstrate advanced level ballet vocabulary using correct alignment and movement mechanics.	Active

	DANC 094A	2	Students will demonstrate beginning level Hip Hop dance vocabulary and movement patterns with clarity and rhythmic accuracy.	Active
	DANC 094B	2	Students will demonstrate intermediate level Hip Hop dance vocabulary and movement patterns with clarity and rhythmic accuracy.	Active
	DANC 094C	2	Students will demonstrate intermediate to advanced level American street dance vocabulary and movement patterns with clarity and rhythmic accuracy.	Active
	DANC 094D	2	Students will demonstrate advanced level Hip Hop dance vocabulary and movement patterns with clarity and rhythmic accuracy.	Active
2022-2023 (Spring 2023)	DANC 068	2	Students will define and demonstrate rudimentary dance vocabulary with a focus on articulation, correct alignment, and movement mechanics.	Active
	DANC 082A	2	Students will gain a working knowledge of dance steps in selected ballroom dance genres and will define and demonstrate said skills with a focus on coordinating footwork with music	Active
	DANC 082B	2	Students will gain a working knowledge of partnering skills inherent in ballroom dance vocabulary and will define and demonstrate said skills in either leading or following with a focus on proper connection to partner and compression through tension	Active
	DANC 083A	2	Gain a working knowledge of dance steps in selected Latin American dance genres and will define and demonstrate said skills with a focus on coordinating footwork with	Active
	DANC 083B	2	Gain a working knowledge of following skills inherent in Latin American dance, and will define and demonstrate said skills with a focus on proper body position, connection to partner and compression through tension.	Active
	DANC 095	2	Students will have a working knowledge of standard Musical Theater Dance terminology and Theater history	Active
	DANC 120	2	Analyze and discuss dance performance through oral and written critiques to develop aesthetic values as they relate to dance performances.	Active
	Danc 200	2	Correlate the importance of the various elements involved in creating a complete concert dance work, including lighting and set design, and costume design.	Active
	DANC 200B	2	Identify and discuss the importance of the various elements involved in creating a complete concert dance work, including lighting and set design, and costume design.	Active
	DANC 204	2	Critically think about the creative process and the role of improvisation in that process.	Active
2023-2024 (Fall 2023)	DANC 081A	2	Students will define and demonstrate basic tap dance vocabulary with a focus on correct alignment and movement mechanics.	Active

	DANC 081B	2	Students will define and demonstrate intermediate level tap dance vocabulary with a focus on correct alignment and movement mechanics.	Active
	DANC 081C	2	Students will define and demonstrate intermediate level tap dance vocabulary with a focus on correct alignment and movement mechanics.	Active
	DANC 081D	2	Students will define and demonstrate advanced level tap dance vocabulary with a focus on correct alignment and movement mechanics.	Active
	DANC 110	2	Students will be able to research, critically consider, and write about dance in its historical context.	Active
	DANC 118A	2	Demonstrate knowledge of basic health and wellness components including breathing techniques, basic nutrition, correct alignment, and sound weight loss	Active
	DANC 118B	2	Demonstrate knowledge of basic health and wellness components including breathing techniques, basic nutrition, correct alignment, and sound weight loss	Active
	DANC 118C	2	Demonstrate knowledge of basic health and wellness components including breathing techniques, basic nutrition, correct alignment, and sound weight loss	Active
	DANC 118D	2	Demonstrate knowledge of basic health and wellness components including breathing techniques, basic nutrition, correct alignment, and sound weight loss	Active
	DANC 205	2	Students will be able to recognize the importance of improvisation as a choreographic tool, and will be able to incorporate movement improvisation into the creative process of choreography.	Active
	DANC 206	2	Students will be able to recognize the importance of improvisation as a choreographic tool, and will be able to incorporate movement improvisation into the creative process of choreography.	Active
2023-2024 (Spring 2024)	DANC 080A	3	Students will be able to identify, describe, and demonstrate dynamic and rhythmic qualities specific to modern dance.	Active
	DANC 080B	3	Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific to modern dance.	Active
	DANC 080C	3	Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific to modern dance.	Active
	DANC 080D	3	Students will be able to identify, describe, and demonstrate complex dynamic and rhythmic qualities specific to modern dance.	Active
	DANC 084A	3	Students will be able to identify, describe, and demonstrate dynamic and rhythmic qualities specific to jazz dance.	Active
	DANC 084B	3	Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific to jazz dance.	Active

	DANC 084C	3	Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific to jazz dance.	Active
	DANC 084D	3	Students will be able to identify, describe, and demonstrate complex dynamic and rhythmic qualities specific to jazz	Active
	DANC 088A	3	Students will be able to identify, describe, and demonstrate basic dynamic and rhythmic qualities specific to ballet.	Active
	DANC 088B	3	Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific to ballet.	Active
	DANC 088C	3	Students will be able to identify, describe, and demonstrate increasingly complex dynamic and rhythmic qualities specific to ballet.	Active
	DANC 088D	3	Students will be able to identify, describe, and demonstrate complex dynamic and rhythmic qualities specific to ballet.	Active
	DANC 094A	3	Students will be able to identify, discuss and demonstrate dynamic and rhythmic qualities specific to Hip Hop dance and how they relate to performance.	Active
	DANC 094B	3	Students will be able to identify, discuss and demonstrate increasingly complex dynamic and rhythmic qualities specific to Hip Hop dance and how they relate to	Active
	DANC 094C	3	Students will be able to identify, discuss and demonstrate increasingly complex dynamic and rhythmic qualities specific to American street dance and how they relate to	Active
	DANC 094D	3	Students will be able to identify, discuss and demonstrate complex dynamic and rhythmic qualities specific to Hip Hop dance and how they relate to performance.	Active
2024-2025 (Fall 2024)	DANC 081A	3	Students will develop their knowledge of dynamic and rhythmic qualities specific to tap dance, and will demonstrate their understanding by performing movement phrases that vary in quality and meter.	Active
	DANC 081B	3	Students will develop the ability to perform movement patterns that incorporate intermediate level tap rhythms which vary in quality and meter.	Active
	DANC 081C	3	Students will develop the ability to perform movement patterns that incorporate intermediate to advanced level tap rhythms which vary in quality and meter.	Active
	DANC 081D	3	Students will develop the ability to perform movement patterns that incorporate advanced level tap rhythms which vary in quality and meter.	Active
	DANC 110	3	Students will be able to actively participate in group discussions regarding the nature and scope of dance aesthetics and personal philosophy of dance.	Active
	DANC 118A	3	Identify correct alignment and movement patterns which require core strength and efficient body mechanics.	Active

	DANC 118B	3	Identify correct alignment and movement patterns which require core strength and efficient body mechanics.	Active
	DANC 118C	3	Identify correct alignment and movement patterns which require core strength and efficient body mechanics through demonstration of mat work and exercises performed on the apparatus.	Active
	DANC 118D	3	Identify correct alignment and movement patterns which require core strength and efficient body mechanics through demonstration of mat work and exercises performed on the apparatus	Active
	DANC 205	3	Students will define and discuss basic choreographic terms, compositional forms, and choreographic elements related to rhythmic structure, and spatial organization.	Active
	DANC 206	3	Students will define and discuss beginning to intermediate level choreographic terms, compositional forms, and choreographic elements related to rhythmic structure, and spatial organization.	Active
2024-2025 (Spring 2025)	DANC 068	3	Students will be able to identify, describe, and demonstrate dynamic and rhythmic qualities specific to various genres of dance.	Active
	DANC 082A	3	Students will develop their knowledge of body posture specific to selected ballroom dance genres and will demonstrate their understanding by performing movement sequences focusing on body alignment and movement	Active
	DANC 082B	3	Students will gain a working knowledge of dance steps in selected ballroom dance genres and will define and demonstrate said skills with a focus on coordinating footwork with music	Active
	DANC 083A	3	Develop their knowledge of body posture specific to selected dance genres and will demonstrate their understanding by performing movement sequences focusing on body alignment and movement quality.	Active
	DANC 083B	3	Gain a working knowledge of partnered dance steps and styles in selected dance genres and will define and demonstrate said skills with a focus on proper alignment, and coordinating footwork with music	Active
	DANC 095	3	Students will be able to recognize the importance of improvisation, the use of props, characterization and performance quality as it pertains to Musical Theater Dance	Active
	DANC 120	3	Develop a dance vocabulary in relation to dance performance including technical terminology of theatrical performances including lighting design, costuming, set design. choreograph elements including space, shape, and	Active

2025-2026 (Fall 2025)

Danc 200	3	Develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about and analyze dance as an art form.	Active
DANC 200B	3	Develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 204	3	Demonstrate the ability to use roving contact points, energy pathways, support and give weight to a partner	Active
DANC 080A	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 080B	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 080C	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 080D	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 084A	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 084B	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 084C	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 084D	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 088A	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 088B	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 088C	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 088D	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
DANC 094A	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active

	DANC 094B	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
	DANC 094C	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
	DANC 094D	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
2025-2026 (Spring 2026)	DANC 068	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form	Active
	DANC 082A	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form	Active
	DANC 082B	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to think critically about and analyze dance as an art form	Active
	DANC 083A	4	Define basic Latin American dance terminology and identify specific genres appropriate for selected music.	Active
	DANC 083B	4	Define Latin American dance terminology and identify specific genres appropriate for selected music.	Active
	DANC 095	4	Students will develop aesthetic values as they relate to dance composition and choreography and discuss and evaluate dance as an art form in terms of creativity and	Active
	DANC 120	4	Assess the value of dance in terms of historical significance, relationship to other art forms, and the relationship of dance in current society.	Active
	DANC 204	4	Identify and demonstrate collaborative skills to create original movement and public/site specific improvisational dance performances.	Active
2026-2027 (Fall 2026)	DANC 081A	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
	DANC 081B	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
	DANC 081C	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
	DANC 081D	4	Students will develop aesthetic values as they relate to dance and, based upon these values, will be able to critically think about, and analyze dance as an art form.	Active
	DANC 110	4	Students will be able to identify specific dancers and choreographers and evaluate their contributions to dance history.	Active

DANC 205	4	Students will develop aesthetic values as they relate to dance composition and choreography and discuss and evaluate dance as an art form in terms of creativity and	Active
DANC 206	4	Students will develop aesthetic values as they relate to dance composition and choreography and discuss and evaluate dance as an art form in terms of creativity and	Active



Name of Faculty	Activity and Year Brief Description	Value to Students/Campus/Community
Gina Bolles Sorensen	Director, Dance Conservatory, Coronado School of the Arts, 2018-present.	Outreach/Potential recruitment. San Diego Performing Arts high school.
Gina Bolles Sorensen	Freelance teacher, San Diego Dance Theater, 2016-present.	Outreach. Many current and former Grossmont students participate.
Gina Bolles Sorensen	Co-Artistic Director, Somebodies Dance Theater, 2009-present.	Performance opportunities for Grossmont students and alumni.
Nancy Boskin-Mullen	Artistic Director, California Rhythm Project, 2012-present.	Performance opportunities for Grossmont students and alumni.
Nancy Boskin-Mullen	Master teacher, Various East County middle and high schools, 2016-2020, 2022.	Outreach/Potential recruitment. Feeder schools.
Rachel Holdt	Cancer Specialist in Pilates Certification Program, in progress.	Professional Development/Training. Increased pedagogical knowledge for working with diverse populations.
Kathy Meyer	“The Power of Aging” Workshop, Basi Pilates, 2021. Participant.	Professional Development/Training. Increased pedagogical knowledge for working with diverse populations.
Kathy Meyer	Certification, “The Dancer and Pilates”, Basi Pilates, 2021.	Professional Development/Training. Increased pedagogical knowledge for working with diverse populations.
Kathy Meyer	Guest Pilates instructor, The Bay Club, Carmel Valley, 2022.	Outreach/Potential recruitment.
David Mullen	Director, Grossmont College Dance Company, 2017-present.	Outreach/Potential recruitment. Tour/perform at various feeder middle and high schools and community events.
Jonathan Kyle Sorensen	Co-Artistic Director, Somebodies Dance Theater, 2009-present.	Performance opportunities for Grossmont students and alumni.

Name of Faculty	Activity and Year Brief Description	Value to Students/Campus/Community
Jonathan Kyle Sorensen	Master teacher, Various San Diego middle and high schools, 2010-present.	Outreach/Potential recruitment.
Lesla M. Green	Choreographer, <i>Dance Nation</i> , Moxie Theater, 2019.	Outreach/Potential recruitment.
Lesla M. Green	<b>Master Teacher, Yoga After Dark festival, 2019.</b>	Outreach/Potential recruitment.
Jill Gorrie-Rovatsos	Resident Choreographer, San Diego School of Creative and Performing Arts, 2017-202	Outreach/Potential recruitment. San Diego Performing Arts high school.
Jill Gorrie-Rovatsos	Freelance choreographer, San Diego Musical Theater, 2017-2020.	Outreach/Potential recruitment.

**PROGRAM REVIEW COMMITTEE  
SUMMARY EVALUATION**

*The committee recommends maintaining this program. Following are the committee's specific commendations and recommendations.*

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

1. Student engagement strategies to improve success
2. Zero Textbook costs
3. Extensive and exceptional outreach and recruitment in the community through special projects, fundraising, and charity events
  - a. Continued efforts to attract men by offering more partner dance styles (I.e. ballroom dance, Latin American dancing, social dancing)
4. Keeping up with changing trends in dance, current demands in the field, and student demand for new courses
5. High school dance day (150 – 200 students) come to campus learn more about our campus and this program

**Committee recommends the following:**

1. Create a plan for updating all CORs that are out-of-date and a schedule to ensure CORs stay updated
2. Consider AA with equivalencies to increase hiring pool size diversity
3. Revisit current SLOs and update them to reflect “raising the bar” for each level of student
4. Arrange an orientation for students with the library faculty to acquaint students with the online library resources, such as articles and books for dance research classes/dance history, or even music, movies, or print resources available
5. Work with your Dean for support in replacing faculty that have or soon will retire

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College President

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Program or Department Chair

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Academic Program Review Co-Chairs

## DANCE

Dance				
Academic Year	Fall		Spring	
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF
2018-19	74.4	321.1	76.0	338.3
2019-20	75.7	280.0	90.5	331.4
2020-21			220.0	
2021-22	62.9	141.9	41.9	140.9
2022-23	64.6	173.9		