



El Camino College
Dance Program Review
2013

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DANCE PROGRAM REVIEW 2013

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1. Overview of the Program

1a) Description of the Program

The Dance Department prepares students for transfer in Dance, in three areas of emphasis: Technique, Choreography, and Performance. In addition, the department provides major and non-major students with general education classes in Dance History and Dance Appreciation that fulfill general education requirements under Area C-1 for the California State University system and Area 3-A for the University of California system. The Dance curriculum also assists students in developing life-long skills in health and well-being as well as an aesthetic foundation.

Upon completion of the required courses, students will be able to perform various job functions associated with dance production and demonstrate basic skills in the areas of technique, choreography, and performance. Students demonstrate their proficiency through classroom demonstrations, live dance performances, and the completion of essays and practical exams. Program assessment is measured by institutional data including grade distribution, success and retention, SLO's, as well as transfer rates.

The Dance program is one of seven departments in the Fine Arts Division. The other programs are Art, Music, Theater, Communication Studies, Photography and Film & Video. Administratively there is one division dean and one associate dean. There are three classified Fine Arts Division clerical staff and one student aide. The dance program serves a student head count of 1,200 to 1,500 students each semester and can be divided into two areas:

1. CSUGE C1 and IGETC Area 3 transferability based lecture courses Dance 101 (Dance Appreciation) and Dance 103 (Dance History of the Twentieth Century), and
2. The dance major lecture/lab courses such as Dance 171 (Choreography) and the techniques classes including Dance 120A (Ballet 1) and Dance 130A (Modern Dance 1).

Between 2008 and 2012 a total of 198 unduplicated dance majors have been declared. The program is currently served by 2-100% full-time, 1-50% full-time, and 13 part-time dance faculty (teaching between 1 and three classes each) and one student aide (employed less than 5 hours weekly). In the fall semester 2012 there were 1003 actual seats (students) enrolled in a total of 29 sections (some combined) of dance classes.

El Camino offers the only comprehensive Dance program in the local geographic area. (Santa Monica is the closest college that offers as extensive a program in depth and breadth as ours; however, their demographics are significantly different from El Camino since they are centered in a more affluent area.)

The Dance Program exposes students to all aspects of dance in preparation for further study at a four-year institution. Students in the major take four semesters of Ballet and Modern Dance to

gain the necessary skill level and depth of understanding of core dance techniques. This curriculum is further supplemented with courses in Improvisation and Choreography so that students learn how to create original dance compositions. Breadth of program is also a requirement for transfer. El Camino provides that breadth of experience to its diverse student body by offering Jazz, Tap, Commercial, Hip Hop, Latin Social, African, and World Dance as electives. One of the strongest elements in the Dance program is the opportunity for students to perform in different sized venues in fully supported professional productions. These diverse opportunities to perform are attractive to serious dance students and are unique in community colleges in our geographic area.

Every semester, the Dance program provides a number of opportunities for student dancers to perform at their appropriate level, including:

1. A “mainstage” production for advanced students
2. A choreography workshop for Dance majors
3. “Lo Tech” final dance class presentations for beginning level students.
4. A Guest/Resident artist concert that exposes students to professional dance performances and offers opportunities for advanced students to participate.

These concerts are held in one of the two primary ECC Theaters, either the Marsee Auditorium or the Campus Theater. All events are supported with backstage technicians and front of house staff from the ECC Center for the Arts and include costuming and lighting technicians in most instances and serve audiences of “lab”/studio dance students, dance non-majors, and the wider community.

The Dance program has always drawn from a widely divergent student population with dramatically differing dance preparation. Students from West High, South High, Palos Verdes High, Peninsula High, Mira Costa, and Redondo High often have had the benefit of intensive school programs and studio training, while students from North Torrance High, Torrance High, Narbonne, Lomita, and San Pedro are often start at El Camino with very little preparation. With repeatability, the Dance program was able to take students with limited preparation and developing them so that they can transfer successfully to 4-year major dance programs and/or obtain employment in the commercial dance industry.

Additionally, local CSUs are “impacted” which means that transfer from a community college is very competitive, requiring more preparation than the minimum transfer credits. In addition to completing major course requirements, a student wishing to transfer as a Dance major must audition by performing an original choreographed dance. This involves creating a dance composition that showcases the student’s skill proficiency and dance artistry. The new repeatability regulations that restrict repeatability in the performing arts has also meant that curriculum supporting skill and artistry development for successful audition will need to be addressed in a different way, either through additional courses or additional course levels.

The demographics of dance students have remained fairly constant over the last four years. African American students (27%) are the second largest population of dance students, second only to Latino students (37.3%) and much higher than the overall ECC percentage of African

Americans (16.6%). Dance students are more than 1.5 times more likely to be full-time students (44.6%) as compared to the general college population (26.7%).

The percentage of high school graduates in the dance program has grown from 82% to 90% as compared to the college percentage of 84%. The percentage of students intending to transfer has fluctuated but remains in line or a little above the campus average of 31%. One notable change in student population is the decline in students who are taking dance classes for enrichment from 6% to 3%, now a full percentage point lower than the campus percentage (4%).

Percent of Students Taking Classes for Enrichment

DANCE SPRING 2010	DANCE SPRING 2013	ECC STUDENT POPULATION
6.1%	3.1%	4.2%

Approximately 80% of dance students are between the ages of 17 and 24 as compared to 67.9% of the ECC population. Dance is a young person’s field. With adequate training, a young dancer can find employment in the Los Angeles area while completing an A.A. degree. The department would like to develop a CTE certificate in commercial dance that will help students get the training they will need.

There has been consistent demand for dance classes as shown by the robust fill rates for dance classes over the last four years. The average fill rate for dance classes (121%) is sizeable as compared to the division average of 105%. In addition, success and retention rates correlate roughly with the overall campus rates. This record of fill rates is strong evidence for potential growth in the department as resources allow.

The Dance Department recognizes that faculty working with students to help inform them about degree requirements is an important aspect in assisting students to declare a program of study early in their academic careers. The department is working closely with the Fine Arts division and counseling office to assist students in understanding how to achieve their academic and career goals. In October 2013 the Dance Department offered a Majors Workshop for all interested Dance majors. Forty-eight (48) students attended and 29 followed up with counseling appointments. It is hoped that this kind of collaboration will help to improve student success and improve the department’s statistics on student completion.

The Dance program is a revenue producing program. Although budgeting has been cut 30% for productions in the past few years, the number of productions has remained constant. Substantial revenue is generated from these productions for the Associated Students and ECC dance program. The table below outlines the box office receipts at the Center for the Arts for the past six years. (See Appendix A)

Center for the Arts Box Office Receipts

ACADEMIC YEAR	RECEIPTS
2007-08	\$31,284
2008-09	\$39,160
2009-10	\$46,008
2010-11	\$41,848
2011-12	\$35,838
2012-13	\$30,105
Average per year	\$37,374

The declining revenues starting in 2010 correlate directly with the loss of one of the three full-time certificated dance positions. The major portion of attendees at Dance events come from the Dance Appreciation and History of Dance courses that had been taught by a full-time faculty member, now taught primarily by part-time faculty. Part-time faculty are less involved in the overall Dance program and lack a full understanding of the interrelation of the performance and the appreciation courses. As a result, they do not send as many students to events and are not as supportive of performances as full-time faculty members.

In addition to engaging the campus and wider community through its dance presentation in formal and informal venues, the department enhances the college through its regular collaboration with other areas, including Theatre, Music, Art, Communication Studies, and Fashion Design. For example, student dancers instigated a “flash mob” performance that was publicized and documented by the ECC Public Relations to bring attention to the 2012 Student Show in the Art Gallery. Dancers have also participated in orchestral, chorale, and opera performances. Every spring, dancers provide choreographic show pieces at the annual Fashion Design culminating runway show. At the recent guest/resident artist speech performance, “Phantasms,” student dancers performed an interlude choreographed and themed to the event. The record-breaking attendance at this event was credited to this interdepartmental collaboration. Additionally, the Dance department also sponsors three student-led clubs that attract students from the general ECC population. (El Salseros, the Hip Hop Club, and the ECC Dance Club)

The Dance department develops students’ civic engagement by fostering El Camino as a center for the arts in the wider community. In April 2013, the El Camino College Dance Department in collaboration with the ECC Center for the Arts recently hosted the American College Dance Festival Conference. This conference was attended by close to 30 colleges and universities and included over 500 student and faculty participants. Three informal concerts, four adjudicated concerts and a culminating gala performance were accompanied by a variety of daily classes, lectures and task force meetings. The ECC Center for the Arts provided professional logistical support for the conference in all aspects of planning and production. Administrative support was enthusiastic and appreciatively engaged throughout the planning, implementation and culminating processes. El Camino College successfully represented the Baja region in the 40th anniversary celebration of the ACDFFA with critical acclaim from ACDFFA national director Diane DeFries.

1b) Degrees Offered

The dance program offers an AA major in dance. The degree provides students with a comprehensive foundation in the theory, history, technique, and art of dance. This is fulfilled through a structured program of dance study in the areas of core techniques, historical and contemporary styles, choreography, performance, and dance history. Students will demonstrate their proficiency through technical, interpretive, and expressive competency, research papers, essays, and public performances. Program assessment is measured by public performances, program completion, transferability, and periodic program review. Students qualify to pursue a variety of dance-related careers and advanced degree options.

Currently there is no transfer model curriculum for an AA-T in Dance and there are currently no certificate programs. During the recent period of contraction, the department proposed a certificate in Pilates (in conjunction with Health Sciences and Athletics through principles of core training and kinesiology) that has not been approved. In addition, the department intends to develop a certificate in commercial dance (in conjunction with courses in theater lighting, theater directing, film and video) using existing curriculum.

A “rethinking” of the dance program is currently underway given the state mandates on course repeatability. Current curriculum restructuring involves offering sequences of courses in order to build proficiency in skills based technique, choreography and production areas. Additionally the alignment of these classes with CSU and UC programs is a focus in order to allow the dance major a seamless transition into these higher education programs.

1c) Explain how the program fulfills the college’s mission and aligns with the strategic initiatives.

The mission statement of the El Camino College dance program is closely aligned with the mission statement of the college in offering a quality, comprehensive educational program in order to ensure the educational success of students from our diverse community. Strategic Initiatives A through G are included in the dance PLO (Program Learning Outcomes) and CSLO (Course Student Learning Outcomes) including recently assessed individual courses. The Plan Builder for the dance program addresses specifics regarding Strategic Initiatives B, D, F-1 and F-2. Additionally Strategic Initiative A is being met through annual participation by department faculty and students in the ACDFEA conference (most recently hosted by ECC, April 2013.). Strategic Initiative C is being met with the collaboration with other fine arts disciplines in artistic endeavors such as theatrical, communications and music events.

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1d) Status of recommendations from the former dance program review in 2008 are listed below with an updated status:

Recommendations from 2008 Dance Program Review

RECOMMENDATION 1. (Partially met)

Address the current dance studios needs in terms of more space (at least four full sized dance studios, one equipped with a lighting grid (\$100,000) specific to rehearsal /performance needs for dance presentations), relocation of the dance studios (not adjacent lecture classrooms) and

ventilation with ceiling fans (\$25,000/room), flooring (\$30,000/room) and other health/safety related concerns.

The flooring and sub-flooring in one of the current studios, PE S-233 has been upgraded (spring 2013). No other improvements have been addressed.

RECOMMENDATION 2. (Not met)

Reinstate teaching assistants (\$20,000 annually) and musical accompaniment (\$20,000 annually) into those classes whose enrollment and/or style of dance is best served through these types of instructional support. Maintain some type of budget allocation (\$5,000-\$15,000/event) for the dance classes in order to replace the loss of “L” Lab courses for events sponsored by the El Camino Center for the Arts.

This has not been addressed and is applicable to the Fine Arts Division performing arts departments including theater and music.

RECOMMENDATION 3. (Partially met)

Continue to upgrade the equipment and facilities specific to the various dance studios and lecture classrooms to address the current health and safety issues such as ventilation (see #1) and instructional support such as working television monitors and DVD/VHS players in all classrooms used for studio dance classes (\$1500/classroom), supplemental Pilates reformers (minimum 3 @ \$5,000 each) and related Pilates equipment such as mats, balls, elastic bands and weights (\$10,000).

Pilates equipment (only, not reformers) and the sound systems in all three dance studios have been upgraded.

RECOMMENDATION 4. (Not met)

Expand dance class offerings through additional FTES allotment to include evenings, weekends and online courses as appropriate. This would be a reverse of a disturbing scheduling trend that was initiated this past year. This would include the separation of class levels as currently offered (i.e. beginning ballet/intermediate ballet/ballet variations).

This is currently a point of contention regarding the repeatability of classes being encountered in the area of the performing arts in general and the dance program specifically. This creates a climate of “bartering” regarding developing a “pyramid” of beginning through intermediate “stand alone” levels of ballet and modern through the exchange of FTES from courses outside the transfer/major concentration threaten to reduce the currently curriculum rich dance schedule of classes.

RECOMMENDATION 5. (Not met)

Develop curriculum including the three major areas of dance education (the first two requiring the necessary interdivisional/departmental collaborations as identified) that need to be addressed specific to the student population attending El Camino College (1.Certification program in Pilates, 2.Certification program in Commercial Dance, 3.Lecture and Studio based (i.e. courses in selected areas of ethnic dance).

This has not been addressed although statewide acknowledgement of dance certification programs is currently being evaluated.

RECOMMENDATION 6. (Partially met)

Identify and request an active hiring search regarding the growing need for both part-time and full-time faculty instructors as the department continues to grow and to address the eventual retirement (2-3 three years) of two of the three full-time instructors.

This has been partially addressed with the addition of a new full-time faculty member and the continuation at 50% load of the retiring dance faculty member.

RECOMMENDATION 7. (Partially met)

Address and identify specific dance classes that would benefit by enrollment limitations. Also the issue of credit/no credit as an option for many of the studio dance classes.

This has been partially addressed in specific instances such as Music for Dance which is currently being taught as a “stand alone” class. Formerly this class was cross-listed Choreography due to the need for enrollment fill rate but resulting in a compromised approach to the lesson plan specific to each of these courses.

RECOMMENDATION 8. (Partially met)

Continue to refine program assessment.

This is currently being addressed through the implementation and, assessment and analysis of PLO's. Based on the use of TracDat for SLO data assessment of each course as it aligns to its related PLO will become more readily available.

2. Analysis of Research Data

(Include data provided by Institutional Research & Planning)

2a) Provide and analyze the following statistics/data.

2a.1) Head count of students in the program:

Semester:	Dance Students:	Total Fine Arts Students:
Fall 2012	1161	8161
Spring 2012	1134	8541
Fall 2011	1195	8562
Spring 2011	1324	9204
Fall 2010	1394	8897
Spring 2010	1498	9177
Fall 2009	1529	9836
Spring 2009	1526	9684
Fall 2008	1398	9543
Spring 2008	1305	9015
Fall 2007	1172	8572

During the last four years (a period of contraction for the whole college) the head count of Dance students declined from a high of 3055 to 2295. The Fine Arts Division head count also declined during this time period. The Dance head count as a percentage of the division head count rose significantly from 12% in 2009 to 18% in 2012. This increase can be accounted for by the strong demand and high enrollment of students in Dance classes; however, many of the studio sections were cut during this period, replaced by lecture courses that fulfilled CSUGE C1 and IGETC Area 3, such as DANC 101 and 103. Overall the Dance department lost 24% of its course offerings (going from 41 to 31 sections) as compared to the division 7% reduction of course offerings (going from 269 to 248).

In Fall 2012 Institutional Research conducted a study to anticipate the impact of loss of repeatability on Dance. (See Appendix B) The results showed that the courses that might be most severely impacted by the loss of repeatability were concentrated in:

- DANC 12 World Dance
- DANC 19 Beginning Dance
- DANC 21 Pilates Mat Class
- DANC 22 Jazz Dance I
- DANC 23 Jazz Dance II
- DANC 26 Hip Hop Dance
- DANC 32 Ballet I
- DANC 51 Latin Social Dance
- DANC 61 Tap Dance I
- DANC 62 Tap Dance II

Most of these courses are considered electives in the major preparation. It was anticipated that there might be a severe drop in enrollment but fill rates remain high to date.

The Dance department serves a large number of students compared to the current number of its full-time faculty. Full-time faculty also serve the division and college in important leadership roles, including: Fine Arts Division Union Representative, ECC Library Advisory Board member, Division Curriculum Committee member, Faculty advisor for the Circle K club, and Department SLO Committee representative. As a result, full-time faculty are carrying heavy loads that would be alleviated if another full-time position were filled.

2a.2) Course grade distribution:

Semester	Type	A	B	C	W
Fall 2012	Program	38.8%	18.3%	9.3%	19.1%
	Division	37.8%	23.7%	12.6%	13.6%
Spring 2012	Program	36.6%	20.9%	10.6%	15.3%
	Division	37.9%	22.4%	12.1%	11.4%
Fall 2011	Program	39.8%	16.7%	8.9%	14.3%
	Division	36.9%	23.1%	12.4%	11.2%
Spring 2011	Program	42.0%	13.7%	8.3%	14.7%
	Division	37.0%	21.0%	12.1%	12.0%
Fall 2010	Program	47.8%	13.4%	8.0%	14.3%
	Division	37.1%	22.5%	12.2%	12.2%
Spring 2010	Program	45.1%	17.6%	8.1%	14.2%
	Division	37.1%	22.3%	11.6%	13.4%
Fall 2009	Program	45.8%	15.8%	8.5%	13.7%
	Division	37.4%	21.4%	10.9%	11.1%
Spring 2009	Program	43.8%	16.1%	7.8%	15.7%
	Division	37.8%	20.9%	10.0%	13.5%
Fall 2008	Program	37.6%	13.4%	7.8%	12.9%
	Division	36.3%	19.3%	10.8%	11.6%
Spring 2008	Program	41.2%	15.2%	5.7%	13.5%
	Division	37.2%	20.6%	9.3%	13.4%
Fall 2007	Program	43.1%	14.8%	9.7%	16.4%
	Division	38.0%	21.5%	10.8%	16.1%

The number of “A”s awarded in the dance program is higher on a regular basis than for the rest of the Fine Arts Division. However “B”s and “C”s are lower for the dance program than the rest of the division. Also the dance program has a higher rate of withdrawals than the division. The fact that the majority of dance classes are lecture/lab leads to trends that are different than the more traditionally based lecture classes. These lecture/lab classes tend to take a longer period of time for the student to gauge their rate of success leading to a higher withdrawal rate by the final drop deadline. Thus those students retained through the duration of the semester ultimately are more likely to succeed with an “A” grade.

2a.3) Success rates:

Semester:	Dance Program	Division
Fall 2012	67.8%	74.6%
Spring 2012	70.2%	65.7%
Fall 2011	67.7%	72.7%
Spring 2011	65.9%	70.4%
Fall 2010	70.5%	71.9%
Spring 2010	73.1%	72.0%
Fall 2009	70.7%	69.8%
Spring 2009	69.8%	69%
Fall 2008	62.9%	67.2%
Spring 2008	67.3%	59.8%
Fall 2007	69.2%	68.1%

Dance program success rates are consistent with the Fine Arts Division rates. In most years the fall semester rates are lower than the spring and could be attributed to the fact that in skill specific disciplines such as dance that the second semester reinforcement led to better success rates. Dance is a performing art and students need regular training to maintain and improve their skills.

2a.4) Retention rates:

Semester:	Dance Program	Division
Fall 2012	80.9%	86.4%
Spring 2012	80.5%	79.4%
Fall 2011	80.8%	84.9%
Spring 2011	79.8%	83.8%
Fall 2010	80.8%	84.1%
Spring 2010	82.2%	83.7%
Fall 2009	81.1%	84.4%
Spring 2009	81.2%	83.4%
Fall 2008	79.5%	84.2%
Spring 2008	82.2%	82.8%
Fall 2007	80.2%	80.6%

Dance program retention rates are lower than the Fine Arts Division rates in most semesters by about 5%. As mentioned above in the course grade distribution discussion the lecture/lab based dance classes lead to a higher number of withdrawals at a later point in the semester due to extended period of skills based grade accumulation by the student. Again, those that continue past that point in the semester are more likely to exit with a higher grade as shown by the distribution of “A”s for the dance program as compared to the rest of the division.

Another possible solution to improve retention rates is to offer separate sections of multi-level courses that would separate beginning and intermediate students according to their level.

2a.5) A comparison of success and retention rates in face-to-face classes with distance education classes:

Semester:	Type:	Traditional:	Distance Ed.:	Difference:
Spring 2011	Success Rate	72.7%	53.6%	19.1%
	Retention Rate	85.5%	71.1%	14.3%)

Based on data from an Institutional Research report on distance education classes in Spring 2011 that showed lower success and retention rates in online classes, the Dance online appreciation classes began requiring a student orientation. In addition, the faculty changed their evaluation methods to align the final exam more closely with the format of the weekly quizzes. This change in testing reinforced the necessary concepts more consistently over the course of the semester to led to more parity in student success and retention between distance education classes and lecture classes and an overall improvement over Spring 2011.

SEMESTER/YEAR	COURSE	METHOD	SUCCESS	RETENTION
FALL 2012	DANC-1	Distance Education	74.2%	85.6%
		Lecture	72.2%	90.4%
SPRING 2013	DANC-1	Distance Education	68.9%	83.5%
		Lecture	71.8%	86.8%

2a.6) Enrollment statistics with section and seat counts and fill rates: (fill rates rounded after factoring weekly and daily dance program attendance courses)

Semester:	Dance Sections:	Total Sections Division:	Dance Actual Seats:	Total Seats Division:	Fill Rate Dance:	Fill Rate Division:
Fall 2012	31	248	1054	7937	115%	103%
Spring 2012	28	248	999	8295	120%	106%
Fall 2011	31	251	1074	7800	115%	106%
Spring 2011	27	230	1034	7776	132%	108%
Fall 2010	35	252	1235	7824	125%	108%
Spring 2010	36	248	1290	7581	130%	107%
Fall 2009	43	289	1428	8905	118%	104%
Spring 2009	44	277	1397	8480	115%	99%
Fall 2008	45	314	1238	9577	100%	92.05%
Spring 2008	42	277	1252	7769	105%	91%
Fall 2007	41	269	1130	8016	105%	90%

The Institutional Research data on fill rates is incorrect due to the number of sections that are cross-listed. The division uses teacher load summaries for more accurate enrollment data.

There has been consistent demand for dance classes as shown by the robust fill rates for dance classes over the last four years. The average fill rate for dance classes (121%) is sizeable as

compared to the division average of 105%. In addition, success and retention rates correlate roughly with the overall campus rates. This record of fill rates is strong evidence for potential growth in the department as resources allow. The department recommends restoring previously cut sections and offering separate sections of multiple-level courses.

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2a.7) Scheduling of courses (day vs. night, days offered, and sequence).

Although actual statistics are not reflected here the current scheduling of the dance classes is concentrated in the day time. There are evening classes and weekend classes that tend to serve the more non-traditional student populations however the primary class schedule geared for the dance major is in the daytime. Most follow the Monday/Wednesday or Tuesday/Thursday format and are approximately two hours in length divided between lecture and lab hours. Additionally there are production classes that have rehearsal periods of one to three hours that take place not only during the more traditional daytime class format but on evenings and weekends as well. These are usually specific to a designated production and may follow a shortened, more concentrated 8 or 9 week calendar format.

This year, the department reclassified its two performance classes (DANC 287, 289) to positive attendance/TBA to more accurately reflect the kind of hours required to succeed. These classes meet on evenings and weekends in preparation for the final concert of the semester. The data on evening and weekend classes is somewhat skewed by this change; however, it is worth noting that even so evening enrollment declined by half between 2010 and 2013. Historically, evening courses are attractive to local high school students, building a bridge for students to eventually enroll at ECC.

2a.8) Improvement rates (if applicable) Not applicable

2a.9) Additional data compiled by faculty:

The Dance department conducted a survey of nearly 600 students in conjunction with its Fall 2012 PLO Assessment. The following is a summary of some of the findings: (Appendix H)

1. 58% are continuing students
2. 46% are AA/AS and transfer students
3. 43% were taking at least their second dance class at ECC
4. 66% are planning on taking another dance class at ECC
5. 60% are planning on taking another course from that instructor
6. 26% are majoring in dance

These results suggest that almost half of Dance students are degree or transfer goals, while a quarter (25%) are majoring in Dance.

Students' written comments validated the professionalism, expertise and broad range of knowledge of the ECC dance faculty and their demand of excellence from the students. Additionally, students raised concerns about the facilities, course offerings and the desire for the adjunct faculty to teach more classes each semester.

2b) List any related recommendations.

2b RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Offer beginning and intermediate level courses as separate sections whenever possible to improve retention rates.	-----	B
2. Offer Winter and Summer dance studio classes to provide opportunities for developing and maintaining dance students' technical skill level.	-----	B
3. Replace flooring and subflooring in the two primary dance studios (PE-S 212, 230) and replace the flooring in PE-S 233.	\$75,000	F
4. Increase instructional load for current part-time faculty to ensure program continuity and the adjuncts' investment in the overall program.	-----	B

3. Curriculum

3a) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every 6 years.

All dance courses are in compliance with Title 5 review policies to be reviewed at least once every 6 years. (See Appendix C) The Dance department began adjusting its curriculum in the Fall 2012 to comply with new repeatability regulations and to better align with the transfer institutions. In addition, the department inactivated 5 courses because they had not been assessed and had not been offered in the last 3 years.

3b) Explain any course additions to current course offerings.

Courses were re-numbered in Fall 2012 and levels and justifications were proposed to address the changes in statewide repeatability mandates.

Curriculum was adjusted to add two levels each of Ballet and Modern Dance. The changes reflect the following: Dance 42ab Modern Dance I became 130A and 130B. Dance 42abcd Modern Dance II became 230A and 230B thus eliminating 2 repeats within the advanced level. Ballet I Dance 32ab became Dance 120A and 120B and Ballet II Dance 35abcd became Dance 220A and 220B thus eliminating 2 repeats for the advanced level.

Repeatability of performances was justified through intercollegiate academic competition. (Dance 183, 287, and 289 are repeatable 4 times.

Pilates Mat Class was increased from 2 units to 3 units to align with CSULB major requirements.

DANC 287 and 289 were reclassified as TBA/Positive Attendance to more accurately reflect the kind of hours required to succeed.

3c) Course Deletions and Inactivated Courses:

The following courses were inactivated Spring 2013:

Dance 9ab	Flamenco Dance
Dance 14ab	Mexican Dance,
Dance 20	Body Conditioning for Dance Technique
Dance 53ab	American Social Dance
Dance 54abcd	Intermediate American Social Dance.

These courses were inactivated due to the FTES restrictions and section reduction of dance class offerings since 2008. With the emphasis on major and transferable classes these were less likely to be retained and offered until a period of substantial growth in program FTES was realistic. Unfortunately for a program that boasts a rich and diverse student population, these course inactivations dramatically reduce the social and world dance offerings and options for transferrable electives for the dance program.

In addition there were 47 eliminations of opportunities for students to repeat skill based courses in fall 2013. This was due to the California law restricting repeatability of courses.

3d) Courses and number of sections offered in distance education.

Dance 101 (Dance Appreciation), is our only course offered through the distance education program. Each fall and spring semester and summer session two sections are offered, sections 4510 and 4511. Both sections are currently taught by the full-time dance faculty. These sections are always at over 100% fill rate with a waiting list. There could be additional sections offered as there is high student demand for this course online. At the moment a third section is being proposed for the spring semester 2014.

3e) Course offerings required for Dance degree:

3e.1) Courses offered in the last two years

All courses for the Dance A. A. degree have been offered on a regular schedule for the past two years.

Major transfer institutions are: CSULB, UCI, CSUF, and AMDA. The suggested dance rotation for the A.A. Degree is as follows:

Dance 110	Beginning Dance (Basic Skills class, not required for the degree)
Dance 101	Dance Appreciation (Not required for degree)
Dance 103	History of Dance in the 20 th Century
Dance 120A & 120B	Ballet I
Dance 130A & 130B	Modern I
Dance 170	Improvisation
Dance 171A	Choreography I
Dance 250	Pilates Mat Class
Dance 183	Dance Workshop Ensemble
Dance 105	Music for Dance
Dance 287	Concert Dance Ensemble
Dance 289	Advanced Dance Theatre

The Following can be taken simultaneously or after the above mentioned core classes have been completed.

Dance 140	Jazz Dance I
Dance 262	Commercial Dance
Dance 161	Tap Dance I
Dance 165	African Dance
Dance 164	World Dance
Dance 167	Social and Ballroom Dance.

The upper levels of all the core classes are highly recommended (Dance 220A and B, Dance 221, Dance 230A and B, Dance 272)

3e.2) Concerns regarding program courses and their articulation:

Increase Dance 250 Pilates to 3 units to align with CSULB major requirements (Completed Spring 2013).

Create an additional level for each of the two choreography courses: Beginning Choreography (Dance 171A and 171B) and Intermediate Choreography (Dance 271A and 271B)

Recent clarification of repeatability regulations regarding intercollegiate academic competition may mean that dance performance courses will need to be separated into levels to provide students with adequate opportunities for skill development and audition in order to ensure student success at transferring. The level revisions would reflect:

- Dance 183abcd Dance Workshop Ensemble = Dance 183A, 183B, 183C, 183D.
- Dance 287abcd Concert Dance Ensemble = Dance 287A, 287B
- Dance 289abcd Advance Dance Theatre = Dance 289A, 289B

Collaborate with Theatre for a possible development of a Theatre and Dance program to prepare students to transfer to CSUF.

Additional levels of World Dance should be added to accommodate the demand for an intermediate/advanced level. Currently we offer only one level.

Revise the current A.A. Dance degree to reflect changes in the curriculum. The current units required at El Camino College are 28 units. Upon researching other community colleges A.A. degree and the amount of units required for graduation within the dance departments, our department has concluded that the number of units should not be reduced by less than 4 units. The colleges with fewer units required for the A.A. degree in dance do not offer the choreographic requirement and they offer less performance opportunities. To stay competitive with the colleges transferring students in the field of dance these requirements are necessary for competition at auditions to be accepted into the CSU and UC dance programs.

Currently we offer the following dance requirements:

Theory: Dance 103, 105, 250

Technique: Dance 120A, 130A

8 units from: Dance 140*, 162, 120B, 220A/B, 221, 130B, 230A/B , 240*, 262, 271

Performance: 4 units from: Dance 183abcd and 3 units from Dance 287abcd** 289abcd

Choreography/Composition: 170, 171,271 (Proposal has been submitted to add 171A and B and 271A and B)

3 units from: Dance 161, 164,165,166,167,168,261,265,266

TOTAL UNITS: 28

3e.3) Degree Completions

A.A. degrees awarded through the ECC Dance Program annually include 1 in 2007-2008, 3 in 2008-2009, 2 in 2009-2010, 2 in 2010-2011 and 1 in 2011-2012. Although the number of students who attain an A.A. in dance from ECC remains relatively flat, additionally many students transfer to universities to major in dance or pursue dance professional having received career training through the ECC dance program. The need for certificate programs to be

developed that address the career opportunities in Pilates and commercial dance warrant such certificate programs. Additionally there are models for such certificates (Pilates – Orange Coast College and Commercial Dance – Citrus College).

Division	Major	2007-08	2008-09	2009-10	2010-11	2011-12	5-yr change
Fine Arts	Art (Various Majors)	25	30	37	26	22	
	DANCE	1	3	2	2	1	
	Film/Video	1	9	6	8	13	
	Music	5		6	8	9	
	Photography	5	1	8	7	8	
	Communication Studies	5	7	8	5	9	
	Theatre	1	4	4	2	3	
Total Fine Arts							51%

Dance Majors and Transfers 2007-08 to 2011-12

The following table provide counts of students who declared Dance as a major between 2007-08 and 2011-12. Academic major data was pulled from the Last Academic Program field in Datatel, which reflects students’ most recent declared major.

Dance Majors

The first year students declared Dance as a major is the year students are counted. In other words, if a student declared a Dance major in 2007-08, he/she will be counted only under 2007-08. The counts are thus unduplicated.

2007-08	2008-09	2009-10	2010-11	2011-12	TOTAL
50	29	40	48	31	198

Until recently, completion of the A.A degree has not been a focus of the program; rather skill development has been a priority to prepare students for transfer and auditions. As the department realigns to the college mission for student success in transfer, it is also cognizant that a commercial certificate may be warranted to provide students with training for dance employment in the community.

The Datatel information on Dance majors and transfers does not correlate with Dance departments records. Our records indicate that the transfer rate over the past 10 years to CSU was 14 students, UC was 8 students, AMDA was 3 students, and Miscellaneous Universities and Colleges was 16 students. The dance department also reports that 24 students are working professionally in the dance community.

The issue of repeatability of dance courses has led to a realignment of dance curriculum including adjustment of unit value where needed in order to accommodate the requirements of transfer institutions. Such an example is the increase in unit value of the Pilates conditioning class from 2 units to 3 units to align with a similar unit value at CSULB. There is also a necessity to “change the culture” at El Camino College regarding faculty approach to the student major.

Since a large segment of the dance “major” population is focused on skill development for immediate employment in a variety of industries (i.e. Music videos, industrial commercials, theme parks, cruise lines, television series, reality television, musical theater, etc.) the dance faculty at ECC has addressed student preparation with this goal.

The Dance faculty are aware of the importance of the Student Success Taskforce recommendations and the need to improve the department’s success and completion statistics. To these ends, the department conducted a Dance Majors Workshop in October 2013. The faculty intends to work more closely with students to advise them in their educational goals. To this end, the department developed a sample 2-year ECC Pathway handout to show students (and counselors) how to complete an AA degree in four semesters. (See Appendix D)

Below is the current and proposed Dance Major A.A. degree for El Camino College that aligns better with major requirements and transfer preparation of local four-year institutions.

PROPOSAL FOR NEW MAJOR OR REVISION TO EXISTING MAJOR

The Dance department is proposing revisions to its curriculum and the AA degree program in order to align with newly determined CSU transfer requirements for four semesters of Ballet and four semesters of Modern Dance. In addition, leveled choreography courses were added to meet major requirements for transfer and to provide audition preparation for transferring students into BFA Dance programs.

5.0 EXISTING MAJOR			6.0 PROPOSED MAJOR		
5.1 Program Prerequisites:			6.1 Program Prerequisites:		
5.2 Course Requirements			6.2 Course Requirements		
<u>Title/Number</u>	<u>Descriptive Title</u>	<u>Units</u>	<u>Title/Number</u>	<u>Descriptive Title</u>	<u>Units</u>
Major Requirements:			Theory/Foundation: 10		
Theory			DANC 103	History of Dance in 20C	3
DANC 103	History of Dance in 20C	3	DANC 105	Music for Dance	2
DANC 105	Music for Dance	2	DANC 170	Improvisation	2
DANC170abcd	Improvisation	2	DANC 250	Pilates Mat	3
DANC 171ab	Choreography I	2	Choreography: 4		
Technique:			DANC 271A	Intermed. Choreography A	2
DANC 32ab	Ballet I	2	DANC 271B	Intermed. Choreography B	2
DANC 42ab	Modern Dance I	2	Ballet Technique: 4		
8 units from:			DANC 220A	Intermediate Ballet A	2
DANC 22ab	Jazz Dance I (2)	8	DANC 220B	Intermediate Ballet B	2
DANC 23abcd	Jazz Dance II (2)		DANC 221	Ballet Variations	2
DANC 25abcd	Commerical Dance (2)		Modern Dance Technique: 4		
DANC 26abcd	Hip Hop Dance (2)		DANC 230A	Intermed. Modern Dance A	2
DANC 33abcd	Ballet II (2)		DANC 230B	Intermed. Modern Dance B	2
DANC 221	Ballet Variations (2)		Performance: 4		
DANC 43abcd	Modern Dance II (2)		DANC 183abcd	Dance Workshop Ensemble*	1
DANC 72abcd	Choreography II (2)		DANC 287abcd	Concert Dance Ensemble	1
4 units from:			DANC 289abcd	Advanced Dance Theatre	1
			<i>*No more than 3 units</i>		

DANC 83abcd	Dance Workshop Ensemble (1)			Electives:	2
DANC 87abcd	Concert Dance Ensemble (1)	4	DANC 140	Jazz Dance I	2
DANC 89abcd	Advanced Dance Theatre (1)		DANC 161	Tap Dance	1
	3 units from:		DANC 162	Hip Hop Dance	2
DANC 9ab	Flamenco Dance (1)		DANC 164	World Dance	1
DANC 10	Social & Ballroom Dance (1)	3	DANC 165	African Dance	1
DANC 12abcd	World Dance (1)		DANC 167	Social and Ballroom Dance	1
DANC 14ab	Mexican Dance (1)		DANC 168	Latin Social Dance	1
DANC 165	African Dance (1)		DANC 240	Jazz Dance II	2
DANC 265	Interm. African Dance (1)		DANC 261	Intermed. Tap Dance	2
DANC 21abcd	Pilates Mat Class (2)		DANC 262	Commercial Dance	2
DANC 51ab	Latin Social Dance (2)		DANC 265	Intermed African Dance	2
DANC 52abcd	Interm Latin Social Dance (2)		DANC 268	Intermd. Latin Social Dance	2
DANC 53abcd	American Social Dance (2)				
DANC 54abcd	Interm American Social Danc (2)				
DANC 161	Tap Dance I – Beginning (1)				
DANC 261	Tap Dance II – Intermediate (2)				
5.3 Total Units: 28			6.3 Total Units: 28		

3f) List any related recommendations.

The above data regarding the dance major degrees reflects a disturbing trend reduction between 2007-08 and 2011-2012. The success of the dance major and dance major transfer candidates is directly related to their ability to “compete” against incoming university students at nationally recognized programs such as UCLA, UCI and CSULB. Since 2007 the number of sections for dance has dropped dramatically as previous data has shown. Additionally although data is not presented for the Winter and Summer sessions, those have been cut even more dramatically. The dance transfer student for El Camino College has not had the opportunity to continue skill specific classes in any dance technique (most notable Modern Dance or Ballet) during the past Winter Intersessions since these courses do not meet CSUGE C1 and IGETC Area 3 transferability. As a result the dance program has not been allowed to offer even a single class section of dance technique in order to prepare dance majors and students hoping to transfer skill preparation for university auditions that are usually held mid-February to mid-March.

With the elimination of the Winter Intersession it is hoped that Summer Session techniques classes will be supported and increased allowing for the continued development of the dance major. Coupled with a dance faculty requested section-separation of levels (beginning/intermediate) during the fall and spring semesters, the resulting increase in dance majors and dance major transfer candidates would be dramatic.

3f RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Reactivate proposal for Pilates certificate.	-----	B
2. Develop a proposal for a Commercial Dance certificate.	-----	B
3. Continue to align curriculum with CSU/UC major requirements.	-----	B
4. Full-time position that will address the proposed certification program(s) in Commercial Dance and Pilates.	\$90,000	B
5. Work with regional dance programs to develop a transfer model curriculum.	-----	B
6. Level performance courses.	-----	B
7. Revise titles to core dance courses for clarity and consistency.	-----	B

4. Assessment and Student & Program Learning Outcomes (SLOs & PLOs)

4a) Provide a copy of your alignment grid, which shows how course, program, and institutional learning outcomes are aligned.

(See Appendix E)

4b) Provide a timeline for course and program level SLO assessments.

(See Appendix F)

4c) State the percent of course and program SLO statements that have been assessed.

The dance program is at 100% compliance as of this current semester's course and program SLO statements and assessments. Two remaining courses are scheduled to be assessed in Fall 2013:

DANC 268 Intermediate Latin Social Dance and

DANC 261 Tap Dance II – Intermediate.

4d) Summarize the SLO and PLO assessment results over the past four years and describe how those results led to improved student learning. Analyze and describe those changes. Provide specific examples.

The dance program is divided into six Program Level Outcomes. Each of these six PLO has several Course Level Outcomes under its umbrella. Below is an analysis of SLO and PLO assessment results and the changes that ensued. (See Appendix G)

PLO 1 – This program level outcome includes the lecture classes including Dance Appreciation and Dance History of the 20th Century. 55% of the respondents indicate a complete understanding regarding their ability to differentiate between dance styles as presented. 29% had a proficient understanding and 15% a basic understanding. These classes are exposed to dance styles through a variety of mediums including live concerts, video analysis and supporting text, power points and slides. The student population for these classes is the general student community enrolled to fulfill a transferable requirement. A greater effort to present the various styles of dance unique from one another must include the several faculty who teach these classes to formulate a more transparent approach. This may include reciprocal guest lecture exchanges from colleagues in the department with strengths in the various dance styles.

PLO 2 – This program level outcome includes the theatrical based lecture/lab and lab classes including all levels of ballet, modern dance, jazz dance, tap dance, commercial dance and Hip Hop dance. 60% of the respondents indicate a complete understanding regarding the terminology, technical skill and performance artistry of the specific theatrical dance style. 26% responded with a proficient understanding and 13% responded with a basic understanding. These results include students who were able to repeat classes. In the absence of repeatability, we recommend that students be separated into beginning and intermediate levels to ensure continued student success.

PLO #3 – This program level outcome addresses the world dance lecture/lab and lab classes including all levels of World Dance and African Dance. 40% of all respondents indicated a complete understanding of the culture, technical skills and specific vocabulary germane to these dance styles. Additionally 40% indicate a proficient understanding and 17% a basic understanding. The same separation of beginning and intermediate levels is also being recommended to address these results.

PLO #4 – This program level outcome addresses the social dance lecture/lab and lab classes including all levels of Latin Social Dance and Ballroom Dance. 64% of all respondents indicate a complete understanding of the technical skills, social etiquette and specific vocabulary germane to these dance styles. 23% indicate a proficient understanding and 12% a basic understanding. As with PLO's #2 & #3 the same class separation is needed in order to address these results.

PLO # 5 – This program level outcome addresses the choreography and production lecture/lab and lab classes including all levels of choreography, improvisation, dance ensemble, concert dance ensemble and advanced dance theater. 69% of the respondents indicated a complete understanding of the terminology, creative development and goals of dance as performance artistry. 21% responded with a proficient understanding and 10% with a basic understanding. It should be noted that these would be primarily dance majors, potential dance certificate students or students with a desire to continue their dance training leading to a performing and/or choreographic career in dance or dance education. The separation of choreography into separate levels and the continuing of repeatability in the areas of production and performance would result in a continued near 70% assessment result regarding a complete understanding of the aforementioned goals of PLO #5.

PLO #6 – This program level outcome includes the core based dance training classes Pilates and Dance Conditioning. 51% of the respondents indicated a complete understanding of the terminology for core based exercises using a variety of specific equipment as designated. 31% indicated a proficient understanding and 16% a basic understanding. The separation of levels is not the issue. The development of a core based certification program allowing for mat and reformer elements to be emphasized in specific class alignments needs to be addressed.

4e) Determine and discuss the level your program has attained in the ACCJC SLO rubric.

The Dance department has clearly demonstrated that it has met all of the standards outlined in the ACCJC SLO rubric for proficiency and sustainability.

Courses and the program are assessed on a regular schedule with valid conclusions that are leading to recommendations for changes in instruction, facilities, equipment, and staffing. The Dance department initiated the first comprehensive survey in the division in collaboration with Institutional Research as part of its Program Learning Outcome Assessment. The results of the survey provided important information about students and their learning outcomes and led to a reevaluation of the assessment process so that it could be more effective in identifying areas for improvement. For example, the most critical component that is lacking in the assessment process is the difficulty of involving the various adjunct dance faculty in processing and reflecting on the data results.

4f) Describe how you have improved your SLO process and engaged in dialogue about assessment results.

The faculty have been revised the course SLO statements so that there are now three SLO statements for each course, all aligned with their corresponding PLO statement.

The full-time faculty discuss assessment results on a regular, if informal, basis. Part-time faculty are a part of these discussions on an intermittent basis. The department participates in division and campus workshops to improve SLO processes. As stated above, the results of the PLO survey provided important information about students and their learning outcomes and led to a reevaluation of the assessment process so that it could be more effective in identifying areas for improvement. For example, the most critical component that is lacking in the assessment process is the difficulty of involving the various adjunct dance faculty in processing and reflecting on the data results.

Full-time Dance faculty are also in conversation with the other performing arts faculty about their SLO assessment process and results. As a result, the Theatre department used the Dance model for their PLOs and course SLOs.

4g) List any related recommendations.

Provide compensation for the training and involvement of adjunct faculty in the SLO assessment process. They have already seen their pay cut from former levels due to administrative oversight and to obligate them additionally without compensation is unrealistic. This full-time faculty are analyzing data for many classes that are taught by adjunct faculty and creating a need for implementation of program wide revisions to be addressed. When the classes are also taught by full-time and part-time faculty alike (Dance 101 for example), the changes can be readily implemented (ie. the number and nature of the written concert critiques required). In many cases however, part-time faculty are the only instructors for a specific class and assessment data is not being disseminated with aligned full-time faculty.

4g RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. More formal involvement of the adjunct faculty in analyzing SLO assessment results.		B
2. Continue interdepartmental discussion with performing arts faculty about SLOs.		B
3. Advocate for compensation to adjunct faculty for SLO assessment, interpretation, and evaluation.		B
4. Develop strategies for improving students' identification of dance styles in Dance Appreciation and Dance History classes. (PLO 1)		B
5. Separate sections for multi-level courses. (PLO 2, 3, 4)		B
6. Level performance courses. (PLO 5)		B
7. Provide more Pilates curriculum and equipment to target dance students' fitness and safety (PLO 6)		B
8. Address equipment needs in terms of visual support (television monitors, DVD's and VHS, camera's and tripods). These are essential with the newly implemented PLO/SLO standards of assessment which require timely and regular evaluation of the skills based assessments in the lecture/lab and lab classes	\$75,000	F
9. Full-time position that will address the proposed certification program(s) in Commercial Dance and Pilates	\$90,000	B

5. Facilities and Equipment

5a) Describe and assess the existing program facilities and equipment.

The facilities for the lecture/lab based studio classes are not properly situated for a constructive learning environment. All three of the dance studios are located adjacent lecture classrooms and make teaching an intolerable situation for both the studio classes and lecture classes as well. Ventilation in the dance studio's is inadequate given the fact there are no windows and that only doors separate the adjacent lecture classrooms. There is tension between faculty members from various disciplines and the Dean and faculty who are not part of the Fine Arts Division due to the complaints of noise generated by the dance classes when the doors are opened. Additionally the equipment in terms of visual support (television monitors specifically) are inadequate for the needs of this program.

The choreography class is also compromised by lack of space needed for rehearsals and performances with conflicting scheduling by other programs in rooms specifically designated for dance program. This has been addressed recently and more of a communication between divisions and programs has led to a more compromised scheduling of these facilities. Beside the ventilation creating a health hazard in the classroom the sanitation of the studios is also a concern. The floors cannot be cleaned with chemicals due to the close proximity with which the students work on the floor and the odors left by an inefficient ventilation system (no windows). Thus there is a need for daily floor maintenance that is not being met. This has been addressed in terms of work orders from the Fine Arts Division Administrative Assistant. Follow up needs to be implemented at intervals as the cleaning is inconsistent. The visual component of the dance courses is such that technology in the form of television monitors, VCR players, DVD players, camcorders and tripods must be accessible in order to effectively deliver the necessary mode of instruction.

1. Reconstruct or relocate the dance studios so that they are separated from the current adjacent lecture classroom format.
2. Increase from the current two full sized and one smaller dance studio to four full sized dance studios to better accommodate the increase in dance class offerings, rehearsal space necessary for choreography and performance classes, and increase in the number of students able to enroll (currently 25) in a given dance class section. This student increase would only be realistic with the addition of teaching assistants in lecture/lab classes. There are three facility "plan" scenario's that could be realistic and should be part of any future planning regarding the direction of the dance program within the Fine Arts Division and are as follows:

Facility Option "A"

Maintain the dance studio's in the Women's South Gym and with the Division of Health Sciences vacating the facility include a designated Pilates room in order to designate a Pilates certification program. Locker room attendants would be included in the dance program staffing that is currently controlled by Health Sciences.

Facility Option “B”

Coordinate with the Division of Health Sciences to create four “shared spaces” in the North Gym. Reconfigure this space to house dance, aerobic and aligned activity classes through a coordinated schedule between the two divisions.

Facility Option “C”

Coordinate with aligned performing arts departments within the Fine Arts Division to house a Music/Theater/Dance complex with shared by these departments.

3. Address the poor ventilation that currently impairs the ability of the students and faculty to work effectively. (see 5c below).
4. Address the equipment in terms of visual support (television monitors, DVD’s and VHS, camera’s and tripods). These are essential with the newly implemented PLO/SLO standards of assessment which require timely and regular evaluation of the skills based assessments in the lecture/lab and lab classes.
5. Construct a lighting grid in one of the primary dance studios (PE 212 or PE 230) so that informal dance showings and choreographic projects could be presented in a space that is designated for use by the dance department. The theater black box would not be sufficient as the emphasis for informal dance showings is specific to the choreographic process which needs the space of a dance studio and not final product (such as a collaborative music video project) for which the emphasis is on the editing process. (Cost at \$75,000).

The flooring for the two primary dance studios is to protect the recent FT dance position hire who is teaching 100% of her load in these studios. Additionally the same health and safety concerns are a concern for students who will be following the two year dance major track and/or proposed certification programs that will be spending a substantial amount of their class time in these studios.

5b) Explain the immediate (1-2 years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Add additional Pilates reformers (4 @ \$5,000.00 each) and supplemental Pilates and Dance Conditioning equipment such as mats, balls, bands and weights (\$10,000.00) Identify classroom space specific for the housing (such as the former training room at the bottom of the stairs in the Women's South Gym adjacent the locker room) and instruction of this equipment (Facility upgrade/addition).

5c) Explain the long-range (2-4+ years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Ceiling Fans to be installed in Dance Studio's PE 212, 230, 233. This was proposed last year and then decided against when the air conditioning unit was replaced in the Women's South Gym. The reality is that there is limited air circulation in these three dance studios with no window or outside air access. This is especially problematic given the competing lecture classrooms which are located adjacent the dance studios thus discouraging the dance classes from even opening their doors to the hallways for at least some ventilation! Cost was estimated at \$75,000.00 (\$25,000.00 per room).

5d) List any related recommendations. (from 2a above)

5d RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Move lecture classrooms away from dance studios to prevent dissention among faculty about noise	-----	F
2. Implement Option A, B, or C above for new facility	-----	F
3. Address the poor ventilation that currently impairs the ability of the students and faculty to work effectively and is a health and safety risk	\$75,000	F
4. Address the equipment in terms of visual support (television monitors, DVD's and VHS, camera's and tripods). These are essential with the newly implemented PLO/SLO standards of assessment which require timely and regular evaluation of the skills based assessments in the lecture/lab and lab classes	\$75,000	F
5. Construct a lighting grid in one of the primary dance studios (PE 212 or PE 230) so that informal dance showings and choreographic projects could be presented in a space that is designated for use by the dance department. The theater black box would not be sufficient as the emphasis for informal dance showings is specific to the choreographic process which needs the space of a dance studio and not final product (such as a collaborative music video project) for which the emphasis is on the editing process.	\$100,000	F
6. Add additional Pilates reformers (4 @ \$5,000.00 each) and supplemental Pilates and Dance	\$20,000	F
7. Conditioning equipment such as mats, balls, bands and weights . Identify classroom space specific for the housing (such as the former training room at the bottom of the stairs in the Women's South Gym adjacent the locker room) and instruction of this equipment (Facility upgrade/addition).	\$10,000	F
5. Replace flooring and subflooring in the two primary dance studios (PE-S 212, 230) and replace flooring in PE-S 233.	\$75,000	F

6. Technology and Software

6a) Describe and assess the adequacy and currency of the technology and software used by the program.

All of our lecture classes are taught in Smart Classrooms and meet the department's needs in this area. The studio classrooms, however, need additional technology in order to record and play back student projects for analysis and to support student learning outcomes.

6b) Explain the immediate (1-2 years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Revised Course SLOs now require feedback from students on their own performance. Video cameras, flat screen monitors, computers, and the relevant software are required.

6c) Explain the long-range (2-4+ years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

As mentioned under Facilities Needs, a "lighting grid" would be an improvement in technology. In addition, a complete "black box" environment would allow for Music Video development in collaboration with the Theater and Film/Video Departments. This would support our students' ability to get jobs and support the development of an interdepartmental Commercial Dance certificate.

6d) List any related recommendations.

6d RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Video cameras, flat screen monitors, computers, and the relevant software are required to so that students can assess their own performance as part of Course SLO assessments.	\$75,000	F
2. Construct a lighting grid in one of the primary dance studios (PE 212 or PE 230) so that informal dance showings and choreographic projects could be presented in a space that is designated for use by the dance department.	\$100,000	F

7. Staffing

7a) Describe the program's current staffing, including faculty, administration, and classified staff.

Within the division, there are 2-100% full-time dance faculty, one-50% full-time dance faculty, and 13 part-time dance faculty (teaching between 1 and three classes each) and one student aide (employed less than 5 hours weekly).

In addition, the Center for the Arts (CFA) staff provides technical support for all Dance concerts and coordinates scheduling with all the other events on campus. The CFA they also bring in professional artists from the discipline to perform and to work with students in Master Class settings. The CFA staff create programs and publicity for all the events and manage ticketing and box office receipts. In April 2013, the El Camino College Dance Department in collaboration with the ECC Center for the Arts hosted the American College Dance Festival Conference. This conference was attended by close to 30 colleges and universities and included over 500 student and faculty participants. Three informal concerts, four adjudicated concerts and a culminating gala performance were accompanied by a variety of daily classes, lectures and task force meetings. The CFA provided professional logistical support for the ACDFA conference in all aspects of planning and production. Without their support, the conference would not have been possible.

7b) Explain and justify the program's staffing needs in the immediate (1-2 years) and long-term (2-4+ years). Provide cost estimates and explain how the position/s will help the program better meet its goals.

Current FTEF load for the dance program Fall 2012 was 6.02. At that time there were 2 full-time and 13 adjunct dance faculty. In Spring 2013 another full-time faculty position was approved and this position commenced August 2013. One of the two current full-time faculty has since decreased their load to 50% for the current academic year. As a result, the full-time to part-time ratio in Fall 2013 was 45%/55% with an FTEF of 7.0.

The full-time faculty on reduced load anticipates retiring following the conclusion of the 2013-2014 academic year. At that point the program will once again operate with the two full-time faculty unless an additional position is approved. It is not anticipated that the dance program FTES will increase or decrease dramatically during the 2013-2014 academic year.

A new full-time faculty member would replace a position that was never filled during a period of contraction. The new full-time faculty member would be able to teach courses currently covered by part-time instructors and lead newly proposed certification program(s) in commercial dance and Pilates. This would increase the student base in both of these programs leading to higher percentages of employable students completing these certification programs. Additionally this would help to align the dance program with state mandates regarding FTEF

ratios, allow for a representative of the dance department on the Fine Arts Division Council and contribute to the newly implemented statewide curriculum repeatability and SLO standards.

Musical accompanists are needed for specific classes (ballet, modern and African Dance) to be run effectively. This includes the live musical component to the three dance styles that are most impacted. It is critical to ballet for the variation in tempo and various components to the ballet class including the adagio, pirouette, petite allegro and grand allegro. It is critical to the modern dance class for the variations in meter and tempi. And it is critical for African dance in terms the various poly-rhythms used for the class.

Teaching assistants are needed in order to assist the certificated instructor in designated theatrical/choreographic dance program classes and to provide assistance where needed regarding the multiple levels/sections that are combined in many of the classes.

7c) List any related recommendations.

The primary recommendation is the restoration of the third full-time faculty position that was ranked 5th by the Full-time faculty hiring priority voting summary in the Fall, 2010. Although close to 20 positions campus-wide were funded, administration denied the dance program this position. Only with a subsequent ranking of 8th by the 2012 Full-time faculty hiring priority voting summary and the accompanying pre-retirement of one of the two remaining full-time dance faculty, was a replacement full-time dance faculty position approved by administration. Additionally teaching assistants and musical accompanists must be implemented/restored to aide in the instruction of various classes as needed.

7C RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVE
1. Restore third full-time faculty position that has remained vacant since 2010	\$90,000	B
2. Restore musical accompanists	\$10,000	B
3. Restore teaching assistants	\$10,000	B

8. Future Direction and Vision

8a) Describe relevant changes within the academic field/industry. How will these changes impact the program in the next four years?

Relevant changes in the academic field include the attack of repeatability for courses in the fine arts, performing arts and physical education. Unfortunately the skill development required for the dance major is being questioned and ultimately compromised by statewide mandates that are being implemented at the district level. Industrially we are poised to develop dance certifications in several areas (i.e. Pilates, commercial dance, ballroom dance) to address the needs of the student who is focused on a career in these areas that would not necessarily benefit from the more traditional dance major course of study. The current ECC administration has been reluctant to support these certifications that have been proposed over the past several years.

Based on the latest dialog among colleagues (pasted below) in dance at community college throughout the state are reflecting the assault on dance as an academic program and the need to address/defend the discipline at the local district and statewide level as well. The following is a quote from Beth McGill, Chair of CDEA (California Dance Educators Association):

“Dance is being lumped with Athletics in the eyes of the state. They don't want to even breech the issue until the financial situation at the state gets better.

Michelle Pilati is the President for the state curriculum committee (CCC). She says that dance is not going to be up for a TMC this year. It is considered a hot topic and looked at negatively and as problematic (not meeting the mission of CC as a transfer institution?). She recommends that we just go with what we think will be on the TMC and work from there.

My Curriculum chair recommends that we start pursuing CTEA options for dance majors. This however requires that we gather data in the field to determine a need for the skill set in local and statewide community. And, it takes us out of academic and into vocational (which is sometimes true but might come at a cost down the road.)

At this point, we need to communicate as a body and decide whether we see a CTE (Career and Technical) degree is in our best interests.

I see a possible space for the following certificates:

- 1. Studio Teaching/ Dance Pedagogy Certificate*
- 2. Commercial Industry Dance Certificate.*

And, if we choose to go this route we can use connections with the CDEA to support our research. But, before we plunge into this, we must think through the long term and how and where we want dance to fit into the college programs.

Issues to think about:

- 1. Will this just solidify the misconception that dance is not an academic area of study?*

2. *How does this shift attention away from our service as an art and humanities in the Liberal arts education model?*
3. *Are these certificates even useful for our students? Do we expect them to actually get jobs from a program like this?*

8b) Explain the direction and vision of the program and how you plan to achieve it. Based on the information from (a) above, the direction and vision of the program includes the following:

Revise the dance major to more closely align to the transfer institutions that our students are more likely to attend such as UCLA, UCI, CSULB and CSUF. Additionally work towards articulation with the newly established dance major at USC as the emphasis of that program will be geared towards greater Los Angeles area dance majors. Also continue to work towards appropriate certification programs in Pilates and Commercial Dance in order to support that segment of the ECC dance “major” population that is goal oriented in those particular areas.

The El Camino College Dance Program has several major concerns that are being addressed in the program review. There are many layers that need to be addressed.

1. Repeatability issue: The State of California has mandated that courses may not be repeated unless a student has failed the course. The dance courses were designed to have a repeatability of up to two times for the beginning classes and four times for the advanced classes. This rule has caused great concern in the community colleges because this now does not allow a student to progress to the skill levels needed to pass auditions at both a four year institution or in the commercial environment. Repeatability of technique, ensemble, and choreographic classes is a must for competition in the audition process. We have been addressing this issue by writing new levels to the already existing courses. I have listed below the new additions and deletions.
2. Certifications: While we have a group of students that want to pursue an AA Degree and transfer, the demographics of El Camino College brings students in that may not want to attend a four year college but rather work in the commercial environment of Hollywood, Disneyland, Cruise ships, Individual Dance Companies, etc. Therefore we have a large group of students that would benefit from a Certification in Commercial Dance to prepare them for jobs in these fields. We also believe there is a group of students that would enroll in a Pilates Certification Program. This is a certificate that would allow the students to teach Pilates in private studios, or home based businesses without paying the large fee of \$3200-\$3500 from private establishments. We have certified Pilate’s instructors currently on staff.
3. Staffing: Since there is such a demand to re-instate classes it follows that there is a need for another full-time faculty member to reestablish the prior staffing level. Demand for another full-time faculty member is essential. As we develop the new levels we will require more teachers. The addition of a certificate both in Commercial Dance and Pilates will also require more teachers. At this time we have two full-time and one that is in pre-retirement. The department could use four to five full time instructors. If we look

at the fill rate for Dance Appreciation, it is clear that we need one full time instructor just for the Dance Appreciation classes. The dance department had a thriving and strong dance department that offered classes all day, evenings, and weekends. Many classes were cut which affected the evening and weekend schedules. Even with the deletion of classes we still were in great need of at least four full time employees to stay current on SLO's, curriculum, teaching assignments, committees, and many other responsibilities that are required. At this time we can barely manage all of these requirements with two full-time and one in pre-retirement.

8c) List any related recommendations.

8C RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Re-write existing curriculum to fit newly developed criteria guidelines aligning transferable and major courses.	-----	B
2. Propose new curriculum to meet the above criteria and to also fit the development of the proposed certification programs.	-----	B
3. Propose to offer a rich and diverse schedule of classes each semester (and summer session) in order to strengthen the spectrum of courses needed to address the dance major and certification programs.	-----	B
4. Request additional full-time dance faculty position(s) to replace retired faculty that were not replaced and to continue to balance the dance program FTEF disparity (Fall 2012 FTEF was 6.02 faculty positions).	\$90,000	B
5. Develop recommendations for new building	-----	F

9. Prioritized Recommendations

9a) Provide a single, prioritized list of recommendations and needs for your program/department (drawn from sections 2-8).

9A PRIORITIZED RECOMMENDATIONS	SECTION REFERENCE	COST ESTIMATE	STRAT INIT
1. Replace flooring and subflooring in the two primary dance studios (PE-S 212, 230) and replace flooring in PE-S 233.	2. Data Analysis 5. Facilities/Equip.	\$75,000	F-1
2. Restore third full-time faculty position that has remained vacant since 2010 resulting in a full-time to part-time ratio of 45%/55% and an FTEF of 7.0 in Fall of 2013.	3. Curriculum 4. SLOs 7. Staffing 8. Future Vision	\$90,000	B
3. Develop and/or reactivate proposals for certificates in Commercial Dance and Pilates.	3. Curriculum	-----	B
4. Increase instructional load for current part-time faculty to ensure program continuity and the adjuncts' investment in the overall program.	2. Data Analysis	-----	B
5. Purchase and install video cameras, tripods, flat screen monitors, computers, and the relevant software to record students' performances for use in assessment of learning outcomes in dance studios (PE-S 212, 230, 233).	4. SLOs 6. Tech./Software	\$75,000	F-2
6. Provide adequate ventilation in classrooms to ensure health and safety of students and faculty (PE-S 212, 230, 233).	5. Facilities/Equip.	\$75,000	F-1
7. Purchase additional Pilates reformers (4 @ \$5,000.00 each) to maximize conditioning for Pilates students, as well as for other dance students. (PLO 6)	4. SLOs 5. Facilities/Equip.	\$20,000	F-2
8. Identify classroom space specific for the use and housing of Pilates and conditioning equipment (such as the former training room at the bottom of the stairs in the Women's South Gym adjacent the locker room).	5. Facilities/Equip.	-----	F-1
9. Offer beginning and intermediate level courses as separate sections whenever possible to improve retention rates. (PLO 2, 3, 4)	2. Data Analysis 3. Curriculum 4. SLOs	-----	B

10. Purchase conditioning equipment such as mats, balls, bands and weights.	5. Facilities/Equip.	\$10,000	F-2
11. Restore and increase musical accompanists for all levels of World Dance, Music for Dance, Ballet, and Modern Dance.	7. Staffing	\$10,000	B
12. Restore teaching assistants for classes with high fill rates (Jazz, Commercial Dance, Hip Hop).	7. Staffing	\$10,000	B
13. Review and revise existing curriculum. <ul style="list-style-type: none"> • Re-write existing curriculum and propose new curriculum to align with CSU/UC major requirements. • Level performance courses to meet Title 5 regulations (PLO 5). • Revise titles to core dance courses for clarity and consistency. • Propose more Pilates curriculum to target dance students' fitness and safety. (PLO 6) 	3. Curriculum 4. SLOs 8. Future Vision	----- B	
14. Schedule course offerings to ensure student success. <ul style="list-style-type: none"> • Strategize to offer a greater spectrum of courses to strengthen the dance major and certification programs • Offer Winter and Summer session dance studio classes to provide year-round opportunities for developing and maintaining students' technical skill level. 	8. Future Vision	----- B	
15. Work with the regional dance programs to develop a transfer model curriculum.	3. Curriculum	----- B	
16. Work with Health Sciences and Athletics to resolve noise issues caused by juxtaposition of non-dance lecture classrooms with dance studios.	5. Facilities/Equip.	----- F-1	
17. Construct a lighting grid in one of the primary dance studios (PE 212 or PE 230) so that informal dance showings and choreographic projects can be presented in a space that is designated for use by the dance department.	5. Facilities/Equip. 6. Tech/Software	\$100,000 F-2	

18. Involve adjunct faculty in the analysis of SLO assessment results and work with the Federation to compensate adjuncts for their efforts.	4. SLOs	-----	B
19. Develop strategies for improving students' identification of different dance styles in Dance Appreciation and Dance History classes. (PLO 1)	4. SLOs	-----	B
20. Continue interdepartmental discussion with performing arts faculty about SLOs.	4. SLOs	-----	B
21. Develop recommendations for new building (Implement Option A, B, or C for new facility)	5. Facilities/Equip 8. Future Vision	-----	F-1

9b) Explain why the list is prioritized in this way.

The most valuable asset of the dance program is the faculty. The need for suspended flooring takes priority since the health and safety of the faculty (and students) is at risk with the current flooring in the two primary studios. Associated with the flooring is the additional FT faculty request and FTES supplementation in order to maximize the program curriculum offerings for students focused on completing the two year track as a dance major.

Musical accompanists and teaching assistants will give the necessary support to the program to allow the faculty to more effectively perform their duties. Pilates reformers, supplemental equipment, ceiling fans, studio technology upgrades and lighting grid will effectively support the newly developed dance major track and proposed dance certificate programs increasing the number of students completing these programs.



“Seasons” Dance by CSUSF at the Baja Region Dance Conference
(Hosted by ECC in April 2013)
Photograph by Mark Mendez, ECC Advanced Photography student

Appendix A

CENTER FOR THE ARTS Dance Box Office Receipts

Fall - 2007

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Fall Dance	Thursday, November 29, 2007	1pm	\$12.00	186	\$1,584.00
	Friday, November 30, 2007	8pm	\$12.00	223	\$2,280.00
	Saturday, December 01, 2007	8pm	\$12.00	256	\$2,700.00
	Sunday, December 02, 2007	3pm	\$12.00	235	\$2,424.00
					\$8,988.00
Lo Tech No Tech	Monday, December 10, 2007	7pm	\$6.00	403	\$2,382.00
	Tuesday, December 11, 2007	7pm	\$6.00	482	\$2,880.00
					\$5,262.00
Choreographer Dance Showings	Wednesday, December 12, 2007	7pm	\$6.00	129	\$774.00

Spring - 2008

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Spring Dance	Thursday, May 01, 2008	1pm	\$12.00	182	\$1,740.00
	Friday, May 02, 2008	2pm	\$12.00	213	\$2,196.00
	Saturday, May 03, 2008	8pm	\$12.00	206	\$2,016.00
	Sunday, May 04, 2008	3pm	\$12.00	226	\$2,292.00
					\$8,244.00
Lo Tech No Tech	Tuesday, June 03, 2008	7pm	\$6.00	512	\$3,030.00
	Wednesday, June 04, 2008	7pm	\$6.00	483	\$2,844.00
					\$5,874.00
Choreographer Dance Showings	Thursday, June 05, 2008	7pm	\$6.00	109	\$654.00

Summer - 2008

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Lo Tech No Tech	Tuesday, August 05, 2008	7pm	\$6.00	248	\$1,488.00

Fall - 2008

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Fall Dance	Thursday, November 20, 2008	1pm	\$12.00	244	\$1,988.00
	Friday, November 21, 2008	8pm	\$12.00	230	\$2,166.00
	Saturday, November 22, 2008	8pm	\$12.00	271	\$2,580.00
	Sunday, November 23, 2008	3pm	\$12.00	250	\$2,444.00
					\$9,178.00
Lo Tech No Tech	Monday, December 08, 2008	7pm	\$6.00	469	\$2,814.00
	Tuesday, December 09, 2008	7pm	\$6.00	434	\$2,580.00
					\$5,394.00
Choreographer Dance Showings	Thursday, December 04, 2008	7pm	\$6.00	339	\$2,034.00

Winter - 2009

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Lo Tech No Tech	Thursday, February 05, 2009	7pm	\$6.00	297	\$1,758.00

Spring - 2009

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Spring Dance	Thursday, April 30, 2009	1pm	\$12.00	250	\$2,178.00
	Saturday, May 02, 2009	8pm	\$12.00	357	\$3,324.00
	Sunday, May 03, 2009	3pm	\$12.00	321	\$3,384.00
					\$8,886.00
Lo Tech	Monday, June 08, 2009	7pm	\$6.00	636	\$3,786.00
	Tuesday, June 09, 2009	7pm	\$6.00	557	\$3,324.00
					\$7,110.00
Choreographer Dance Showings	Thursday, June 04, 2009	7pm	\$6.00	353	\$2,058.00

Summer - 2009

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Lo Tech No Tech	Tuesday, August 11, 2009	7pm	\$6.00	462	\$2,742.00

Fall - 2009

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Fall Dance	Thursday, December 03, 2009	1pm	\$15.00	276	\$2,785.00
	Friday, December 04, 2009	8pm	\$15.00	256	\$3,105.00
	Saturday, December 05, 2009	8pm	\$15.00	217	\$2,437.50
	Sunday, December 06, 2009	3pm	\$15.00	245	\$3,157.50
					\$11,485.00
Lo Tech No Tech	Monday, December 14, 2009	7pm	\$10.00	464	\$4,640.00
	Tuesday, December 15, 2009	7pm	\$10.00	463	\$4,590.00
					\$9,230.00
Choreographer Dance Showings	Thursday, December 10, 2009	7pm	\$10.00	238	\$2,370.00

Spring - 2010

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Spring Dance	Thursday, May 06, 2010	1pm	\$15.00	289	\$3,282.50
	Friday, May 07, 2010	8pm	\$15.00	512	\$5,730.00
					\$9,012.50
Lo Tech No Tech	Monday, June 07, 2010	7pm	\$10.00	456	\$4,560.00
	Tuesday, June 08, 2010	7pm	\$10.00	485	\$4,840.00
					\$9,400.00
Choreographer Dance Showings	Thursday, June 03, 2010	1pm	\$10.00	242	\$2,330.00
	Thursday, June 03, 2010	7pm	\$10.00	219	\$2,180.00

Fall - 2010

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Fall Dance	Thursday, December 02, 2010	1pm	\$15.00	219	\$2,457.50
	Friday, December 03, 2010	8pm	\$15.00	225	\$2,490.00
	Saturday, December 04, 2010	8pm	\$15.00	237	\$2,867.50
	Sunday, December 05, 2010	3pm	\$15.00	209	\$2,465.00
					\$10,280.00
Lo Tech No Tech	Monday, December 13, 2010	7pm	\$10.00	284	\$2,840.00
	Tuesday, December 14, 2010	7pm	\$10.00	452	\$4,430.00
					\$7,270.00
Choreographer Dance Showings	Thursday, December 09, 2010	1pm	\$10.00	157	\$1,570.00
	Thursday, December 09, 2010	7pm	\$10.00	220	\$2,200.00
					\$3,770.00

Spring 2011

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Spring Dance	Saturday, April 30, 2011	8pm	\$15.00	367	\$4,185.00
	Sunday, May 01, 2011	3pm	\$15.00	388	\$4,182.50
					\$8,367.50
Lo Tech No Tech	Monday, June 06, 2011	7pm	\$10.00	400	\$3,740.00
	Tuesday, June 07, 2011	7pm	\$10.00	442	\$4,410.00
					\$8,150.00
Choreographer Dance Showings	Thursday, June 02, 2011	1pm	\$10.00	219	\$2,190.00
	Thursday, June 02, 2011	7pm	\$10.00	182	\$1,820.00
					\$4,010.00

Fall – 2011

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Fall Dance	Thursday, December 01, 2011	1pm	\$15.00	184	\$2,102.50
	Friday, December 02, 2011	8pm	\$15.00	214	\$2,542.50
	Saturday, December 03, 2011	8pm	\$15.00	242	\$2,752.50
	Sunday, December 04, 2011	3pm	\$15.00	243	\$2,992.50
					\$10,390.00
Lo Tech No Tech	Monday, December 12, 2011	7pm	\$10.00	218	\$2,160.00
	Tuesday, December 13, 2011	7pm	\$10.00	331	\$3,260.00
					\$5,420.00
Choreographer Dance Showings	Thursday, December 08, 2011	1pm	\$10.00	118	\$1,140.00
	Thursday, December 08, 2011	7pm	\$10.00	176	\$1,700.00
					\$2,840.00

Spring – 2012

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Spring Dance	Thursday, April 26, 2012	1pm	\$15.00	179	\$2,070.00
	Friday, April 27, 2012	8pm	\$15.00	303	\$3,475.00
	Saturday, April 28, 2012	8pm	\$15.00	275	\$3,062.50
					\$8,607.50
Lo Tech No Tech	Monday, June 04, 2012	7pm	\$10.00	305	\$2,970.00
	Tuesday, June 05, 2012	7pm	\$10.00	266	\$2,640.00
					\$5,610.00
Choreographer Dance Showings	Thursday, May 31, 2012	1pm	\$10.00	128	\$1,270.00
	Thursday, May 31, 2012	7pm	\$10.00	172	\$1,700.00
					\$2,970.00

Fall - 2012

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
Fall Dance	Thursday, November 29, 2012	1pm	\$15.00	183	\$2,110.00
	Friday, November 30, 2012	8pm	\$15.00	255	\$2,945.00
	Saturday, December 01, 2012	8pm	\$15.00	228	\$2,725.00
	Sunday, December 02, 2012	3pm	\$15.00	198	\$2,570.00
					\$10,350.00
Lo Tech No Tech	Monday, December 10, 2012	7pm	\$10.00	264	\$2,640.00
	Tuesday, December 11, 2012	7pm	\$10.00	428	\$4,280.00
					\$6,920.00
Choreographer Dance Showings	Thursday, December 06, 2012	1pm	\$10.00	103	\$1,010.00
	Thursday, December 06, 2012	7pm	\$10.00	162	\$1,620.00
					\$2,630.00

Spring - 2013

Event:	Date:	Time:	Ticket Price:	#Tickets:	\$ Income:
ACDFA Gala Performance	Sunday, April 14, 2013	7pm	\$15.00	259	\$3,085.00
ECC Dance Class Finals	Monday, June 03, 2013	7pm	\$10.00	218	\$2,100.00
	Tuesday, June 04, 2013	7pm	\$10.00	263	\$2,610.00
					\$4,710.00
Choreographer Dance Showings	Thursday, May 30, 2013	1pm	\$10.00	114	\$1,100.00
	Thursday, May 30, 2013	7pm	\$10.00	131	\$1,310.00
					\$2,410.00

Appendix B

FALL 2012 REPEATABILITY STUDY By Institutional Research

	0	1	2	3	4	5	Grand Total
DANC-12ABCD	33	30	17	5	12		97
DANC-16AB	67	65	4				136
DANC-17ABCD	15	17	5	2			39
DANC-19AB	147	218	15				380
DANC-20ABCD	9	15					24
DANC-21ABCD	138	224	26	4	4		396
DANC-22AB	80	166	48	1			295
DANC-23ABCD	24	40	13	11	3		91
DANC-25ABCD	6	16	1	2	1		26
DANC-26ABCD	77	162	31	8	5	1	284
DANC-32AB	91	118	16				225
DANC-33ABCD	15	37	7	3	1		63
DANC-35ABCD	9	15	2	2			28
DANC-42AB	93	135	9				237
DANC-43ABCD	11	25	5	3			44
DANC-51AB	136	267	30				433
DANC-52ABCD	10	32	7	2			51
DANC-53AB	12	21	1				34
DANC-54ABCD		2					2
DANC-61AB	52	117	19				188
DANC-62ABCD	2	37	16	6	5		66
DANC-71AB	8	25	5				38
DANC-72ABCD	4	13	3	1	2		23
DANC-83ABCD	20	44	9	4	1		78
DANC-87ABCD	16	47	15	8	8		94
DANC-89ABCD	15	52	11	8	1		87

Course	Fall 10			Spring 11			Fall 11			Spring 12		
	Total	Comp. Once	Prev. Comp	Total	Comp. Once	Prev. Comp	Total	Comp. Once	Prev. Comp	Total	Comp. Once	Prev. Comp
DANC-12ABCD	33	7	16	42	2	11	31	6	12	41	8	15
DANC-16AB										20	2	2
DANC-17ABCD				5	1	1	9	2	2			
DANC-19AB	86	1	1	70	3	3	78	1	1	53	1	1
DANC-21ABCD	66	15	18	44	4	5	33	6	6			
DANC-22AB	64	11	11	78	13	13	64	14	14	44	11	11
DANC-23ABCD	44	12	24	46	8	20	28	8	13	32	10	12
DANC-25ABCD	11	2	2	9	2	2	2	0	1			
DANC-26ABCD	92	16	24	88	13	22	51	8	10	50	11	13
DANC-32AB	47	7	7	51	7	7	84	4	4	95	16	16
DANC-33ABCD	35	7	10	25	6	12	20	2	6	22	2	2
DANC-35ABCD	8	1	4	9	2	3	4	1	2			
DANC-42AB	23	1	1	37	4	4	22	1	1	22	1	1
DANC-43ABCD	15	3	3	13	3	5	18	5	6	16	5	6
DANC-51AB	80	7	7	51	1	1	21	2	2			
DANC-52ABCD	15	4	5	8	1	1	12	5	5	13	3	6
DANC-61AB	27	3	3	34	3	3	33	3	3	27	7	7
DANC-62ABCD	20	8	15	10	1	7	12	2	5	12	2	3
DANC-70ABCD	29	2	2	28	0	2	28	2	3	30	5	5
DANC-71AB	12	3	3	14	3	3	7	1	1	13	5	5
DANC-72ABCD	9	0	2	12	5	5	8	2	4	10	3	7
DANC-83ABCD	17	1	3	21	3	3	21	3	4	27	6	6
DANC-87ABCD	30	1	5	50	11	14	38	5	9	29	6	8
DANC-89ABCD	45	8	14	37	12	15	49	8	13	27	14	16

Appendix C

DANCE 6-YEAR COURSE REVIEW CYCLE

Six-Year Course Review Cycle Worksheet													
Division: Fine Arts		Department: Dance				Faculty: Dan Berney				Date: 11/24/2009		Semester/year of next Program Review:	
Total # of Courses:		35		Courses Requiring CCC Blanket Approval: (Special Topics, CWEE, and Independent Study courses)				2				13/14	
Course	Last Course Review	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6	
		FA 10	SP 11	FA 11	SP 12	FA 12	SP 13	FA 13	SP 14	FA 14	SP 15	FA 15	SP 16
DANC-1	2006-2007							P	P				Berney
DANC-10	2009-2010							P	P				
DANC-12abcd	2006-2007					Phillips		P	P				
DANC-14ab	2009-2010					Phillips		P	P				
DANC-16ab	2009-2010							P	P				Phillips
DANC-17abcd	2009-2010							P	P				Phillips
DANC-19ab	2008-2009							P	P				Santeln
DANC-20abcd	2003-2004	Santelm						P	P				
DANC-21abcd	2006-2007	Santelm						P	P				
DANC-22ab	2009-2010		Bosemn					P	P				
DANC-23abcd	2009-2010		Bosemn					P	P				
DANC-25abcd	2009-2010			Berney				P	P				
DANC-26abcd	2006-2007			Berney				P	P				
DANC-3	2009-2010							P	P				Berney
DANC-32ab	2009-2010		Berney					P	P				
DANC-33abcd	2009-2010		Berney					P	P				
DANC-35abcd	2009-2010		Berney					P	P				
DANC-42ab	2007-2008			Santelm				P	P				
DANC-43abcd	2009-2010			Santelm				P	P				
Course	Last Course Review	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6	
		FA 10	SP 11	FA 11	SP 12	FA 12	SP 13	FA 13	SP 14	FA 14	SP 15	FA 15	SP 16
DANC-5	2009-2010							P	P				Santlem
DANC-50	2008-2009					Berney		P	P				
DANC-51ab	2009-2010					Berney		P	P				
DANC-52abcd	2009-2010					Berney		P	P				
DANC-53ab	2009-2010					Berney		P	P				
DANC-54abcd	2009-2010					Berney		P	P				
DANC-61ab	2009-2010							P	P				Berney
DANC-62abcd	2009-2010							P	P				Berney
DANC-70abcd	2008-2009				Santlm			P	P				
DANC-71ab	2008-2009				Santlm			P	P				
DANC-72abcd	2009-2010				Santlm			P	P				
DANC-83abcd	2004-2005	Boseman						P	P				
DANC-87abcd	2009-2010	Boseman						P	P				
DANC-89abcd	2005-2006	Boseman						P	P				
DANC-99abc	2009-2010							P	P				Berney
DANC-9ab	2006-2007					Phillips		P	P				
								P	P				
								P	P				
								P	P				

Appendix D

DANCE

Associate of Arts (A. A.) Degree

ECC PATHWAY -- *Sample 2 Year Plan*

REQUIREMENTS	UNITS
ECC General Education	30
Major Requirement	28
General Elective	2
TOTAL	60

Semester 1		Semester 2	
COURSE	UNITS	COURSE	UNITS
DANCE 105 Music for Dance	2	DANCE 103 History of Dance in the 20C	3
DANCE 120A Ballet I	2	DANCE 171 Choreography I	2
DANCE 130A Modern Dance I	2	<i>Choose from:</i> DANCE 140 Jazz Dance I DANCE 161 Tap Dance I – Beginning DANCE 162 Hip Hop Dance DANCE 164 World Dance DANCE 165 African Dance DANCE 167 Social & Ballroom Dance DANCE 168 Latin Social Dance	1-2
DANCE 170 Improvisation	2		
DANCE 183abcd Dance Workshop Ens.	1		
<i>General Education and/or General Elective</i>	6	<i>General Education and/or General Elective</i>	7-8
Semester Total	15	Semester Total	15
Semester 3		Semester 4	
COURSE	UNITS	COURSE	UNITS
DANCE 220A** Ballet II	2	DANCE 250 Pilates Mat Class	2
DANCE 230A** Modern Dance II	2	<i>Choose from:</i> DANCE 221 Ballet Variations DANCE 240 Jazz Dance II DANCE 262 Commercial Dance	2
<i>Choose from:</i> DANCE 240 Jazz Dance II	2		
DANCE 261 Tap Dance II-Intermediate			
DANCE 265 Intermediate African Dance			
DANCE 268 Intermed. Latin Social Dance			
DANCE 271 Choreography II	2	DANCE 289abcd Advance Dance Theatre	1
<i>Choose from:</i> DANCE 287abcd Concert Dance Ensemble	1		
DANCE 289abcd Advanced Dance Theatre			
<i>General Education and/or General Elective</i>	6	<i>General Education and/or General Elective</i>	10
Semester Total	15	Semester Total	15

*DANCE 110 is a prerequisite for: 170A and recommended preparation for DANCE 103, 120A, 130A, 140

**DANCE 120B is the prerequisite for DANCE 220A, DANCE 130B is the prerequisite for DANCE 230A

Notes:

1. Students are advised to take DANCE 101 Dance Appreciation as part of their General Education units.
2. Students intending to transfer should consult transfer destination for specific course or other requirements, including portfolio and audition. Students wishing to transfer to the CSULB BFA program will need four semesters of Ballet and Modern Dance.

Appendix E

Course Level SLOs	Course to Program SLO Alignment Mark with an X						ILOs to Course SLOs Alignment (Rate 1-4)					
	P1	P2	P3	P4	P5	P6	I	II	III	IV	V	VI
DANC 9ab Flamenco Dance: Students will process knowledge of technical dance skills, vocabulary and musicality that are germane to World Dance including African Dance, and Flamenco and Mexican Dance			x				3	4	2	3	2	1
DANC 10 Social and Ballroom Dance: Students will process knowledge of technical dance skills, social etiquette and specific vocabulary that are germane to these social dance styles.				x			3	4	2	3	2	1
DANC 12abcd World Dance: Students will process knowledge of technical dance skills, vocabulary and musicality that are germane to World Dance including African Dance, and Flamenco and Mexican Dance			x				3	4	2	3	2	1
DANC 14ab Mexican Dance: Students will process knowledge of technical dance skills, vocabulary and musicality that are germane to World Dance including African Dance, and Flamenco and Mexican Dance			x				3	4	2	3	2	1
DANC 16ab African Dance: SLO #1 Students will process knowledge of technical dance skills, vocabulary and musicality that are germane to World Dance including African Dance, and Flamenco and Mexican Dance			x				3	4	2	3	2	1
SLO #2 Students will process knowledge of technical dance skills, vocabulary and musicality that are germane to African Dance.			x				3	4	2	3	2	1
DANC 17abcd Intermediate African Dance: Upon successful completion of this course the student will be able to process a mastery of the terminology, technical skills and the performance artistry.			x				3	4	2	3	2	1
DANC 19ab Beginning Dance: Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.	x						3	4	2	3	2	1
DANC 20abcd Body Conditioning for Dance Techniques: Students will identify, execute and understand exercises specific to supplemental dance training.						x	3	4	2	3	2	1
DANC 21abcd Pilates Mat Class: SLO #1 Students will identify, execute and understand exercises specific to supplemental dance training.						x	3	4	2	3	2	1

Course Level SLOs	Course to Program SLO Alignment Mark with an X						ILOs to Course SLOs Alignment (Rate 1-4)					
	P1	P2	P3	P4	P5	P6	I	II	III	IV	V	VI
SLO #2 Students will possess a mastery of the terminology for core based exercises using a variety of equipment designated for this class.						X	4	2	2	4	2	2
DANC 22ab Jazz Dance I: Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					4	2	2	4	2	2
DANC 23abcd Jazz Dance II: SLO #1 Students will possess a mastery of the terminology, technical skills and the performance artistry of the specific theatrical dance styles.		X					4	2	2	4	2	2
SLO #2 Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					4	4	2	2	2	2
DANC 25abcd Commercial Dance: Students will possess a mastery of the terminology, technical skills and the performance artistry of the specific theatrical dance styles.		X					4	4	2	4	2	2
DANC 26abcd Hip Hop Dance: Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					4	4	2	4	2	2
DANC 32ab Ballet I: Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					4	4	2	4	2	2
DANC 33abcd Ballet II: SLO #1 Students will possess a mastery of the terminology, technical skills and the performance artistry of the specific theatrical dance styles.		X					4	4	2	4	2	2
SLO #2 Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					4	4	4	2	2	2
DANC 35abcd Ballet Variations: SLO #1 Students will possess a mastery of the terminology, technical skills and the performance artistry of the specific theatrical dance styles.		X					4	4	2	4	2	2

Course Level SLOs	Course to Program SLO Alignment Mark with an X						ILOs to Course SLOs Alignment (Rate 1-4)					
	P1	P2	P3	P4	P5	P6	I	II	III	IV	V	VI
SLO #2 Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					3	4	3	2	2	1
DANC 42ab Modern Dance I: Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					3	4	3	2	2	1
SLO #2 Students will be able to apply modern dance terminology to specific movement sequences in order to demonstrate skill proficiency		X					3	4	3	2	2	1
DANC 43abcd Modern Dance II: SLO #1 Students will process a mastery of the terminology, technical skills and the performance artistry of the specific theatrical dance styles.		X					3	4	3	2	2	1
SLO #2 Students will be able to apply dance terminology to specific intermediate level modern dance movement sequences in order to demonstrate skill proficiency.		X					3	4	3	2	2	1
DANC 51ab Latin Social Dance: Students will process knowledge of technical dance skills, social etiquette and specific vocabulary that are germane to these social dance styles.				X			3	4	3	2	2	1
DANC 52abcd Intermediate Latin Social Dance: Students will process knowledge of technical dance skills, social etiquette and specific vocabulary that are germane to these social dance styles.				X			3	4	3	2	2	1
DANC 53ab American Social Dance: Students will process knowledge of technical dance skills, social etiquette and specific vocabulary that are germane to these social dance styles.				X			3	4	3	2	2	1
DANC 54abcd Intermediate American Social Dance: Students will process knowledge of technical dance skills, social etiquette and specific vocabulary that are germane to these social dance styles.				X			3	4	3	2	2	1
DANC 61ab Tap Dance) – Beginning: Students will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X					3	4	3	2	2	1

Course Level SLOs	Course to Program SLO Alignment Mark with an X						ILOs to Course SLOs Alignment (Rate 1-4)					
	P1	P2	P3	P4	P5	P6	I	II	III	IV	V	VI
DANC 62abcd Tap Dance II – Intermediate: Students will process a mastery of the terminology, technical skills and the performance artistry of the specific theatrical dance styles.		X					3	4	3	3	2	1
DANC 70abcd Improvisation: Students will demonstrate a mastery of dance terminology and exhibit creative development with the goal of performance artistry.					X		3	4	3	3	2	1
DANC 71ab Choreography I: Students will demonstrate a mastery of dance terminology and exhibit creative development with the goal of performance artistry.					X		3	4	3	3	2	1
DANC 72abcd Choreography II: Students will demonstrate a mastery of dance terminology and exhibit creative development with the goal of performance artistry.					X		3	4	3	3	2	1
DANC 83abcs Dance Workshop Ensemble: Students who successfully complete Dance 83abcd will be able to demonstrate and critique specific dance movements, routines and will have a working knowledge of choreographic phrases in both classroom and stage performance environments.					X		3	4	3	3	2	1
DANC 87abcd Concert dance Ensemble: Students who successfully complete Dance 89abcd will be able to demonstrate and critique specific dance movements, routines and will have a working knowledge of adjudicated dance process in the classroom and concert stage performance environments.					X		3	4	3	3	2	1
DANC 89abcd Advanced Dance Theatre: Students who successfully complete Dance 89abcd will be able to demonstrate and critique specific dance movements, routines and a will have a working knowledge of adjudicated dance process in the classroom and concert stage performance environments					X		3	4	3	3	2	1

Appendix F

DANCE SLO ASSESSMENT 4-YEAR CYCLE

Program		DANCE
Calendar Year	Semester	Course # (Faculty Member)
2010 YEAR 1 ▼ COURSE SLO ASSESSMENTS	Spring 2010	Dance 5, Dance 12abcd, Dance 14abcd, Dance 18abcd, TBD Dance 10abcd, Dance 51ab, Dance 52abcd, Dance 53ab, Dance 54abcd, Dance 61ab, Dance 62abcd TBD
	Fall 2010	Dance 16ab, Dance 17abcd, Dance 19ab TBD Dance 83abcd, Dance 87abcd, Dance 89abcd TBD
2011 YEAR 2 ▼ COURSE SLO ASSESSMENTS	Spring 2011	Dance 20abcd, Dance 21abcd, Santelman Dance 22ab, Dance 23abcd, Dance 25abcd, Dance 26abcd, Bernice Boseman Dance 32ab, Dance 33abcd, Dance 35abcd, Daniel Berney
	Fall 2011	Dance 42ab, Dance 43abcd, Santelman Dance 70abcd, Dance 71ab, Dance 72abcd, Santelman Dance 1, Dance 3, Berney
2012 YEAR 3	PROGRAM SLO ASSESSMENT	
2013 YEAR 4	PROGRAM REVIEW	

Appendix G

Dance Program SLO Assessment #1

El Camino College

Complete the following information in preparation to submitting the report on CurricUNET. Save this document for your records and email a copy to kwhitney@elcamino.edu and dlhayden@elcamino.edu for division records.

Division: Fine Arts

Department: Dance

Assigned Faculty: Daniel Berney

SLO Statement: # 1 Upon successful completion of this course the student will be able to analyze and critique dance styles, music and artists within a cultural, relevant and historical context.

Date of Assessment: Fall Semester 2012

Assessment: This assessment addresses the lecture based “aesthetics” courses Dance 1 (Dance Appreciation) and Dance 3 History of Dance in the 20th Century) and the lecture/lab course Dance 5 Music for Dance). The assessment tool included critiquing live dance concerts presented in the ECC Marsee Auditorium during the course of the fall semester. These included Resident/Guest Artist, ECC Faculty, and student choreographed productions. A total of 285 students were assessed in sections 5276, 5277, 5280, 5281, 5282, 5283, 5284, 5287, 5288 and 5289. Online sections of Dance 1, 4510 and 4511 did not participate in this assessment.

Standards or Rubric

Criteria	Identification Levels			
	EXCELLENT	GOOD	FAIR	POOR
Dance Style(s)	Complete identification of style(s)	Identified most style(s) correctly	Identified some style(s) correctly	Did not identify any style(s) correctly
Standard of expectation: <i>80% of all students will achieve “excellent” level</i>				
Technical Skill	Identified all techniques	Identified most techniques	Identified some techniques	Did not identify any techniques
Standard of expectation: <i>90% of all students will achieve between the “good” to “excellent” level</i>				
Performance Artistry	Complete identification of artistry	Identified most artistry	Identified some artistry	Did not identify any artistry
Standard of expectation: <i>100% of all students will achieve between the “fair” to “excellent” level</i>				

Assessment Data

PERFORMANCE ARTISTRY	Identification Levels			
	EXCELLENT	GOOD	FAIR	POOR
	55%	29%	15%	1%

TECHNICAL SKILL	Identification Levels			
	EXCELLENT	GOOD	FAIR	POOR
	64%	19%	18%	0%

DANCE STYLE	Identification Levels			
	EXCELLENT	GOOD	FAIR	POOR
Theatrical Dance	61%	20%	20%	0%
World Dance	48%	34%	18%	0%
Social Dance	57%	22%	19%	2%

Observable Patterns

1. Did the data show that the program is meeting the defined standard of expectation for student learning in each of the areas? In no instances did the expected standards meet their percentages regarding the “excellence” rubric. While the “excellence” rubric had a mean of 57%, well below the 80% target, the “good” rubric had a mean of 81.8% which was much closer to the 90% target for the “good/excellence” expectation range. As expected the mean for the “fair/excellence” range was near 100%.
2. What are the strengths of the program? Strengths of the program as reflected in this SLO # 1 assessment report would be the abundance of live concert opportunities the student may attend in order to fulfill the written critique obligations for the aesthetic based lecture classes. For the fall semester 2012 there were no less than 6 different on campus live concert opportunities including a Resident/Guest Artist concert, a Faculty/Student Concert, a Musical Theater production, a Student Choreographic Showcase, and two “end of the semester” Final Dance Class Presentations. This allows for a variety of productions at a variety of levels regarding technical skill and performance artistry as opportunities for live concert critique assessments among the lecture based aesthetic dance classes.

3. What are the gaps/weaknesses in student learning? The main gap/weakness would be in the area of Dance Styles. Comparable Community College Dance programs such as Santa Monica College and Orange Coast College also present a separate “World Dance Concert” that addresses the style of dance most mis-identified by students as seen in the Dance Styles rubric below:

DANCE STYLE	Identification Levels			
	EXCELLENT	GOOD	FAIR	POOR

World Dance	48%	34%	18%	0%
-------------	-----	-----	-----	----

Standard of expectation: *80% of all students will achieve “excellent” level*

Implications and Future Directions

1. What are the implications of the data relative to this program? The implications mean that the students are not attaining the expected level of “excellence” as identified through the rubric. The gap closes at the “good” level and almost completely by the “fair” level.
2. Based on the data, what changes should be made to teaching strategies to improve student learning? More emphasis needs to be placed earlier in the semester in critique guidelines as a preparation for evaluating the performances in live concert environments. The use of technology for video analysis to supplement the live concert experience should also be addressed.
3. What changes should be made to curriculum to improve student learning? The adding back of the “lab” component to the curriculum that has been removed would help to reinforce the attendance at the live concert productions and the emphasis on this important component of the classes.
4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above?
 - A. The addition of concert(s) specific to World Dance and Social Dance styles would also aid in the student’s ability to discern between the various dance styles. These can (and should) be a variety of levels including professional and student productions similar to the more limited template that is currently in place. The use of venues not currently accessed by the program could also be investigated for this purpose including the Haag Recital Hall and the theater Black Box.
 - B. The addition of World and Social Dance classes to the Dance Department course offerings which would increase the opportunities not only for student critique assessment in the aforementioned aesthetic lecture based classes but for participation and further student engagement.

Attached Files

Dance Program SLO Assessment #2

El Camino College

Complete the following information in preparation to submitting the report on CurricUNET. Save this document for your records and email a copy to kwhitney@elcamino.edu and dlhayden@elcamino.edu for division records.

Division: Fine Arts

Department: Dance

Assigned Faculty: Daniel Berney

SLO Statement: #2 Students will possess a mastery of the terminology, technical skill, and the performance artistry of the specific theatrical dance styles.

Date of Assessment: Fall Semester 2012

Assessment

This assessment addresses the lecture/lab based “Theatrical Dance” technique courses Dance 22ab (Beginning Jazz Dance), Dance 23abcd (Intermediate Jazz Dance), Dance 25abcd (Commercial Dance), Dance 26abcd (Hip Hop Dance), Dance 32ab (Beginning Ballet), Dance 33abcd (Intermediate Ballet), Dance 35abcd (Ballet Variations), Dance 42ab (Beginning Modern Dance), Dance 43abcd (Intermediate Modern Dance), Dance 61ab (Beginning Tap Dance), and Dance 62abcd (Intermediate Tap Dance). The assessment instrument/tool requires the students to analyze, demonstrate and critique specific dance style(s) as listed above. This assessment included 74 students from the class sections 5312, 5313, 5321, 5322, 5330, 5332, 5334, 5336, 5339, 5342, 5343, 5345, 5348, 5360 and 5361. Sections 5326, 5327, 5328 and 5329 did not provide data for the final Fall Semester 2012 assessment statistics.

Standards or Rubric

Criteria	Identification/Execution/Performance Levels			
	EXCELLENT	GOOD	FAIR	POOR
Terminology	Applied all terminology correctly	Applied most terminology correctly	Applied some terminology correctly	Did not apply terminology correctly
Standard of expectation: <i>80% of all students will achieve “excellent” level</i>				
Technical Skill	Executed all techniques	Executed most techniques	Executed some techniques	Did not execute any techniques
Standard of expectation: <i>90% of all students will achieve between the “good” to “excellent” level</i>				
Performance Artistry	Complete artistic presentation	Mostly artistic presentation	Some artistic presentation	No artistic presentation
Standard of expectation: <i>100% of all students will achieve between the “fair” to “excellent” level</i>				

Assessment Data

TERMINOLOGY	Identification/Application Levels			
	EXCELLENT	GOOD	FAIR	POOR
	54%	31%	14%	1%

TECHNICAL SKILL	Execution Levels			
	EXCELLENT	GOOD	FAIR	POOR
	60%	27%	13%	0%

PERFORMANCE ARTISTRY	Performance Levels			
	EXCELLENT	GOOD	FAIR	POOR
	61%	19%	19%	0%

Observable Patterns

4. Did the data show that the program is meeting the defined standard of expectation for student learning in each of the areas? The mean of the three rubrics in the “excellent” range was 58.3%, well below the expectation of 80% of the class attainment in this area, a difference of 21.7%. The mean for the “good/excellent rubric was 84% which fell short of the 90% expectation mark for a difference of 6%. The mean for the “fair” to “excellent” range was as expected.
5. What are the strengths of the program? Strengths of the program in this area include the course repeatability with both beginning and intermediate levels of the dance styles that allows for reinforcement of technical skills and refinement of technical artistry.
6. What are the gaps/weaknesses in student learning? The gaps/weaknesses in student learning include the combining of levels of the dance styles which compromises the ability to reinforce the technical skills and impedes the refinement of technical artistry.

Implications and Future Directions

1. What are the implications of the data relative to this program? The implications of the data relative to this program indicate that the terminology is not being reinforced to the levels of expectations that would merit “excellence” in the rubric compared to the technical skill and performance artistry of these dance styles:

TERMINOLOGY	Identification/Application Levels	
	EXCELLENT	
	54%	
TECHNICAL SKILL	Execution Levels	
	EXCELLENT	
	60%	
PERFORMANCE ARTISTRY	Performance Levels	
	EXCELLENT	
	61%	

It would appear that additional reinforcement of the terminology is most needed although all three areas reflect “excellence” percentages well below the standard of expectation:

Standard of expectation: 80% of all students will achieve “excellent” level

2. Based on the data, what changes should be made to teaching strategies to improve student learning? The emphasis on terminology needs to be addressed through the reinforcement of the material in a variety of assessments including quizzes, visual demonstrations and supporting videos. Although many of these assessments are done outside of the class as “homework” assignments, additional on site, in-class terminology assignments need to be increased.

3. What changes should be made to curriculum to improve student learning? The continued and/or increased repeatability of these technique classes is critical to improving the technical skill and performance artistry levels of expectations. At 60% and 61% respectively the current technical skill and performance artistry are well below the “excellence” rubric standard of expectation of 80%.

4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above? The College needs to support the dance program in maintaining repeatability as a component of the dance “technique” classes as a way to attain an “excellent” standard of expectation. Also the ability of the Fine Arts Division to recognize the value of dance technique classes offered separately instead of combining levels that leads to compromising ability of the students to attain an “excellence” rubric standard of expectation. Finally the Program must do more to recognize and thus reinforce the identification/application methods used in assessment of terminology in order to attain an “excellent” standard of expectation.

Attached Files

Dance Program SLO Assessment # 3

El Camino College

Complete the following information in preparation to submitting the report on CurricUNET. Save this document for your records and email a copy to kwhitney@elcamino.edu and dlhayden@elcamino.edu for division records.

Division: Fine Arts

Department: Dance

Assigned Faculty: Daniel Berney

SLO Statement #3 Students will possess knowledge of various cultures, technical skills and vocabulary that are germane to the dance styles.

Date of Assessment: Fall Semester 2012

Assessment

This assessment addresses the lecture/lab and lab based “World Dance” technique courses Dance 9abcd (Flamenco Dance), Dance 12abcd (World Dance), Dance 14abcd (Mexican Dance), Dance 16ab (African Dance) and Dance 17abcd (Intermediate African Dance). The assessment instrument/tool requires the students to analyze, demonstrate and critique specific dance style(s) as listed above. This assessment included 61 students from class sections 5293, 5296 and 5297. There were no sections of Flamenco Dance or Mexican Dance offered in the Fall Semester 2012.

Standards or Rubric

Criteria	Identification/Execution/Awareness Levels			
	EXCELLENT	GOOD	FAIR	POOR
Terminology	Applied all terminology correctly	Applied most terminology correctly	Applied some terminology correctly	Did not apply terminology correctly
Standard of expectation: <i>80% of students will achieve “excellent” level</i>				
Technical Skill	Executed all techniques	Executed most techniques	Executed some techniques	Did not execute any techniques
Standard of expectation: <i>90% of students will achieve between the “good” to “excellent” level</i>				
Cultural Awareness	Identified complete cultural awareness	Identified most cultural awareness	Identified some cultural awareness	Identified no cultural awareness
Standard of expectation: <i>100% of all students will achieve between the “fair” to “excellent” level</i>				

Assessment Data

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TERMINOLOGY	Identification/Application Levels			
	EXCELLENT	GOOD	FAIR	POOR
	67%	13%	20%	0%

TECHNICAL SKILL	Execution Levels			
	EXCELLENT	GOOD	FAIR	POOR
	60%	20%	20%	0%

CULTURAL AWARENESS	Awareness Levels			
	EXCELLENT	GOOD	FAIR	POOR
	40%	40%	19%	0%

Observable Patterns

1. Did the data show that the program is meeting the defined standard of expectation for student learning in each of the areas? The mean for the three rubrics in the “excellent” range was 55.6% which is below the standard of expectation of 80%. The mean for the “good to excellent” rubric was 80% which is 10% below the standard of expectation of 90%. The “fair to excellent” mean of 100% meets the standard of expectation for that rubric range.
2. What are the strengths of the program? As supported by the data the identification, application and subsequent assessment of the terminology of the World Dance technique classes results in a closer alignment with the standard of expectations than those of technical skill and cultural awareness.

TERMINOLOGY	Identification/Application Levels			
	EXCELLENT	GOOD	FAIR	POOR
	67%			

Standard of expectation: *80% of students will achieve “excellent” level*

TECHNICAL SKILL	Execution Levels	
	EXCELLENT	
	60%	
CULTURAL AWARENESS	Awareness Levels	
	EXCELLENT	
	40%	

3. What are the gaps/weaknesses in student learning? Although the terminology application assessment data and standard of expectation reflect a difference of 13% the gap is significantly greater (50%) between the assessment data for cultural awareness and the standard of expectation.

CULTURAL AWARENESS	Awareness Levels	
	EXCELLENT	
	40%	

Standard of expectation: *80% of students will achieve "excellent" level*

Implications and Future Directions

1. What are the implications of the data relative to this program? The implications of the data reflect a large disparity in data results in the area of "excellence" between the three assessed areas ranging from a closer degree of standard of expectations in terminology to a larger disparity in cultural awareness. The ability of assessing the terminology in the World Dance technique classes is a relatively effective template that could possibly serve as a model for the aligned Dance Program SLO's in Theatrical Dance (PLO # 2) and Social Dance (PLO # 4).
2. Based on the data, what changes should be made to teaching strategies to improve student learning? Changes to teaching strategies would include supplemental visual and textual support aides for the classroom including texts/videos with historical world dance styles such as Gerald Jonas', "Dancing, the Pleasure, Power, and Art of Movement" text with supporting video series, Richard A. Long's "The Black Tradition in American Dance" and Jamake Highwater's, "Dance: Rituals of Experience". Additionally comparison/contrast lectures between the various types of world dance styles in terms of originating cultures and the resulting dynamic changes brought on by contemporary influences on the traditional dance forms.
3. What changes should be made to curriculum to improve student learning? Additions to the curriculum would include an introductory class in World Dance and Cultures to better align this component of the dance program to the Theatrical Dance classes that initiate that sequencing with a class titled, "Beginning Dance". This course provides students

with an introduction to the various theatrical dance forms such as ballet, modern, jazz tap, etc. with a comparison of these dance styles prior to a semester long exposure to one specific style. This allows for a broader and more complete understanding of the various theatrical dance styles. There is no such introductory class offered prior to enrollment in a specific world dance class.

4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above? Increase class offering in the dance program to allow for a more complete and diverse world dance class curriculum. Also encourage the development of additional world dance classes including the aforementioned introductory world dance class. Finally the addition of a World Dance Concert specific to those particular styles and separate from the more traditional Theatrical Dance Concerts that are currently in place.

Attached Files

Dance Program SLO Assessment # 4

El Camino College

Complete the following information in preparation to submitting the report on CurricUNET. Save this document for your records and email a copy to kwhitney@elcamino.edu and dlhayden@elcamino.edu for division records.

Division: Fine Arts

Department: Dance

Assigned Faculty: Daniel Berney

SLO Statement #4 Students will possess knowledge of technical skills, social etiquette and specific vocabulary that are germane to the dance styles.

Date of Assessment: Fall Semester 2012

Assessment This assessment addresses the lecture/lab “Social Dance” technique courses Dance 10 (Ballroom Dance), Dance 51ab (Beginning Latin Social Dance), Dance 52abcd (Intermediate Latin Social Dance), Dance 53ab (Beginning American Social Dance), and Dance 54abcd (Intermediate American Social Dance). The assessment instrument/tool requires the students to analyze, demonstrate and critique specific dance style(s) as listed above. This assessment included 58 students from class sections 5292, 5351, and 5355. There were no sections of American Social Dance (Beginning or Intermediate) offered in the Fall Semester 2012.

Standards or Rubric

Criteria	Identification/Execution/Awareness Levels			
	EXCELLENT	GOOD	FAIR	POOR
Terminology	Applied all terminology correctly	Applied most terminology correctly	Applied some terminology correctly	Did not apply terminology correctly
Standard of expectation: <i>80% of students will achieve “excellent” level</i>				
Technical Skill	Executed all techniques	Executed most techniques	Executed some techniques	Did not execute any techniques
Standard of expectation: <i>90% of students will achieve between the “good” to “excellent” level</i>				
Social Etiquette	Complete social etiquette	Most social etiquette	Some social etiquette	No social etiquette
Standard of expectation: <i>100% of all students will achieve between the “fair” to “excellent” level</i>				

Assessment Data

TERMINOLOGY	Identification/Application Levels			
	EXCELLENT	GOOD	FAIR	POOR
	69%	11%	20%	0%

TECHNICAL SKILL	Execution Levels			
	EXCELLENT	GOOD	FAIR	POOR
	61%	20%	20%	0%

SOCIAL ETIQUETTE	Awareness Levels			
	EXCELLENT	GOOD	FAIR	POOR
	64%	23%	12%	1%

Observable Patterns

1. Did the data show that the program is meeting the defined standard of expectation for student learning in each of the areas? The mean for the three rubrics in the “excellent” range was 64.6% which is 15.4% below the standard if expectation of 80%. The mean for the “good to excellent” rubric was 82.6% which is 7.4% below the standard of expectation of 90%. The “fair to excellent” mean of 100% meets the standard of expectation for that rubric range.
2. What are the strengths of the program? As supported by the data the identification, application and subsequent assessment of the terminology of the Social Dance technique classes resulted in a closer alignment with the standard of expectations than either the technical skill or social etiquette areas.

Standard of expectation: *80% of students will achieve “excellent” level*

TERMINOLOGY	Identification/Application Levels			
	EXCELLENT	GOOD	FAIR	POOR
	69%			

TECHNICAL SKILL	Execution Levels	
	EXCELLENT	
	61%	
SOCIAL ETIQUETTE	Awareness Levels	
	EXCELLENT	
	64%	

3. What are the gaps/weaknesses in student learning? Although the terminology identification/application assessment data and standard of expectation reflect a difference of 11%, the gap is greater for both social etiquette 16% and terminology 19%. When combined with “good” the data changes somewhat in that social etiquette reflects a difference of only 3% from that standard of expectation compared to a difference of 9% (technical skill) and 10% (terminology).

Standard of expectation: *90% of students will achieve between the “good” to “excellent” level*

SOCIAL ETIQUETTE	Awareness Levels	
	EXCELLENT	GOOD
	64%	23%
TERMINOLOGY	Identification/Application Levels	
	EXCELLENT	GOOD
	69%	11%
TECHNICAL SKILL	Execution Levels	
	EXCELLENT	GOOD
	61%	20%

Implications and Future Directions

1. What are the implications of the data relative to this program? The implications of the data reflect a less than acceptable level of assessment result in the “excellent” relative to the standard of expectations. However this is tempered by closer results when the top two categories of “good to excellent” are combined. Results are thus deemed acceptable given the program restrictions as outlined below.

2. Based on the data, what changes should be made to teaching strategies to improve student learning? A goal of “excellent” in the three categories appears closer regarding the terminology portion of the social dance technique classes indicating effective use of resources such as text, visual aids and in-class reinforcement of the vocabulary. The emphasis must also be placed on the social etiquette in the classroom environment and

the technical skill as applied to the performance elements in order to better balance the assessment results.

3. What changes should be made to curriculum to improve student learning? The ballroom class (Dance 10) which serves as an “introductory” level course for the social dance technique classes needs to be repeatable. Since there is a critical technical skills component regarding the student’s development that complements the terminology and social etiquette classroom requirements, class repeatability will provide the necessary reinforcement necessary to attain the standard of expectation.

4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above? The separation of beginning and intermediate level sections of the social dance technique classes would certainly aid in narrowing the gap between the standard of excellence as the ability to develop in particular the necessary technical skill is compromised in a combined class environment. Additionally the use of teaching assistants in the larger social dance class environments can supplement the emphasis on “partner specific” gender patterns that arise in this unique class setting.

Attached Files

Dance Program SLO Assessment # 5

El Camino College

Complete the following information in preparation to submitting the report on CurricUNET. Save this document for your records and email a copy to kwhitney@elcamino.edu and dlhayden@elcamino.edu for division records.

Division: Fine Arts

Department: Dance

Assigned Faculty: Daniel Berney

SLO Statement: #5 Students will possess a mastery of the terminology, creative development and goals of dance as performance artistry.

Date of Assessment: Fall Semester 2012

Assessment This assessment addresses the lecture/lab improvisation and choreography courses Dance 70abcd (Improvisation), Dance 71ab (Beginning Choreography), and Dance 72abcd Intermediate Choreography. Additionally the assessment also addresses the lab based performance courses Dance 83abcd (Dance Workshop Ensemble), Dance 87abcd (Concert Dance Ensemble), and Dance 89abcd (Advanced Dance Theater). This assessment instrument/tool requires the student to create, analyze, demonstrate and critique specific dance styles. This assessment included 56 students from the class sections 5365, 5366, 5367, 5368, 5369 5371, 5373, 5376, and 5377. All the above mentioned courses from this “family” had at least one section offered in the fall semester 2012.

Standards or Rubric

Criteria	Identification/Execution/Performance/Creative Levels			
	EXCELLENT	GOOD	FAIR	POOR
Terminology	Applied all terminology correctly	Applied most terminology correctly	Applied some terminology correctly	Did not apply terminology correctly
Standard of expectation: <i>80% of students will achieve “excellent” level</i>				
Technical Skill/Performance Artistry	Executed most techniques & complete artistic presentation	Executed most techniques & mostly artistic presentation	Executed some techniques & some artistic presentation	Did not execute any techniques & no artistic presentation
Standard of expectation: <i>90% of students will achieve between the “good” to “excellent” level</i>				

Criteria	Identification/Execution/Performance/Creative Levels			
	EXCELLENT	GOOD	FAIR	POOR
Creative Elements	Complete use of creative elements	Used most of the creative elements	Applied some of the creative elements	Did not apply the creative elements
Standard of expectation: <i>100% of students will achieve between the “fair” to “excellent” level</i>				

Assessment Data

TERMINOLOGY	Identification Levels			
	EXCELLENT	GOOD	FAIR	POOR
	55%	27%	16%	2%

TECHNICAL SKILL/PERFORMNCE ARTISTRY	Execution/Performance Levels			
	EXCELLENT	GOOD	FAIR	POOR
	70%	9%	21%	0%

CREATIVE ELEMENTS	Creative Levels			
	EXCELLENT	GOOD	FAIR	POOR
	69%	21%	10%	0%

Observable Patterns

1. Did the data show that the program is meeting the defined standard of expectation for student learning in each of the areas? The mean for the three rubrics in the “excellent” range was 64.6% which is 15.4% below the standard if expectation of 80%. The mean for the “good to excellent” rubric was 83.6% which is 6.4% below the standard of expectation of 90%. The “fair to excellent” mean of 98% was close to the 100% standard of expectation for that rubric range.
2. What are the strengths of the program? The data supports the observation that the performing elements including technical skills, performance artistry and the use of creative elements were within approximately 10% of the standard of expectation.

TECHNICAL SKILL/PERFORMNCE ARTISTRY	Execution/Performance Levels			
	EXCELLENT	GOOD	FAIR	POOR
	70%	9%	21%	0%
CREATIVE ELEMENTS	Creative Levels			
	EXCELLENT	GOOD	FAIR	POOR
	69%	21%	10%	0%

3. What are the gaps/weaknesses in student learning? The primary gap/weakness is in the area of terminology which was significantly lower than the other areas with a disparity of 25% less than the standard of expectation for “excellent”.

TERMINOLOGY	Identification Levels	
	EXCELLENT	
	55%	

Implications and Future Directions

1. What are the implications of the data relative to this program? The implications of the data imply that the students are successfully progressing through the sequencing of these classes with the prerequisites as implemented by the dance program. This especially is proven by the data in the area(s) of the technical, creative and artistic performance elements as assessed in this SLO report. What is disconcerting is the disparity in the data regarding the identification of terminology as outlined above. This would imply that the foundation of the technique classes in the three areas of theatrical dance, world dance and social dance (PLO’s # 2, 3 & 4) are not providing an adequate base for assessing this performance driven PLO # 5.
2. Based on the data, what changes should be made to teaching strategies to improve student learning? An emphasis needs to be made to incorporate the terminology of the technique classes into the choreographic elements at designated intervals in order to better reinforce terminology. The addition of primer technique texts such as Sandra Noll Hammonds, “Ballet Basics” and accompanying dictionaries such as Gail Grants, “Technical Manual and Dictionary of Classical Ballet” with appropriate assessments can effectively supplement the in-class reinforcement in this area.
3. What changes should be made to curriculum to improve student learning? Although Beginning Dance (Dance 19ab) and Improvisation (Dance 70abcd) are prerequisites to Beginning Choreography it may be prudent to investigate an additional prerequisite. Beginning Dance (Dance 19ab) focuses on the theatrical dance classes (PLO # 2) which is only one of three technique class PLO’s, the others being World Dance (PLO #3) and Social Dance (PLO # 4). An introductory prerequisite class addressing the terminology in these technique class areas would address the standard of excellence in this area.
4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above? Course development must include introductory level classes to address terminology in the areas of PLO’s # 3 & 4, World Dance and Social Dance. Additionally the ability to separate the levels of choreography, Beginning Choreography (Dance 71ab) and Intermediate Choreography (Dance 72abcd) will allow for a more concentrated emphasis on the individual standards of expectations for each course. The issue of repeatability must also be concluded as critical for classes in choreography and performance/production as the program continues to develop and justify this component of the program through intercollegiate competitions such as the American College Dance Festival Association.

Attached Files

Dance Program SLO Assessment # 6

El Camino College

Complete the following information in preparation to submitting the report on CurricUNET. Save this document for your records and email a copy to kwhitney@elcamino.edu and dlhayden@elcamino.edu for division records.

Division: Fine Arts

Department: Dance

Assigned Faculty: Daniel Berney

SLO Statement: #6 Students will possess a mastery of the terminology for core based exercises using a variety of equipment designated for these classes.

Date of Assessment: Fall Semester 2012

Assessment This assessment addresses the lab and lecture/lab course based courses including Dance 20abcd (Body Conditioning for Dance Techniques), and Dance 21abcd (Pilates Mat Class). This assessment instrument/tool requires the student to demonstrate proficiency of core exercises related to Pilates sequences on mats and reformers. This assessment included 54 students from the class section 5307. There were no sections of Body Conditioning for Dance Techniques offered in the fall semester 2012.

Standards or Rubric

Criteria	Identification/Execution Levels			
	EXCELLENT	GOOD	FAIR	POOR
Terminology	Applied all terminology correctly	Applied most terminology correctly	Applied some terminology correctly	Did not apply terminology correctly
Standard of expectation: <i>80% of students will achieve "excellent" level</i>				
Technical Skill	Executed all techniques	Executed most techniques	Executed some techniques	Did not execute any techniques
Standard of expectation: <i>90% of students will achieve between the "good" to "excellent" level</i>				
Standard of expectation: <i>100% of students will achieve between the "fair" to "excellent" level</i>				

Assessment Data

TERMINOLOGY	Identification Levels			
	EXCELLENT	GOOD	FAIR	POOR
	51%	31%	16%	1%

TECHNICAL SKILL	Execution Levels			
	EXCELLENT	GOOD	FAIR	POOR
	69%	9%	22%	0%

Observable Patterns

1. Did the data show that the program is meeting the defined standard of expectation for student learning in each of the areas? The mean for the three areas regarding the “excellent” range was 60% which is 20% below the standard of expectation of 80%. When the “good to excellent” range is compared the data reflects a mean of 80% which is only 10% below the standard of expectation in that range of 90%. The “fair to excellent” mean of 99% reflected the comparable range to the 100% standard of expectation.
2. What are the strengths of the program? The data supports the observation that the technical skill was close to the standard of expectation with a difference of 11% in the “excellent” range. Conversely terminology is within 8% when the “excellent to good” range assessment is compared.

TECHNICAL SKILL	Execution Levels	
	EXCELLENT	
	69%	
TERMINOLOGY	Identification Levels	
	EXCELLENT	GOOD
	51%	31%

3. What are the gaps/weaknesses in student learning? The primary gap/weakness is in the area of terminology which reflects a difference of 29% in the “excellence” range between the assessed data and the standard of expectation. Although technical skill reflects a closer difference in the excellent range, the difference of “good” adds only 9% when compared to the standard of expectation.

TERMINOLOGY	Identification Levels	
	EXCELLENT	
	51%	
TECHNICAL SKILL	Execution Levels	
	EXCELLENT	GOOD
	69%	9%

Implications and Future Directions

1. What are the implications of the data relative to this program? The implications of the data indicate the students are relatively well versed in the use of the exercises and equipment for these core classes. The ability of the student to technically execute the skills necessary to succeed regarding these exercises and the accompanying equipment indicate a thorough processing of the procedures. Unfortunately the same security does not exist regarding the terminology leading to questions regarding the ability of the student to continue in this area with pedagogical success.
2. Based on the data, what changes should be made to teaching strategies to improve student learning? The core class structure must be presented in such a manner as to emphasize individual and/or small group “hands on” interaction with reinforcement of the terminology an emphasis through handouts, quizzes and in-class applications. The uses of teaching assistants or smaller class sizes are other strategies that can supplement reinforcement in this area.
3. What changes should be made to curriculum to improve student learning? Additional classes that will allow for the separation of “mat” based and “reformer” based core training classes. This should also include an introductory level class for a more focused emphasis on the terminology that will serve as a platform for the technical skills that could then be offered in specific class environments.
4. Based on your findings, what should your Program or the College do as a whole to support the recommendations listed in 1-3 above? The development of a certification program in core based classes that can therefore provide a designated facility for core specific equipment such as free weights, balls, rollers and reformers. The addition of core based classes’ specific to terminology, both beginning and more advanced technical skills, and classes in aligned areas such as kinesiology and barre work.

Attached Files

Appendix H

DANCE PLO SUPPLEMENTAL QUESTIONNAIRE

(For Results See Institutional Research PDF files)

Fall 2012 SLO Program Assessment Questionnaire for Dance

1. What is your educational status (first term at ECC, continuing student, returning student, high school student, etc.)
2. Educational goal (AA/AS degree, transfer, AA/S and transfer, certificate, personal enrichment, job skills, other)
3. Is this the first course you are taking in the ECC dance program?
4. Are you planning on taking other courses in the ECC dance program in the future?
5. Are you planning on taking another course from this instructor?
6. Are you majoring in dance?
7. What is your purpose in taking dance classes? (degree, major requirement, job skills, personal enrichment, other)
8. How many hours a week are you employed?
9. On a scale of 1-5 where 5 is very satisfied and 1 is very unsatisfied, please indicate your satisfaction with the scheduling of classes offered: (early morning, late morning, afternoon, evenings, weekend, summer intersession, winter intersession, online instruction)
10. Are facilities for the dance program well maintained? Y/N
11. Is the equipment for the lecture/lab classes sufficient for the assignments given to you? Y/N
12. What are the best aspects and challenges of the ECC dance program?
13. Comments...anything you would like to add?

Appendix I

Program Review Institutional Research

Grade Distribution, Success, and Retention

Dance

Fall

Program Dance

Term Fall

Preliminary Success Standard **72.3%**

5 year Success Average **73.9%**

5 year Success Minimum **70.8%**

Do Not select more than one term or Program.

Year	COURSE	Method	Weeks	Grade Distribution											Total	Succ.	Reten.
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'			
2009	DANC-1	Distance Education	16	32	14	8	-	5	9	-	-	2	2	24	96	56.3%	72.9%
		Lecture	8	46	24	17	-	9	12	-	-	-	4	-	112	77.7%	96.4%
			16	121	67	41	-	5	17	-	-	3	22	19	295	77.6%	86.1%
	DANC-10	Laboratory	16	20	6	-	-	1	-	-	-	-	6	6	39	66.7%	69.2%
	DANC-12ABCD	Laboratory	16	26	5	2	-	1	6	-	-	-	3	-	43	76.7%	93.0%
	DANC-16AB	Laboratory	16	14	1	3	-	-	2	-	-	-	2	2	24	75.0%	83.3%
	DANC-17ABCD	Lecture	16	6	-	2	-	2	-	-	-	-	1	-	11	72.7%	90.9%
	DANC-19AB	Lecture	16	22	8	9	1	3	12	-	-	-	3	23	81	49.4%	67.9%
	DANC-21ABCD	Lecture	16	46	10	3	2	9	10	-	-	-	5	25	110	55.5%	72.7%
	DANC-22AB	Lecture	16	36	17	2	-	1	-	-	-	-	2	6	64	85.9%	87.5%

DANC-23ABCD	Lecture	16	40	9	3	1	1	1	-	-	-	2	6	63	84.1%	87.3%
DANC-25ABCD	Lecture	16	5	1	3	-	-	1	-	-	-	-	2	12	75.0%	83.3%
DANC-26ABCD	Lecture	16	65	8	3	1	2	3	-	-	-	3	16	101	76.2%	81.2%
DANC-3	Lecture	16	18	15	11	-	-	5	-	-	4	1	1	55	80.0%	96.4%
DANC-32AB	Lecture	16	5	8	9	-	1	11	-	-	-	2	10	46	47.8%	73.9%
DANC-33ABCD	Lecture	16	5	2	2	1	-	1	-	-	-	1	6	18	55.6%	61.1%
DANC-35ABCD	Lecture	16	4	1	-	1	-	1	-	-	-	-	1	8	75.0%	87.5%
DANC-42AB	Lecture	14	13	12	3	-	-	-	-	-	-	-	1	29	96.6%	96.6%
		16	8	8	3	-	1	3	-	-	-	2	5	30	63.3%	76.7%
DANC-43ABCD	Lecture	16	4	3	-	-	-	-	-	-	-	-	2	9	77.8%	77.8%
DANC-5	Lecture	16	-	-	-	-	-	-	-	-	-	1	4	5	0.0%	0.0%
DANC-51AB	Lecture	16	66	10	1	3	-	2	1	-	-	11	19	113	70.8%	73.5%
DANC-52ABCD	Lecture	16	13	2	1	-	-	-	-	-	-	-	4	20	80.0%	80.0%
DANC-61AB	Laboratory	16	28	3	1	-	2	1	-	-	-	4	13	52	61.5%	67.3%
DANC-62ABCD	Lecture	16	38	2	3	-	1	-	-	-	-	-	4	48	89.6%	91.7%
DANC-71AB	Lecture	16	7	2	-	-	-	1	-	-	-	-	-	10	90.0%	100.0%
DANC-72ABCD	Lecture	16	3	1	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%
DANC-83ABCD	Laboratory	16	5	6	1	-	-	1	-	-	-	-	-	13	92.3%	100.0%

	DANC-87ABCD	Laboratory	8	13	-	-	-	-	-	-	-	-	2	10	25	52.0%	52.0%
	DANC-89ABCD	Laboratory	8	17	-	-	-	-	-	-	-	-	1	1	19	89.5%	89.5%
	DANC-99ABC	Independent Study	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
2009 Total				727	245	131	10	43	100	1	-	9	80	210	1,556	71.5%	81.4%
2010	DANC-1	Distance Education	16	36	14	10	-	6	9	-	-	1	2	12	90	66.7%	84.4%
		Lecture	8	54	18	8	-	1	7	-	-	-	20	5	113	70.8%	77.9%
			16	101	52	24	-	5	6	-	-	15	6	51	260	68.1%	78.1%
	DANC-10	Laboratory	14	18	-	-	-	-	4	-	-	-	1	6	29	62.1%	75.9%
	DANC-12ABCD	Laboratory	16	20	3	2	-	1	-	-	-	-	1	6	33	75.8%	78.8%
	DANC-16AB	Laboratory	16	7	2	1	3	-	2	1	-	-	-	3	19	68.4%	84.2%
	DANC-17ABCD	Lecture	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
	DANC-19AB	Lecture	16	30	20	5	-	1	9	-	3	-	4	13	85	68.2%	80.0%
	DANC-21ABCD	Lecture	16	36	5	6	1	1	2	-	-	1	4	10	66	72.7%	78.8%
	DANC-22AB	Lecture	16	37	7	1	3	-	3	-	-	-	2	11	64	75.0%	79.7%
	DANC-23ABCD	Lecture	16	31	5	2	1	-	1	-	-	-	1	3	44	88.6%	90.9%
	DANC-25ABCD	Lecture	16	6	1	1	-	-	1	-	-	-	1	1	11	72.7%	81.8%
	DANC-26ABCD	Lecture	16	68	8	1	-	-	3	-	-	-	4	8	92	83.7%	87.0%
	DANC-3	Lecture	16	16	9	13	-	-	-	-	-	6	1	9	54	70.4%	81.5%

DANC-32AB	Lecture	16	19	1	11	-	-	5	-	-	-	2	9	47	66.0%	76.6%
DANC-33ABCD	Lecture	16	7	7	3	3	1	1	2	-	-	1	10	35	57.1%	68.6%
DANC-35ABCD	Lecture	16	2	-	2	-	-	1	-	-	-	-	3	8	50.0%	62.5%
DANC-42AB	Lecture	16	6	4	2	-	2	-	-	1	1	3	2	21	61.9%	76.2%
DANC-43ABCD	Lecture	16	2	5	3	-	1	-	-	-	-	1	3	15	66.7%	73.3%
DANC-5	Lecture	16	4	1	2	-	-	1	-	-	-	-	-	8	87.5%	100.0%
DANC-51AB	Lecture	14	10	2	5	3	-	2	1	-	-	2	1	26	76.9%	88.5%
		16	34	-	4	3	-	1	5	-	-	3	4	54	75.9%	87.0%
DANC-52ABCD	Lecture	14	5	-	-	-	-	-	-	-	-	-	-	5	100.0%	100.0%
		16	7	-	-	1	-	-	1	-	-	1	-	10	80.0%	90.0%
DANC-61AB	Laboratory	16	18	2	-	-	-	6	-	-	-	1	-	27	74.1%	96.3%
DANC-62ABCD	Lecture	16	12	3	1	-	-	-	-	-	-	-	4	20	80.0%	80.0%
DANC-70ABCD	Lecture	16	13	4	3	-	2	-	-	-	1	-	6	29	69.0%	79.3%
DANC-71AB	Lecture	16	7	2	-	-	-	-	-	-	-	1	2	12	75.0%	75.0%
DANC-72ABCD	Lecture	16	3	5	-	-	-	1	-	-	-	-	-	9	88.9%	100.0%
DANC-83ABCD	Laboratory	16	5	6	2	-	-	-	-	-	-	-	4	17	76.5%	76.5%
DANC-87ABCD	Laboratory	8	15	-	-	-	-	1	-	-	-	1	13	30	50.0%	53.3%
DANC-89ABCD	Laboratory	8	36	1	-	-	2	-	-	-	-	6	-	45	82.2%	86.7%

2010 Total			666	187	112	18	23	66	10	4	25	69	199	1,379	71.6%	80.6%	
2011	DANC-1	Distance Education	16	30	25	13	-	8	10	-	-	-	3	7	96	70.8%	89.6%
		Lecture	16	104	81	48	-	21	34	-	-	2	6	35	331	70.4%	87.6%
	DANC-10	Laboratory	14	10	-	-	-	-	5	-	-	-	3	7	25	40.0%	60.0%
	DANC-12ABCD	Laboratory	16	20	2	-	-	1	-	-	-	1	5	2	31	71.0%	77.4%
	DANC-16AB	Laboratory	16	6	1	-	-	-	-	3	-	-	-	-	10	70.0%	100.0%
	DANC-17ABCD	Lecture	16	3	3	-	2	-	-	1	-	-	-	-	9	88.9%	100.0%
	DANC-19AB	Lecture	16	27	10	6	2	1	8	1	-	-	8	15	78	57.7%	70.5%
	DANC-21ABCD	Lecture	16	17	3	1	-	-	3	-	-	1	-	8	33	63.6%	75.8%
	DANC-22AB	Lecture	16	34	6	-	2	1	-	5	-	-	7	8	63	66.7%	76.2%
	DANC-23ABCD	Lecture	16	17	3	-	2	1	-	-	-	-	-	4	27	81.5%	85.2%
	DANC-25ABCD	Lecture	16	-	-	1	-	-	-	-	-	-	1	-	2	50.0%	50.0%
	DANC-26ABCD	Lecture	16	29	8	3	-	1	2	-	-	-	3	5	51	78.4%	84.3%
	DANC-3	Lecture	16	13	3	8	-	-	5	-	1	8	3	11	52	48.1%	73.1%
	DANC-32AB	Lecture	16	29	7	9	4	1	6	-	-	-	6	22	84	58.3%	66.7%
	DANC-33ABCD	Lecture	16	4	5	1	5	-	-	-	-	-	-	5	20	75.0%	75.0%
	DANC-35ABCD	Lecture	16	1	1	1	1	-	-	-	-	-	-	-	4	100.0%	100.0%
	DANC-42AB	Lecture	16	6	9	2	2	-	-	-	-	1	-	2	22	86.4%	90.9%

	DANC-43ABCD	Lecture	16	1	4	4	4	-	-	1	-	1	1	2	18	72.2%	83.3%
	DANC-5	Lecture	16	2	1	1	-	2	-	-	-	-	-	2	8	50.0%	75.0%
	DANC-51AB	Lecture	14	11	-	-	1	-	2	-	-	-	2	5	21	57.1%	66.7%
	DANC-52ABCD	Lecture	14	5	1	-	2	-	4	-	-	-	-	-	12	66.7%	100.0%
	DANC-61AB	Laboratory	14	8	1	-	-	-	-	-	-	-	2	1	12	75.0%	75.0%
			16	12	-	-	-	-	-	-	-	-	3	6	21	57.1%	57.1%
	DANC-62ABCD	Lecture	14	4	-	1	-	-	-	-	-	-	-	2	7	71.4%	71.4%
			16	3	-	-	-	-	-	-	-	-	1	1	5	60.0%	60.0%
	DANC-70ABCD	Lecture	16	9	7	1	-	-	2	-	-	-	3	6	28	60.7%	67.9%
	DANC-71AB	Lecture	16	4	2	-	-	-	-	-	-	-	-	1	7	85.7%	85.7%
	DANC-72ABCD	Lecture	16	3	3	2	-	-	-	-	-	-	-	-	8	100.0%	100.0%
	DANC-83ABCD	Laboratory	14	5	-	-	-	-	-	-	-	-	1	2	8	62.5%	62.5%
			16	1	6	1	-	-	-	-	-	-	1	4	13	61.5%	61.5%
	DANC-87ABCD	Laboratory	8	22	5	2	-	-	-	-	-	5	-	4	38	76.3%	89.5%
	DANC-89ABCD	Laboratory	8	36	3	1	-	1	2	-	-	2	-	4	49	81.6%	91.8%
2011 Total				476	200	106	27	38	83	11	1	21	59	171	1,193	67.9%	80.7%
2012	DANC-1	Distance Education	16	43	18	11	-	3	8	-	-	-	-	14	97	74.2%	85.6%
		Lecture	16	96	87	43	-	15	37	-	-	5	-	30	313	72.2%	90.4%

DANC-10	Laboratory	16	12	5	-	-	-	1	-	-	-	-	5	23	73.9%	78.3%
DANC-12ABCD	Laboratory	16	13	4	-	-	1	2	-	-	1	-	7	28	60.7%	75.0%
DANC-16AB	Laboratory	16	1	2	1	-	1	-	-	-	-	-	9	14	28.6%	35.7%
DANC-17ABCD	Lecture	16	1	-	-	-	-	-	-	-	-	-	1	2	50.0%	50.0%
DANC-19AB	Lecture	16	31	9	5	-	3	10	-	-	-	-	19	77	58.4%	75.3%
DANC-21ABCD	Lecture	16	13	1	5	1	2	4	-	-	-	-	9	35	57.1%	74.3%
DANC-22AB	Lecture	16	31	12	1	2	-	-	-	-	2	-	14	62	74.2%	77.4%
DANC-23ABCD	Lecture	16	26	1	1	-	-	-	-	-	-	-	2	30	93.3%	93.3%
DANC-25ABCD	Lecture	16	12	5	1	-	-	2	-	-	-	-	5	25	72.0%	80.0%
DANC-26ABCD	Lecture	16	25	6	2	-	3	2	-	-	-	-	7	45	73.3%	84.4%
DANC-3	Lecture	16	21	8	5	-	-	4	-	-	3	-	8	49	69.4%	83.7%
DANC-32AB	Lecture	16	25	11	8	3	4	2	-	-	1	-	28	82	57.3%	65.9%
DANC-33ABCD	Lecture	16	4	2	2	1	1	-	-	-	-	-	4	14	64.3%	71.4%
DANC-35ABCD	Lecture	16	2	1	-	2	-	-	-	-	-	-	2	7	71.4%	71.4%
DANC-42AB	Lecture	16	6	2	6	1	4	2	-	-	2	-	8	31	48.4%	74.2%
DANC-43ABCD	Lecture	16	4	1	5	-	1	-	-	-	-	-	3	14	71.4%	78.6%
DANC-5	Lecture	16	-	3	-	-	-	1	-	-	-	-	2	6	50.0%	66.7%
DANC-51AB	Lecture	16	11	7	-	2	-	2	-	-	-	-	3	25	80.0%	88.0%

DANC-52ABCD	Lecture	16	2	2	-	2	-	-	-	-	-	-	1	7	85.7%	85.7%	
DANC-61AB	Laboratory	16	10	3	3	-	1	2	-	-	-	-	4	23	69.6%	82.6%	
DANC-62ABCD	Lecture	16	6	-	-	-	-	-	-	-	-	-	1	7	85.7%	85.7%	
DANC-70ABCD	Lecture	16	10	5	6	1	2	1	-	-	-	-	9	34	64.7%	73.5%	
DANC-71AB	Lecture	16	4	2	-	-	-	-	-	-	-	-	1	7	85.7%	85.7%	
DANC-72ABCD	Lecture	16	2	2	2	-	-	-	-	-	-	-	-	6	100.0%	100.0%	
DANC-83ABCD	Laboratory	16	6	7	1	-	1	-	-	-	1	-	3	19	73.7%	84.2%	
DANC-87ABCD	Laboratory	8	11	3	-	-	-	2	-	-	-	-	10	26	53.8%	61.5%	
DANC-89ABCD	Laboratory	8	23	4	-	-	-	5	-	-	2	-	6	40	67.5%	85.0%	
2012 Total			451	213	108		15	42	87	-	-	17	-	215	1,148	68.6%	81.3%

Grade Distribution, Success, and Retention

Dance

Spring

Program Dance
Term Spring

Preliminary Success Standard **72.3%**
5 year Success Average **73.9%**
5 year Success Minimum **70.8%**

Do Not select more than one term or Program.

Year	COURSE	Method	Weeks	Grade Distribution							Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.	
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'								
2010	DANC-1	Distance Education	16	35	18	9	-	8	10	-	-	3	5	9	97	63.9%	85.6%	
		Lecture	8	45	30	7	-	2	4	-	-	-	5	2	95	86.3%	92.6%	
				16	89	53	46	-	15	3	-	1	1	6	28	242	78.1%	86.0%
	DANC-10	Laboratory	16	12	5	-	-	-	2	-	-	-	1	5	25	68.0%	76.0%	
	DANC-12ABCD	Laboratory	16	30	4	-	-	-	-	-	-	-	2	7	43	79.1%	79.1%	
	DANC-16AB	Laboratory	16	8	-	-	-	-	-	-	-	-	3	4	15	53.3%	53.3%	
	DANC-17ABCD	Lecture	16	5	1	-	-	-	-	-	-	-	-	3	9	66.7%	66.7%	
	DANC-19AB	Lecture	16	23	14	4	4	3	6	2	-	1	6	15	78	57.7%	73.1%	
	DANC-21ABCD	Lecture	16	28	4	8	1	1	5	1	-	-	1	16	65	63.1%	73.8%	
	DANC-22AB	Lecture	16	22	10	4	4	3	-	1	-	-	3	6	53	75.5%	83.0%	
	DANC-23ABCD	Lecture	16	21	10	3	4	-	-	2	-	-	-	2	42	90.5%	95.2%	
	DANC-	Lecture	16	14	-	-	4	-	1	-	-	-	1	5	25	72.0%	76.0%	

25ABCD																		
DANC-26ABCD	Lecture	16	78	24	2	7	-	3	-	-	-	2	8	124	89.5%	91.9%		
DANC-3	Lecture	16	13	16	14		-	-	1	-	1	3	1	14	63	69.8%	76.2%	
DANC-32AB	Lecture	16	9	3	3		-	1	8	2	-	-	5	20	51	29.4%	51.0%	
DANC-33ABCD	Lecture	16	8	7	1	2		-	2	-	1	1	-	9	31	61.3%	71.0%	
DANC-35ABCD	Lecture	16	3	2	1		-	-	-	-	-	-	-	1	7	85.7%	85.7%	
DANC-42AB	Lecture	16	10	8	2		-	-	1	-	-	-	2	6	29	69.0%	72.4%	
DANC-43ABCD	Lecture	16	5	5	2		-	1	-	-	-	-	-	1	14	85.7%	92.9%	
DANC-5	Lecture	16	6	5	1		-	-	5	-	-	-	1	1	19	63.2%	89.5%	
DANC-51AB	Lecture	16	55	15	5	8		2	6	1	-	-	3	22	117	70.9%	78.6%	
DANC-52ABCD	Lecture	16	12	-	-	2		-	2	1	-	-	-	3	20	70.0%	85.0%	
DANC-61AB	Laboratory	16	27	3	2		-	1	5	-	-	-	2	7	47	68.1%	80.9%	
DANC-62ABCD	Lecture	16	20	6	3		-	-	-	-	-	-	1	2	32	90.6%	90.6%	
DANC-70ABCD	Lecture	16	12	4	2		-	-	3	-	-	-	2	6	29	62.1%	72.4%	
DANC-71AB	Lecture	16	7	5	-		-	-	-	-	-	-	1	1	14	85.7%	85.7%	
DANC-72ABCD	Lecture	16	5	2	-		-	-	-	-	-	-	-	1	8	87.5%	87.5%	
DANC-83ABCD	Laboratory	16	12	5	1		-	-	-	-	-	-	-	1	19	94.7%	94.7%	
DANC-87ABCD	Laboratory	8	38	2	-		-	-	-	-	-	6	-	8	54	74.1%	85.2%	
DANC-	Laboratory	8					-									100.0%	100.0%	

89ABCD			23	2	1	-	-	-	-	-	-	-	-	26			
2010 Total			675	263	121	36	37	67	10	3	15	53	213	1,493	73.5%	82.2%	
2011	DANC-1	Distance Education	16	23	17	12	-	8	7	-	-	1	14	14	96	54.2%	70.8%
		Lecture	8	30	19	10	-	6	18	-	-	-	1	17	101	58.4%	82.2%
			16	119	45	22	-	12	6	-	-	-	10	21	235	79.1%	86.8%
	DANC-10	Laboratory	16	9	4	-	-	-	1	-	3	-	2	5	24	66.7%	70.8%
	DANC-12ABCD	Laboratory	16	25	6	1	-	2	2	-	-	-	2	4	42	76.2%	85.7%
	DANC-16AB	Laboratory	16	12	5	2	-	-	3	-	-	-	1	4	27	70.4%	81.5%
	DANC-17ABCD	Lecture	16	-	1	-	1	1	1	-	-	-	-	1	5	40.0%	80.0%
	DANC-19AB	Lecture	16	24	15	5	1	2	9	1	-	-	4	9	70	64.3%	81.4%
	DANC-21ABCD	Lecture	16	17	6	-	2	1	3	-	-	2	6	7	44	56.8%	70.5%
	DANC-22AB	Lecture	16	48	2	4	-	-	6	-	-	-	3	15	78	69.2%	76.9%
	DANC-23ABCD	Lecture	16	36	3	-	-	-	3	-	-	-	-	4	46	84.8%	91.3%
	DANC-25ABCD	Lecture	16	1	1	1	-	-	3	-	-	-	-	3	9	33.3%	66.7%
	DANC-26ABCD	Lecture	16	34	5	11	1	11	6	-	-	-	5	15	88	58.0%	77.3%
	DANC-3	Lecture	16	16	10	9	-	1	1	-	-	4	5	7	53	66.0%	77.4%
	DANC-32AB	Lecture	16	15	8	6	3	-	2	-	-	-	4	13	51	62.7%	66.7%
	DANC-33ABCD	Lecture	16	8	3	1	1	-	2	-	-	-	2	8	25	52.0%	60.0%
	DANC-	Lecture	16													66.7%	66.7%

	35ABCD		2	1	2	1	-	-	-	-	-	1	2	9			
	DANC-42AB	Lecture	16	10	8	4	1	1	3	-	-	2	8	37	62.2%	73.0%	
	DANC-43ABCD	Lecture	16	2	2	4	1	-	-	-	1	-	3	13	69.2%	76.9%	
	DANC-5	Lecture	16	1	-	1	-	-	-	-	1	-	-	3	66.7%	100.0%	
	DANC-51AB	Lecture	16	11	-	-	8	-	1	1	15	2	3	10	51	66.7%	74.5%
	DANC-52ABCD	Lecture	16	-	-	-	3	-	-	-	2	-	-	3	8	62.5%	62.5%
	DANC-61AB	Laboratory	16	21	4	-	-	-	-	-	-	-	3	6	34	73.5%	73.5%
	DANC-62ABCD	Lecture	16	6	-	-	-	-	-	-	-	-	1	3	10	60.0%	60.0%
	DANC-70ABCD	Lecture	16	10	5	6	1	2	2	-	-	-	-	2	28	78.6%	92.9%
	DANC-71AB	Lecture	16	7	1	2	-	-	1	-	-	-	1	1	13	76.9%	84.6%
	DANC-72ABCD	Lecture	16	6	2	1	-	-	-	-	1	1	-	1	12	83.3%	91.7%
	DANC-83ABCD	Laboratory	16	8	8	-	-	-	1	-	-	-	2	2	21	76.2%	81.0%
	DANC-87ABCD	Laboratory	8	30	-	5	-	1	8	-	-	1	1	4	50	70.0%	90.0%
	DANC-89ABCD	Laboratory	8	24	1	1	-	-	8	-	-	-	-	3	37	70.3%	91.9%
	DANC-99ABC	Independent Study	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
2011 Total				556	182	110	24	48	97	2	21	13	73	195	1,321	67.6%	79.7%
2012	DANC-1	Distance Education	16	32	26	13	-	7	2	-	-	1	2	28	111	64.0%	73.0%
		Lecture	16	83	87	53	-	15	35	-	-	1	8	25	307	72.6%	89.3%
	DANC-10	Laboratory	16				-									76.0%	76.0%

			10	9	-	-	-	-	-	-	3	3	25			
DANC-12ABCD	Laboratory	16	21	7	2	-	-	-	-	1	1	4	4	40	77.5%	80.0%
DANC-16AB	Laboratory	16	4	7	-	1	-	-	3	-	-	1	4	20	60.0%	75.0%
DANC-17ABCD	Lecture	16	-	2	-	1	-	-	-	-	-	-	-	3	100.0%	100.0%
DANC-19AB	Lecture	16	27	3	5	-	5	3	-	-	-	4	6	53	66.0%	81.1%
DANC-22AB	Lecture	16	22	6	-	-	-	-	-	-	4	5	7	44	63.6%	72.7%
DANC-23ABCD	Lecture	16	18	5	-	1	-	1	-	2	3	-	2	32	81.3%	93.8%
DANC-25ABCD	Lecture	16	11	-	-	-	-	-	-	1	-	-	2	14	85.7%	85.7%
DANC-26ABCD	Lecture	16	26	5	1	-	1	4	-	-	-	6	7	50	64.0%	74.0%
DANC-3	Lecture	16	14	9	8	-	4	-	-	-	1	-	14	50	62.0%	72.0%
DANC-32AB	Lecture	16	29	15	11	10	1	1	-	-	-	3	24	94	69.1%	71.3%
DANC-33ABCD	Lecture	16	9	5	3	-	-	1	-	-	-	-	4	22	77.3%	81.8%
DANC-35ABCD	Lecture	16	2	1	1	-	-	-	-	-	-	-	1	5	80.0%	80.0%
DANC-42AB	Lecture	16	8	2	4	-	2	-	-	-	2	2	2	22	63.6%	81.8%
DANC-43ABCD	Lecture	16	3	3	2	1	1	-	-	-	1	-	5	16	56.3%	68.8%
DANC-5	Lecture	16	-	1	-	-	2	-	-	-	-	1	2	6	16.7%	50.0%
DANC-51AB	Lecture	16	10	10	-	6	-	-	1	-	-	2	2	31	83.9%	87.1%
DANC-52ABCD	Lecture	16	7	1	-	4	-	-	-	-	-	1	-	13	92.3%	92.3%
DANC-61AB	Laboratory	16					-								66.7%	70.4%

			18	-	-	-	-	1	-	-	-	1	7	27				
	DANC-62ABCD	Lecture	16	11	-	-	-	-	-	-	-	-	1	12	91.7%	91.7%		
	DANC-70ABCD	Lecture	16	6	6	4	-	1	1	-	-	1	1	10	30	53.3%	63.3%	
	DANC-71AB	Lecture	16	3	7	1	-	-	-	-	-	1	-	1	13	84.6%	92.3%	
	DANC-72ABCD	Lecture	16	4	4	2	-	-	-	-	-	-	-	-	10	100.0%	100.0%	
	DANC-83ABCD	Laboratory	16	6	10	3	-	1	-	-	-	-	1	5	26	73.1%	76.9%	
	DANC-87ABCD	Laboratory	8	14	4	4	-	-	-	-	-	1	2	4	29	75.9%	79.3%	
	DANC-89ABCD	Laboratory	8	17	2	3	-	-	-	-	-	1	1	3	27	81.5%	85.2%	
2012 Total				415	237	120		24	40	49	4	4	18	48	173	1,132	70.7%	80.5%
2013	DANC-1	Distance Education	16	28	23	20	-	5	6	-	-	4	-	17	103	68.9%	83.5%	
		Lecture	16	79	83	39	-	20	19	-	-	3	-	37	280	71.8%	86.8%	
	DANC-10	Laboratory	16	5	-	-	-	-	3	-	-	-	-	6	14	35.7%	57.1%	
	DANC-12ABCD	Laboratory	16	11	1	3	-	-	-	-	-	2	-	6	23	65.2%	73.9%	
	DANC-16AB	Laboratory	16	6	9	5	6	-	-	4	-	-	-	4	34	76.5%	88.2%	
	DANC-17ABCD	Lecture	16	-	1	-	1	-	-	-	-	-	-	-	2	100.0%	100.0%	
	DANC-19AB	Lecture	16	21	12	4	-	2	4	-	-	-	-	7	50	74.0%	86.0%	
	DANC-21ABCD	Lecture	16	8	-	2	-	-	1	-	-	-	-	4	15	66.7%	73.3%	
	DANC-22AB	Lecture	16	30	4	2	-	-	-	-	-	3	-	4	43	83.7%	90.7%	
	DANC-	Lecture	16				-									87.0%	91.3%	

23ABCD		18	2	-	-	-	-	-	-	1	-	2	23			
DANC-25ABCD	Lecture	16	3	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%	
DANC-26ABCD	Lecture	16	18	4	1	-	-	-	2	-	-	-	4	29	79.3%	86.2%
DANC-3	Lecture	16	7	7	9	-	-	-	-	-	6	-	12	41	56.1%	70.7%
DANC-32AB	Lecture	16	13	16	8	3	3	4	1	-	1	-	17	66	60.6%	74.2%
DANC-33ABCD	Lecture	16	2	5	-	4	-	-	-	-	2	-	2	15	73.3%	86.7%
DANC-35ABCD	Lecture	16	3	-	-	1	-	-	-	-	-	-	1	5	80.0%	80.0%
DANC-42AB	Lecture	16	14	10	5	-	2	1	-	-	-	-	10	42	69.0%	76.2%
DANC-43ABCD	Lecture	16	3	4	5	1	-	2	2	-	-	-	2	19	68.4%	89.5%
DANC-5	Lecture	16	3	2	-	-	-	-	-	-	2	-	-	7	71.4%	100.0%
DANC-51AB	Lecture	16	19	4	-	-	-	-	1	-	-	-	1	25	92.0%	96.0%
DANC-52ABCD	Lecture	16	6	-	-	-	-	-	-	-	-	-	2	8	75.0%	75.0%
DANC-61AB	Laboratory	16	13	-	-	-	-	-	-	-	-	-	1	14	92.9%	92.9%
DANC-62ABCD	Lecture	16	8	-	-	-	-	-	-	-	-	-	1	9	88.9%	88.9%
DANC-70ABCD	Lecture	16	9	5	2	-	-	1	-	-	-	-	8	25	64.0%	68.0%
DANC-71AB	Lecture	16	3	4	-	-	1	1	-	-	-	-	1	10	70.0%	90.0%
DANC-72ABCD	Lecture	16	5	6	1	-	1	-	-	-	-	-	1	14	85.7%	92.9%
DANC-83ABCD	Laboratory	16	5	9	1	-	1	1	-	-	-	-	4	21	71.4%	81.0%
DANC-	Laboratory	8				-									77.3%	100.0%

87ABCD			14	3	-	-	-	-	-	5	-	-	22		
DANC-															
89ABCD	Laboratory	8	17	3	4	-	-	-	-	3	-	1	28	85.7%	96.4%
2013 Total			371	217	111	16	35	43	10	32	-	155	990	72.2%	84.3%

Demographic and Enrollment Characteristics

Dance

Fall

		Fall				ECC Student Population	District Boundary Population
		Term					
		2009	2010	2011	2012	Fall 2012	2010 Census
Term Headcount		1,295	1,113	967	914	23,409	556,400
Gender	F	74.2%	71.8%	74.0%	74.1%	52.5%	51.0%
	M	25.8%	28.2%	26.0%	25.9%	47.5%	49.0%
Ethnicity	African-American	25.9%	25.2%	26.8%	27.8%	17.0%	15.1%
	Amer. Ind. or Alask. Native	0.2%	0.2%	0.4%	0.1%	0.2%	0.2%
	Asian	17.0%	16.9%	15.2%	14.2%	16.1%	13.6%
	Latino	30.7%	32.1%	33.2%	37.3%	44.7%	34.5%
	Pacific Islander	1.5%	1.5%	1.6%	0.4%	0.5%	0.5%
	White	13.2%	14.3%	12.7%	11.9%	15.6%	32.8%
	Two or More	2.3%	4.0%	6.6%	5.9%	3.8%	2.9%
	Unknown or Decline	9.3%	5.8%	3.5%	2.3%	2.0%	0.4%
Age/ Age Group	<17	2.2%	0.6%	0.5%	0.8%	0.8%	24.2%
	17	3.5%	4.0%	1.3%	3.0%	2.0%	
	18	14.6%	15.9%	15.7%	16.2%	11.6%	2.5%
	19	17.6%	18.4%	19.6%	19.9%	14.7%	
	20	16.1%	16.3%	16.0%	15.3%	13.1%	1.2%
	21	8.4%	9.1%	12.1%	11.1%	9.5%	1.2%
	22	6.4%	5.6%	6.8%	6.3%	7.3%	3.9%
	23	5.0%	4.8%	5.0%	4.8%	5.6%	
	24	4.2%	3.5%	2.6%	3.2%	4.6%	
	25-29	9.1%	9.8%	8.1%	9.8%	12.7%	7.4%
	30-39	6.3%	5.4%	6.2%	5.0%	9.0%	14.9%
	40-49	3.8%	3.9%	3.5%	2.3%	4.7%	15.9%
	50-64	2.3%	2.5%	2.1%	2.2%	3.5%	18.1%
65+	0.5%	0.4%	0.4%	0.1%	0.8%	10.6%	
Class Load	Full-time	39.2%	42.7%	48.0%	45.8%	29.8%	
	Part-time	57.1%	54.7%	49.7%	53.4%	69.2%	
Academic Level	College degree	10.0%	10.0%	9.5%	6.7%	12.3%	
	HS Grad	82.9%	84.9%	87.8%	87.9%	83.2%	
	Not a HS Grad	1.9%	2.1%	1.1%	1.6%	1.4%	
	K-12 Special Admit	3.7%	1.4%	0.5%	0.5%	1.1%	
	Unknown	1.5%	1.6%	1.0%	3.3%	1.9%	

Educational Goal	Intend to Transfer	36.1%	29.1%	34.1%	31.6%	31.4%	
	Degree/Certificate Only	2.4%	3.2%	2.9%	3.5%	3.9%	
	Retrain/recertif.	3.2%	3.4%	3.1%	2.4%	3.8%	
	Basic Skills/GED	6.3%	5.9%	5.5%	7.5%	5.3%	
	Enrichment	6.1%	7.6%	4.7%	3.4%	4.1%	
	Undecided	19.6%	20.1%	18.3%	17.1%	16.7%	
	Unstated	0.0%	0.0%	0.0%	0.0%	35.0%	

Demographic and Enrollment Characteristics

Dance

Spring

Will show 0.0% if you did not select Program AND Term on the Academics Tab

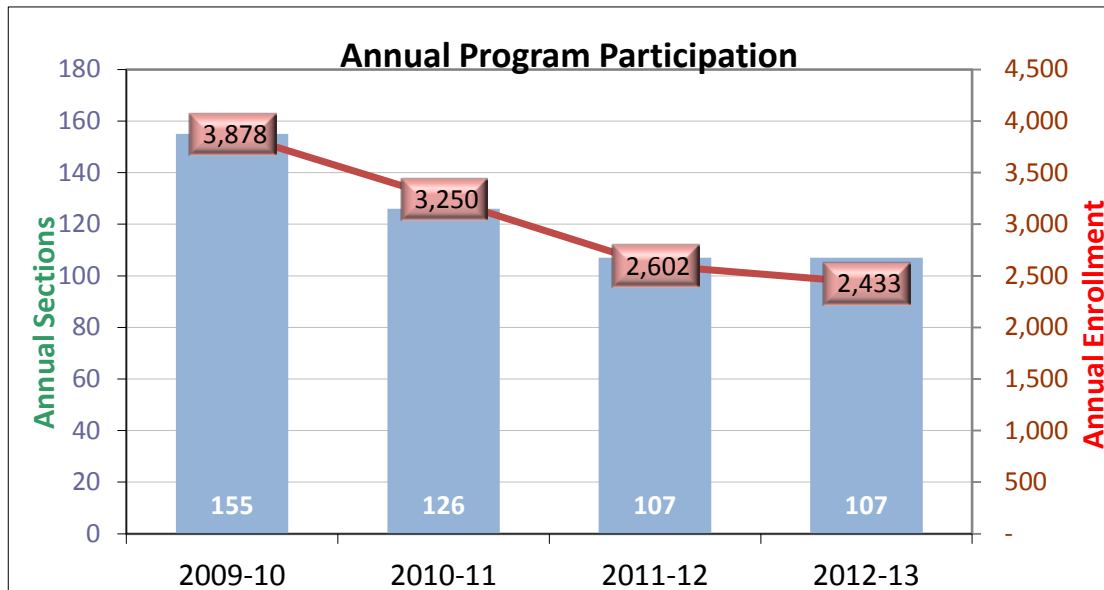
		Spring				ECC Student Population	District Boundary Population
		Term					
		2010	2011	2012	2013	Spring 2013	2010 Census
Term Headcount		1,182	1,036	906	794	22,660	556,400
Gender	F	72.8%	73.1%	73.6%	73.8%	52.0%	51.0%
	M	27.2%	26.9%	26.4%	26.2%	48.0%	49.0%
Ethnicity	African-American	26.4%	27.3%	27.4%	26.6%	16.6%	15.1%
	Amer. Ind. or Alask. Native	0.3%	0.2%	0.6%	0.1%	0.2%	0.2%
	Asian	18.4%	18.1%	16.7%	15.6%	16.0%	13.6%
	Latino	29.1%	30.9%	36.0%	39.8%	45.1%	34.5%
	Pacific Islander	1.1%	1.2%	1.1%	0.5%	0.5%	0.5%
	White	14.2%	14.0%	10.9%	10.5%	15.9%	32.8%
	Two or More	2.4%	3.9%	4.9%	5.3%	4.0%	2.9%
	Unknown or Decline	8.2%	4.5%	2.5%	1.6%	1.7%	0.4%
Age/ Age Group	<17	3.5%	0.8%	1.1%	0.4%	0.2%	24.2%
	17	1.5%	1.5%	0.8%	0.9%	0.6%	
	18	14.7%	15.8%	16.2%	15.5%	9.8%	2.5%
	19	20.3%	19.1%	20.3%	20.4%	14.8%	
	20	15.1%	15.9%	15.7%	15.1%	13.6%	1.2%
	21	9.8%	10.0%	12.1%	12.3%	10.4%	1.2%
	22	6.3%	7.5%	7.7%	7.8%	8.0%	3.9%
	23	4.6%	5.4%	4.9%	5.3%	6.0%	
	24	4.1%	2.9%	2.6%	3.7%	4.7%	
	25-29	8.9%	8.6%	9.1%	8.4%	13.4%	7.4%
	30-39	5.1%	6.6%	5.3%	4.9%	9.4%	14.9%
	40-49	2.8%	3.7%	1.9%	2.4%	4.4%	15.9%
	50-64	3.0%	1.7%	2.2%	2.9%	3.7%	18.1%
65+	0.3%	0.4%	0.1%	0.0%	0.9%	10.6%	
Class Load	Full-time	40.7%	44.3%	46.7%	44.6%	26.7%	
	Part-time	57.1%	52.9%	53.1%	53.0%	69.0%	
Academic Level	College degree	9.6%	8.2%	7.0%	5.5%	12.3%	
	HS Grad	81.8%	87.0%	89.1%	90.3%	83.8%	
	Not a HS Grad	1.7%	1.5%	1.1%	0.6%	0.5%	
	K-12 Special Admit	5.2%	1.4%	1.4%	0.5%	0.6%	
	Unknown	1.7%	1.8%	1.4%	3.0%	2.9%	

Educational Goal	Intend to Transfer	33.1%	33.7%	34.0%	35.0%	31.0%	
	Degree/Certificate Only	2.4%	3.1%	3.8%	3.0%	3.9%	
	Retrain/recertif.	3.6%	2.5%	1.9%	2.0%	3.6%	
	Basic Skills/GED	6.3%	7.0%	8.2%	8.4%	5.6%	
	Enrichment	6.1%	5.8%	5.3%	3.1%	4.2%	
	Undecided	21.7%	16.8%	15.5%	15.7%	16.2%	
	Unstated	0.0%	0.0%	0.0%	0.0%	35.5%	

Program Participation (4-year Trend)

Dance

Years: 2009-10 to 2012-13



	2009-10	2010-11	2011-12	2012-13
Annual Enrollment	3,878	3,250	2,602	2,433

Course, Section, Seat Counts

Dance	2009-10	2010-11	2011-12	2012-13
Sections	155	126	107	107
Seats	3,878	3,250	2,602	2,433

	2009-10	2010-11	2011-12	2012-13
Headcount	2,716	2,287	1,897	1,759
Enrollments/Student	1.43	1.42	1.37	1.38

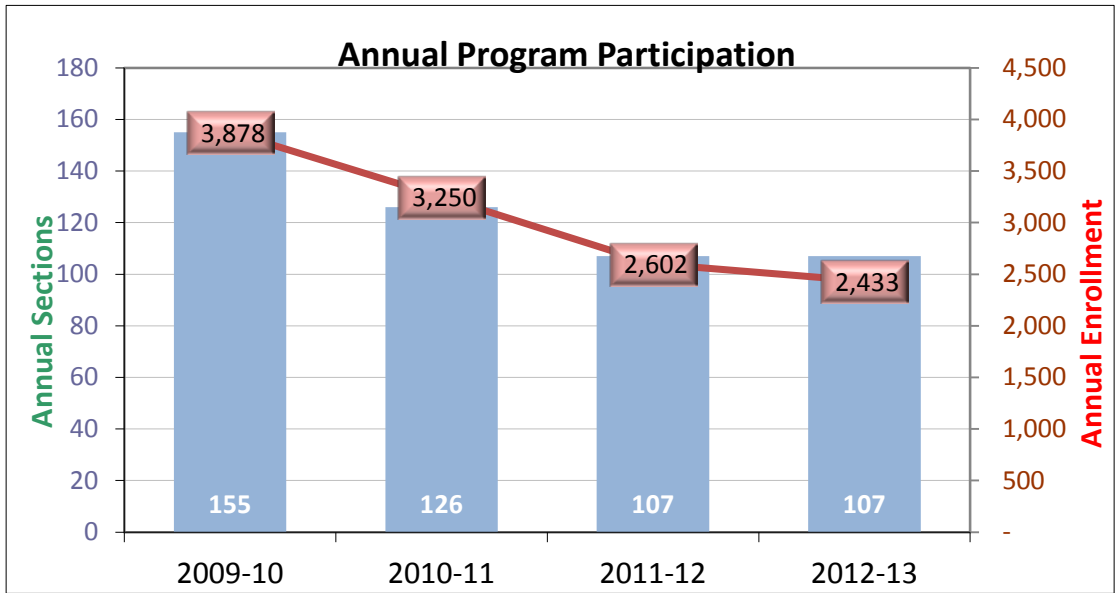
Enrollment by Time of Day

Fall Term	2009	2010	2011	2012
Day	60.4%	63.3%	64.0%	68.0%
Night	26.4%	25.4%	21.6%	18.5%
Weekend/Unknown	13.2%	11.3%	14.4%	13.4%

Program Participation (4-year Trend)

Dance

Years: 2009-10 to 2012-13



	2009-10	2010-11	2011-12	2012-13	4 Yr Average
Annual Enrollment	3,878	3,250	2,602	2,433	3,041

Course, Section, Seat Counts

Dance	2009-10	2010-11	2011-12	2012-13
Sections	155	126	107	107
Seats	3,878	3,250	2,602	2,433

	2009-10	2010-11	2011-12	2012-13
Headcount	2,716	2,287	1,897	1,759
Enrollments/Student	1.43	1.42	1.37	1.38

Enrollment by Time of Day

Spring Term	2010	2011	2012	2013
Day	62.1%	67.1%	67.6%	71.4%
Night	26.2%	21.7%	18.6%	13.4%
Weekend/Unknown	11.7%	11.2%	13.8%	15.3%

Demographic Success Characteristics

Dance

Fall: 2009 to 2012

<i>Ethnicity</i>	Fall 2009		Fall 2010		Fall 2011		Fall 2012	
	Success	N	Success	N	Success	N	Success	N
African-American	65.5%	409	67.7%	378	62.0%	334	52.1%	359
Amer. Ind. or Alask. Native	100.0%	3	50.0%	2	50.0%	4	100.0%	2
Asian	88.6%	236	85.1%	208	83.6%	152	84.0%	150
Latino	73.9%	422	75.6%	389	71.3%	352	71.6%	412
Pacific Islander	66.7%	18	56.3%	16	64.3%	14	62.5%	8
Two or More	64.7%	34	68.3%	60	71.8%	85	71.3%	80
Unknown or Decline	75.9%	158	70.1%	87	73.8%	42	81.5%	27
White	83.1%	201	80.0%	185	79.7%	153	75.6%	123
<i>Gender</i>								
M	78.6%	373	72.6%	365	69.0%	297	67.4%	285
F	74.0%	1,108	75.2%	960	72.1%	839	67.9%	876
X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
<i>Age Groups</i>								
19 or less	78.2%	532	76.2%	484	71.7%	414	71.0%	452
20 to 24	73.5%	635	72.4%	562	72.1%	484	65.5%	476
25 to 49	71.1%	277	75.6%	246	67.5%	206	66.3%	205
Over 49	89.2%	37	75.8%	33	78.1%	32	64.3%	28

X: Counts are suppressed for groups with less than 10 students.

Shaded regions indicate groups achieving at a rate less than 80% of the reference group, respectively. Reference groups are White, male, and 20 to 24 years old.

Demographic Success Characteristics

Dance

Spring: 2010 to 2013

<i>Ethnicity</i>	Spring 2010		Spring 2011		Spring 2012		Spring 2013	
	Successes	N	Successes	N	Successes	N	Successes	N
African-American	72.0%	403	61.8%	382	60.0%	340	61.6%	305
Amer. Ind. or Alask. Native	50.0%	4	100.0%	1	66.7%	6	66.7%	3
Asian	80.3%	254	79.1%	206	87.3%	165	78.9%	133
Latino	77.1%	398	70.9%	351	77.0%	352	78.5%	372
Pacific Islander	80.0%	15	63.6%	11	53.8%	13	57.1%	7
Two or More	88.6%	35	77.8%	54	72.5%	69	66.1%	59
Unknown or Decline	71.3%	129	65.6%	64	81.8%	22	73.7%	19
White	77.3%	207	84.1%	182	85.7%	119	72.4%	98
<i>Gender</i>								
M	77.9%	385	71.7%	325	73.3%	281	73.8%	252
F	75.3%	1,060	71.3%	926	73.8%	805	71.1%	744
X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
<i>Age Groups</i>								
19 or less	80.9%	534	74.9%	458	76.9%	390	71.0%	366
20 to 24	74.8%	620	68.6%	532	70.1%	478	71.1%	439
25 to 49	70.7%	242	68.2%	236	74.3%	187	73.8%	164
Over 49	63.3%	49	96.0%	25	83.9%	31	81.5%	27

X: Counts are suppressed for groups with less than 10 students.

Shaded regions indicate groups achieving at a rate less than 80% of the reference group, respectively. Reference groups are White, male, and 20 to 24 years old.