

**El Camino College
Fine Arts Division
Dance Department
Program Review- Spring 2010**

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The ECC Full-time dance faculty had hoped to work in collaboration with the one Full-time dance faculty member from ECC at the Compton Center in an effort to present one cohesive program review. The logistics and differences in facilities, scheduling and staffing far outweighed the parallels in courses and curriculum. We support Marjerita Phillips as the Full-time faculty member at ECC at the Compton center and continue to collaborate with her regarding curriculum development and SLO's. Additionally there is an ongoing collaboration with the two campuses in presenting student and faculty work in college supported productions as part of the fall and spring semester performance series at ECC.

I. Overview

A. Description of Program

The dance department offers a comprehensive foundation in theory, history, technique, and the art of dance to students seeking a associate in arts degree in dance, fulfilling the area four humanities transfer course requirement, preparation for auditioning into a four-year university dance major program, and dance training for a professional career in the performing arts. Completion of requirements for the dance major provides students with an associate in arts degree in dance from El Camino College.

B. Information on Degrees

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 option.

C. Status of Previous Recommendations

The Instructional program review program validation report Academic year: 1995-1996, Dated: July 18, 1999 and the Instructional program review department/program self-study report academic year: 1993-1994 Dated: June 3, 1994, were both accessed for this current program review report. Many of the factors concerning the dance department program identified in those reviews including declining enrollments, tension between full-time faculty members, and a negative reputation of the dance program in the community are no longer relevant. Certainly concerns regarding facilities, equipment, and class scheduling for the department are still relevant and are addressed at other points in this review.

The previous program review of Spring 2004 shows many of the similar department needs that have not yet been addressed regarding staffing, equipment and facilities. At the same time the growth of the department has been notable with an annual seat count of 2,244 in the 2005-2006 academic year rising to a 3, 616 annual seat count in the 2008-2009 academic year. The concerns regarding this department growth are addressed further in the program review.

II. Analysis of Institutional Research Data

Demographic and Enrollment Characteristics Students Enrolled in Dance Courses Fall 2005 to Fall 2008

Characteristic	Category	Fall 2008										2000 Census	
		Fall 2005		Fall 2006		Fall 2007		Fall 2008		ECC		ECC District	
		n	%	n	%	n	%	n	%	n	%	n	%
All Enrolled	Total	685	100.0%	808	100.0%	980	100.0%	1,146	100.0%	27,258	100.0%	520,376	100.0%
Gender	Female	561	81.9%	641	79.3%	772	78.8%	859	75.0%	14,602	53.6%	264,871	50.9%
	Male	124	18.1%	166	20.5%	206	21.0%	287	25.0%	12,650	46.4%	255,505	49.1%
	Unknown	0	0.0%	1	0.1%	2	0.2%	0	0.0%	6	0.0%	0	0.0%
Ethnicity	African-American	192	28.0%	216	26.7%	292	29.8%	343	29.9%	4,998	18.3%	88,701	17.0%
	Amer. Ind. or Alaskan	4	0.6%	4	0.5%	9	0.9%	5	0.4%	120	0.4%	1,219	0.2%
	Asian	76	11.1%	83	10.3%	113	11.5%	124	10.8%	3,664	13.4%	58,779	11.3%
	Filipino	13	1.9%	14	1.7%	30	3.1%	38	3.3%	1,124	4.1%		
	Latino	221	32.3%	264	32.7%	279	28.5%	313	27.3%	8,816	32.3%	157,138	30.2%
	Other	11	1.6%	21	2.6%	19	1.9%	28	2.4%	515	1.9%	14,908	2.9%
	Pacific Islander	8	1.2%	10	1.2%	13	1.3%	25	2.2%	262	1.0%	2,061	0.4%
	White	99	14.5%	116	14.4%	145	14.8%	175	15.3%	5,502	20.2%	197,570	38.0%
	Unknown or Decline	61	8.9%	80	9.9%	80	8.2%	95	8.3%	2,257	8.3%	0	0.0%
Age/Age Group	Under 17	10	1.5%	19	2.4%	66	6.7%	53	4.6%	772	2.8%	139,140	26.7%
	17	15	2.2%	32	4.0%	64	6.5%	58	5.1%	871	3.2%		
	18	68	9.9%	134	16.6%	139	14.2%	155	13.5%	3,271	12.0%	11,840	2.3%
	19	127	18.5%	121	15.0%	164	16.7%	178	15.5%	3,380	12.4%		
	20	100	14.6%	119	14.7%	125	12.8%	151	13.2%	2,997	11.0%	5,996	1.2%
	21	53	7.7%	77	9.5%	79	8.1%	95	8.3%	2,035	7.5%	5,720	1.1%

	22	58	8.5%	46	5.7%	48	4.9%	63	5.5%	1,592	5.8%	20,233	3.9%
	23	31	4.5%	35	4.3%	35	3.6%	51	4.5%	1,353	5.0%		
	24	29	4.2%	41	5.1%	32	3.3%	43	3.8%	1,093	4.0%		
	25-29	72	10.5%	75	9.3%	82	8.4%	111	9.7%	3,268	12.0%	43,779	8.4%
	30-39	56	8.2%	44	5.4%	79	8.1%	94	8.2%	3,053	11.2%	97,447	18.7%
	40-49	40	5.8%	42	5.2%	40	4.1%	48	4.2%	1,892	6.9%	80,126	15.4%
	50-64	24	3.5%	21	2.6%	26	2.7%	41	3.6%	1,268	4.7%	69,852	13.4%
	65+	2	0.3%	2	0.2%	1	0.1%	5	0.4%	413	1.5%	46,878	9.0%
Class Load	Full-time	305	44.5%	311	38.5%	418	42.7%	451	39.4%	7,993	29.3%		
	Part-time	370	54.0%	492	60.9%	535	54.6%	669	58.4%	18,221	66.8%		
	Not enrolled or N/A	10	1.5%	5	0.6%	27	2.8%	26	2.3%	1,026	3.8%		
Time of Classes*	Daytime	510	74.5%	621	76.9%	784	80.0%	902	78.7%	18,964	69.6%		
	Evening	165	24.1%	182	22.5%	169	17.2%	180	15.7%	5,886	21.6%		
	Unknown	10	1.5%	5	0.6%	27	2.8%	64	5.6%	1,382	5.1%		
Academic Level	College degree	66	9.6%	68	8.4%	103	10.5%	143	12.5%	3,922	14.4%		
	HS Graduate	541	79.0%	649	80.3%	692	70.6%	859	75.0%	20,737	76.1%		
	Not a HS Grad	15	2.2%	21	2.6%	17	1.7%	25	2.2%	664	2.4%		
	K-12 Special Admit	15	2.2%	30	3.7%	103	10.5%	88	7.7%	1,233	4.5%		
	Unknown	48	7.0%	40	5.0%	65	6.6%	31	2.7%	702	2.6%		
Educational Goal	Intend to Transfer	280	40.9%	331	41.0%	357	36.4%	432	37.7%	9,132	33.5%		
	Degree/Certif. Only	31	4.5%	24	3.0%	29	3.0%	25	2.2%	1,167	4.3%		
	Retrain/recertif.	34	5.0%	40	5.0%	43	4.4%	59	5.1%	2,025	7.4%		
	Basic Skills/GED	25	3.6%	27	3.3%	56	5.7%	51	4.5%	1,185	4.3%		
	Enrichment	56	8.2%	50	6.2%	80	8.2%	95	8.3%	1,950	7.2%		
	Undecided	203	29.6%	221	27.4%	254	25.9%	262	22.9%	6,207	22.8%		
	Unknown	56	8.2%	115	14.2%	161	16.4%	222	19.4%	5,592	20.5%		

In looking at the demographic and enrollment characteristics of students enrolled in dance courses close to 80% of the students attend daytime dance classes. This is consistent with the current class reductions in that recent class cuts have been to the evening and weekend dance program. Unfortunately this negatively affects the potential high school student population that would attend ECC dance classes at those times.

**Course Grade Distribution and Success/Retention Rates
Fall 2005 to Fall 2008
Program: DANCE**

Fall 2005

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate
DANC-1	109	42	41	0	6	13	2	0	0	24	237	81.0%
	46.0%	17.7%	17.3%	0.0%	2.5%	5.5%	0.8%	0.0%	0.0%	10.1%		
DANC-16AB	13	1	0	0	0	7	0	0	0	2	23	60.9%
	56.5%	4.3%	0.0%	0.0%	0.0%	30.4%	0.0%	0.0%	0.0%	8.7%		
DANC-17ABCD	2	2	0	0	0	0	0	0	0	2	6	66.7%
	33.3%	33.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%		
DANC-19AB	16	11	1	2	3	2	0	0	0	25	60	50.0%
	26.7%	18.3%	1.7%	3.3%	5.0%	3.3%	0.0%	0.0%	0.0%	41.7%		
DANC-20ABCD	21	3	1	0	0	1	1	0	0	22	49	51.0%
	42.9%	6.1%	2.0%	0.0%	0.0%	2.0%	2.0%	0.0%	0.0%	44.9%		
DANC-22AB	24	6	1	1	0	0	0	1	0	7	40	80.0%
	60.0%	15.0%	2.5%	2.5%	0.0%	0.0%	0.0%	2.5%	0.0%	17.5%		
DANC-23ABCD	13	8	0	0	1	0	0	0	0	0	22	95.5%
	59.1%	36.4%	0.0%	0.0%	4.5%	0.0%	0.0%	0.0%	0.0%	0.0%		
DANC-25ABCD	9	0	0	0	0	4	1	0	0	10	24	37.5%
	37.5%	0.0%	0.0%	0.0%	0.0%	16.7%	4.2%	0.0%	0.0%	41.7%		
DANC-3	14	3	7	0	0	1	0	0	0	11	36	66.7%
	38.9%	8.3%	19.4%	0.0%	0.0%	2.8%	0.0%	0.0%	0.0%	30.6%		
DANC-32AB	12	4	0	4	0	6	0	1	0	12	39	51.3%

	30.8%	10.3%	0.0%	10.3%	0.0%	15.4%	0.0%	2.6%	0.0%	30.8%		
DANC-33ABCD	5	4	1	9	0	2	0	0	0	10	31	61.3%
	16.1%	12.9%	3.2%	29.0%	0.0%	6.5%	0.0%	0.0%	0.0%	32.3%		
DANC-35ABCD	3	1	3	3	0	1	0	0	0	2	13	76.9%
	23.1%	7.7%	23.1%	23.1%	0.0%	7.7%	0.0%	0.0%	0.0%	15.4%		
DANC-42AB	15	6	3	0	3	1	1	0	0	7	36	66.7%
	41.7%	16.7%	8.3%	0.0%	8.3%	2.8%	2.8%	0.0%	0.0%	19.4%		
DANC-43ABCD	5	2	1	0	2	0	0	0	0	1	11	72.7%
	45.5%	18.2%	9.1%	0.0%	18.2%	0.0%	0.0%	0.0%	0.0%	9.1%		
DANC-5	2	1	1	0	0	0	0	0	0	3	7	57.1%
	28.6%	14.3%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	42.9%		
DANC-51AB	35	12	4	9	3	3	0	6	0	16	88	68.2%
	39.8%	13.6%	4.5%	10.2%	3.4%	3.4%	0.0%	6.8%	0.0%	18.2%		
DANC-52ABCD	15	4	4	0	0	3	0	0	0	8	34	67.6%
	44.1%	11.8%	11.8%	0.0%	0.0%	8.8%	0.0%	0.0%	0.0%	23.5%		
DANC-61AB	12	1	1	0	0	0	0	0	0	10	24	58.3%
	50.0%	4.2%	4.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	41.7%		
DANC-62ABCD	4	0	0	0	0	0	0	0	0	2	6	66.7%
	66.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%		
DANC-71AB	1	2	1	0	1	1	1	0	0	3	10	40.0%
	10.0%	20.0%	10.0%	0.0%	10.0%	10.0%	10.0%	0.0%	0.0%	30.0%		
DANC-72ABCD	4	1	0	0	0	0	0	0	0	4	9	55.6%
	44.4%	11.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	44.4%		
DANC-83ABCD	15	6	4	0	0	7	0	0	0	6	38	65.8%
	39.5%	15.8%	10.5%	0.0%	0.0%	18.4%	0.0%	0.0%	0.0%	15.8%		
DANC-89ABCD	20	1	0	0	0	3	0	0	0	0	24	87.5%
	83.3%	4.2%	0.0%	0.0%	0.0%	12.5%	0.0%	0.0%	0.0%	0.0%		
DANC Total/Avg	369	121	74	28	19	55	6	8	0	187	867	68.3%
	42.6%	14.0%	8.5%	3.2%	2.2%	6.3%	0.7%	0.9%	0.0%	21.6%		
Division Total/Avg	2,964	1,673	1,040	28	307	782	46	8	0	1,523	8,371	68.2%
	35.4%	20.0%	12.4%	0.3%	3.7%	9.3%	0.5%	0.1%	0.0%	18.2%		
College Total/Avg	15,776	11,805	8,899	4,397	2,819	4,977	310	1,248	0	14,375	64,606	63.3%

	24.4%	18.3%	13.8%	6.8%	4.4%	7.7%	0.5%	1.9%	0.0%	22.3%		
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Fall 2006

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate	Retention Rate
DANC-1	113	38	48	0	11	11	2	0	0	48	271	73.4%	82.3%
	41.7%	14.0%	17.7%	0.0%	4.1%	4.1%	0.7%	0.0%	0.0%	17.7%			
DANC-14AB	4	0	0	0	0	1	0	0	0	0	5	80.0%	100.0%
	80.0%	0.0%	0.0%	0.0%	0.0%	20.0%	0.0%	0.0%	0.0%	0.0%			
DANC-16AB	14	3	0	0	0	0	0	0	0	4	21	81.0%	81.0%
	66.7%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	19.0%			
DANC-17ABCD	7	5	0	0	0	0	0	0	0	5	17	70.6%	70.6%
	41.2%	29.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	29.4%			
DANC-19AB	29	8	7	0	3	3	0	1	0	19	70	62.9%	72.9%
	41.4%	11.4%	10.0%	0.0%	4.3%	4.3%	0.0%	1.4%	0.0%	27.1%			
DANC-20ABCD	14	3	1	0	0	0	0	0	0	15	33	54.5%	54.5%
	42.4%	9.1%	3.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	45.5%			
DANC-22AB	26	7	1	1	4	1	0	0	0	11	51	68.6%	78.4%
	51.0%	13.7%	2.0%	2.0%	7.8%	2.0%	0.0%	0.0%	0.0%	21.6%			
DANC-23ABCD	17	5	0	3	0	2	0	1	0	7	35	71.4%	80.0%
	48.6%	14.3%	0.0%	8.6%	0.0%	5.7%	0.0%	2.9%	0.0%	20.0%			
DANC-25ABCD	7	3	1	0	0	6	0	0	0	5	22	50.0%	77.3%
	31.8%	13.6%	4.5%	0.0%	0.0%	27.3%	0.0%	0.0%	0.0%	22.7%			
DANC-3	14	5	6	0	3	2	0	0	0	9	39	64.1%	76.9%
	35.9%	12.8%	15.4%	0.0%	7.7%	5.1%	0.0%	0.0%	0.0%	23.1%			
DANC-32AB	14	13	4	3	1	0	0	0	0	17	52	65.4%	67.3%
	26.9%	25.0%	7.7%	5.8%	1.9%	0.0%	0.0%	0.0%	0.0%	32.7%			
DANC-33ABCD	8	6	2	3	0	0	0	0	0	5	24	79.2%	79.2%
	33.3%	25.0%	8.3%	12.5%	0.0%	0.0%	0.0%	0.0%	0.0%	20.8%			

DANC-35ABCD	1	6	1	2	0	0	0	0	0	5	15		
	6.7%	40.0%	6.7%	13.3%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%		66.7%	66.7%
DANC-42AB	10	8	4	0	3	2	0	0	0	12	39		
	25.6%	20.5%	10.3%	0.0%	7.7%	5.1%	0.0%	0.0%	0.0%	30.8%		56.4%	69.2%
DANC-43ABCD	3	3	0	0	0	0	1	0	0	5	12		
	25.0%	25.0%	0.0%	0.0%	0.0%	0.0%	8.3%	0.0%	0.0%	41.7%		50.0%	58.3%
DANC-5	1	0	0	0	0	0	0	0	0	0	1		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
DANC-51AB	48	10	1	8	2	10	0	0	0	29	108		
	44.4%	9.3%	0.9%	7.4%	1.9%	9.3%	0.0%	0.0%	0.0%	26.9%		62.0%	73.1%
DANC-52ABCD	12	0	0	0	0	1	0	0	0	1	14		
	85.7%	0.0%	0.0%	0.0%	0.0%	7.1%	0.0%	0.0%	0.0%	7.1%		85.7%	92.9%
DANC-53AB	2	3	0	2	0	0	0	0	0	5	12		
	16.7%	25.0%	0.0%	16.7%	0.0%	0.0%	0.0%	0.0%	0.0%	41.7%		58.3%	58.3%
DANC-54ABCD	0	0	0	1	0	0	0	0	0	0	1		
	0.0%	0.0%	0.0%	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
DANC-61AB	12	1	1	0	0	0	0	0	0	11	25		
	48.0%	4.0%	4.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	44.0%		56.0%	56.0%
DANC-62ABCD	11	0	0	0	0	0	0	0	0	4	15		
	73.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	26.7%		73.3%	73.3%
DANC-71AB	7	2	1	0	0	0	0	0	0	4	14		
	50.0%	14.3%	7.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	28.6%		71.4%	71.4%
DANC-72ABCD	2	2	0	1	0	0	0	0	0	2	7		
	28.6%	28.6%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	28.6%		71.4%	71.4%
DANC-83ABCD	33	10	0	0	0	0	0	0	0	13	56		
	58.9%	17.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	23.2%		76.8%	76.8%
DANC-89ABCD	21	0	0	0	0	0	0	0	0	0	21		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
DANC Total/Avg	430	141	78	24	27	39	3	2	0	236	980		
	43.9%	14.4%	8.0%	2.4%	2.8%	4.0%	0.3%	0.2%	0.0%	24.1%		68.7%	75.9%
Division Total/Avg	2,911	1,590	822	24	270	686	71	2	0	1,577	7,953		
	184.6%	100.8%	52.1%	1.5%	17.1%	43.5%	4.5%	0.1%	0.0%	19.8%		67.2%	80.2%

College Total/Avg	15,474	11,590	8,388	4,423	2,810	4,895	345	1,319	0	14,227	63,471		
	24.4%	18.3%	13.2%	7.0%	4.4%	7.7%	0.5%	2.1%	0.0%	22.4%		62.8%	77.6%

Fall 2007

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate
DANC-1	113	45	55	0	19	17	4	0	12	27	292	
	38.7%	15.4%	18.8%	0.0%	6.5%	5.8%	1.4%	0.0%	4.1%	9.2%		72.9%
DANC-12ABCD	9	2	3	1	0	0	0	0	1	7	23	
	39.1%	8.7%	13.0%	4.3%	0.0%	0.0%	0.0%	0.0%	4.3%	30.4%		65.2%
DANC-16AB	24	2	4	0	0	13	0	0	4	3	50	
	48.0%	4.0%	8.0%	0.0%	0.0%	26.0%	0.0%	0.0%	8.0%	6.0%		60.0%
DANC-17ABCD	3	5	0	0	0	0	0	0	0	2	10	
	30.0%	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%		80.0%
DANC-19AB	17	9	5	2	6	4	0	2	5	19	69	
	24.6%	13.0%	7.2%	2.9%	8.7%	5.8%	0.0%	2.9%	7.2%	27.5%		47.8%
DANC-21ABCD	38	4	4	1	0	3	0	0	5	20	75	
	50.7%	5.3%	5.3%	1.3%	0.0%	4.0%	0.0%	0.0%	6.7%	26.7%		62.7%
DANC-22AB	34	26	4	7	1	0	0	1	3	13	89	
	38.2%	29.2%	4.5%	7.9%	1.1%	0.0%	0.0%	1.1%	3.4%	14.6%		79.8%
DANC-23ABCD	15	6	0	5	0	0	0	0	0	7	33	
	45.5%	18.2%	0.0%	15.2%	0.0%	0.0%	0.0%	0.0%	0.0%	21.2%		78.8%
DANC-25ABCD	6	0	0	2	0	0	0	0	1	2	11	
	54.5%	0.0%	0.0%	18.2%	0.0%	0.0%	0.0%	0.0%	9.1%	18.2%		72.7%
DANC-26ABCD	18	9	2	3	0	0	0	0	1	15	48	
	37.5%	18.8%	4.2%	6.3%	0.0%	0.0%	0.0%	0.0%	2.1%	31.3%		66.7%
DANC-3	18	6	13	0	5	3	0	0	0	6	51	
	35.3%	11.8%	25.5%	0.0%	9.8%	5.9%	0.0%	0.0%	0.0%	11.8%		72.5%
DANC-32AB	13	6	0	3	1	0	0	0	5	6	34	
												64.7%

	38.2%	17.6%	0.0%	8.8%	2.9%	0.0%	0.0%	0.0%	14.7%	17.6%		
DANC-33ABCD	6	2	0	3	0	0	0	0	1	5	17	
	35.3%	11.8%	0.0%	17.6%	0.0%	0.0%	0.0%	0.0%	5.9%	29.4%		64.7%
DANC-35ABCD	2	0	0	4	0	0	0	0	0	2	8	
	25.0%	0.0%	0.0%	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	25.0%		75.0%
DANC-42AB	10	10	12	1	6	1	0	0	0	9	49	
	20.4%	20.4%	24.5%	2.0%	12.2%	2.0%	0.0%	0.0%	0.0%	18.4%		67.3%
DANC-43ABCD	6	1	1	1	0	1	1	0	0	1	12	
	50.0%	8.3%	8.3%	8.3%	0.0%	8.3%	8.3%	0.0%	0.0%	8.3%		75.0%
DANC-5	0	1	0	0	0	0	0	0	0	0	1	
	0.0%	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%
DANC-51AB	34	19	3	9	0	13	1	12	5	9	105	
	32.4%	18.1%	2.9%	8.6%	0.0%	12.4%	1.0%	11.4%	4.8%	8.6%		61.9%
DANC-52ABCD	9	1	0	4	1	1	0	1	0	4	21	
	42.9%	4.8%	0.0%	19.0%	4.8%	4.8%	0.0%	4.8%	0.0%	19.0%		66.7%
DANC-53AB	3	3	1	5	0	0	0	8	0	2	22	
	13.6%	13.6%	4.5%	22.7%	0.0%	0.0%	0.0%	36.4%	0.0%	9.1%		54.5%
DANC-54ABCD	1	0	0	0	0	0	0	0	0	0	1	
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%
DANC-61AB	17	2	0	0	0	0	0	0	1	14	34	
	50.0%	5.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.9%	41.2%		55.9%
DANC-62ABCD	14	0	0	0	0	0	0	0	0	0	14	
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%
DANC-71AB	4	2	1	0	0	1	0	0	0	3	11	
	36.4%	18.2%	9.1%	0.0%	0.0%	9.1%	0.0%	0.0%	0.0%	27.3%		63.6%
DANC-72ABCD	5	1	1	0	0	0	0	0	0	2	9	
	55.6%	11.1%	11.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	22.2%		77.8%
DANC-83ABCD	4	2	0	0	0	3	0	0	2	2	13	
	30.8%	15.4%	0.0%	0.0%	0.0%	23.1%	0.0%	0.0%	15.4%	15.4%		46.2%
DANC-87ABCD	20	0	0	0	0	0	0	0	1	0	21	
	95.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.8%	0.0%		95.2%
DANC-89ABCD	40	2	0	0	0	0	0	0	1	4	47	
												89.4%

	85.1%	4.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.1%	8.5%		
DANC-99ABC	2	0	0	0	0	0	0	0	0	0	2	
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%
DANC Total/Avg	485	166	109	51	39	60	6	24	48	184	1,172	
	41.4%	14.2%	9.3%	4.4%	3.3%	5.1%	0.5%	2.0%	4.1%	15.7%		69.2%
Division Total/Avg	3,131	1,769	888	51	249	727	68	24	337	1,328	8,572	
	36.5%	20.6%	10.4%	0.6%	2.9%	8.5%	0.8%	0.3%	3.9%	15.5%		68.1%
College Total/Avg	16,244	11,674	8,356	4,788	2,743	5,030	360	1,322	2,566	12,270	65,353	
	24.9%	17.9%	12.8%	7.3%	4.2%	7.7%	0.6%	2.0%	3.9%	18.8%		62.8%

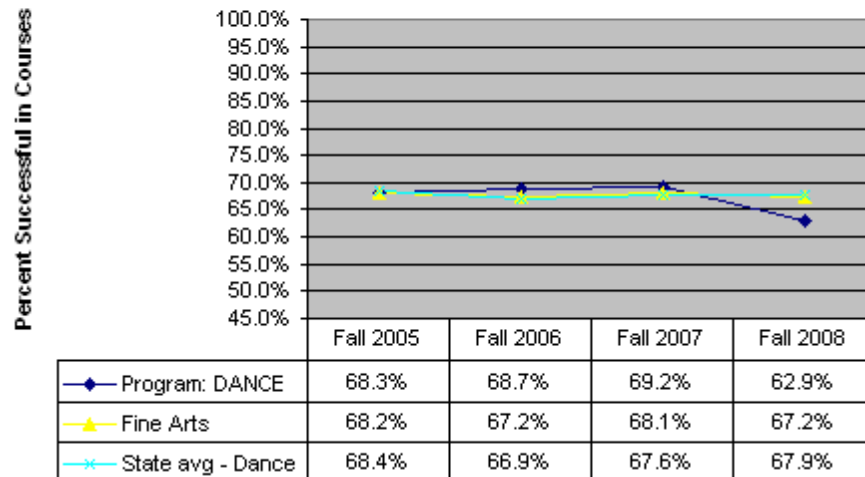
Fall 2008

Course	A	B	C	CR	D	F	I	NC
DANC-1	152	54	65	0	11	48	19	0
	36.3%	12.9%	15.5%	0.0%	2.6%	11.5%	4.5%	0.0%
DANC-10	7	9	0	8	0	0	0	8
	16.3%	20.9%	0.0%	18.6%	0.0%	0.0%	0.0%	18.6%
DANC-12ABCD	23	0	1	0	0	4	1	0
	63.9%	0.0%	2.8%	0.0%	0.0%	11.1%	2.8%	0.0%
DANC-16AB	7	0	0	0	0	0	0	6
	31.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	27.3%
DANC-17ABCD	3	0	0	0	0	0	0	2
	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%
DANC-19AB	17	9	6	6	3	14	0	1
	21.5%	11.4%	7.6%	7.6%	3.8%	17.7%	0.0%	1.3%
DANC-21ABCD	39	5	1	3	5	3	2	0
	51.3%	6.6%	1.3%	3.9%	6.6%	3.9%	2.6%	0.0%
DANC-22AB	26	16	2	1	1	8	0	1
	40.0%	24.6%	3.1%	1.5%	1.5%	12.3%	0.0%	1.5%
DANC-23ABCD	14	2	0	0	2	5	0	0

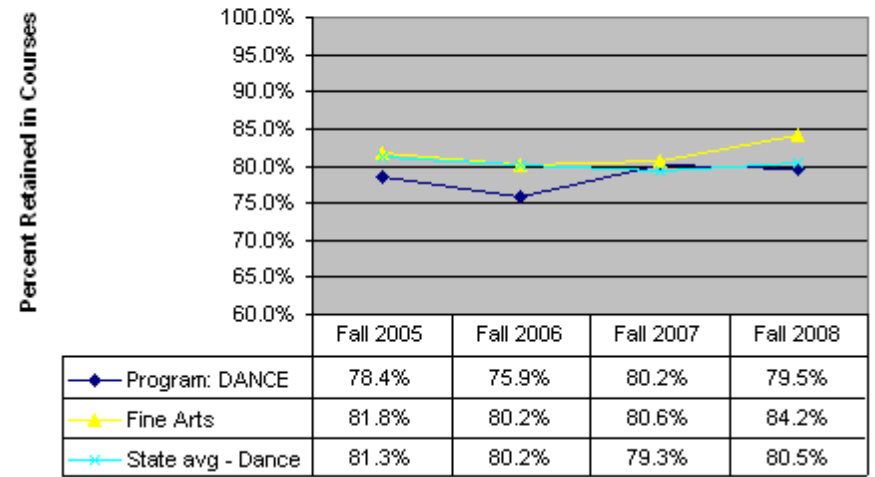
	51.9%	7.4%	0.0%	0.0%	7.4%	18.5%	0.0%	0.0%
DANC-25ABCD	6	0	0	0	0	2	0	0
	66.7%	0.0%	0.0%	0.0%	0.0%	22.2%	0.0%	0.0%
DANC-26ABCD	39	16	1	4	0	14	0	0
	46.4%	19.0%	1.2%	4.8%	0.0%	16.7%	0.0%	0.0%
DANC-3	12	12	14	0	0	3	2	0
	21.8%	21.8%	25.5%	0.0%	0.0%	5.5%	3.6%	0.0%
DANC-32AB	18	4	3	2	3	7	0	2
	36.7%	8.2%	6.1%	4.1%	6.1%	14.3%	0.0%	4.1%
DANC-33ABCD	4	4	0	1	0	0	0	1
	21.1%	21.1%	0.0%	5.3%	0.0%	0.0%	0.0%	5.3%
DANC-35ABCD	1	1	1	5	0	0	0	0
	8.3%	8.3%	8.3%	41.7%	0.0%	0.0%	0.0%	0.0%
DANC-42AB	22	11	6	0	2	3	0	3
	27.8%	13.9%	7.6%	0.0%	2.5%	3.8%	0.0%	3.8%
DANC-43ABCD	4	4	2	0	1	2	0	0
	28.6%	28.6%	14.3%	0.0%	7.1%	14.3%	0.0%	0.0%
DANC-5	2	0	0	0	0	0	1	0
	33.3%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%	0.0%
DANC-51AB	29	13	0	18	0	10	0	15
	26.1%	11.7%	0.0%	16.2%	0.0%	9.0%	0.0%	13.5%
DANC-52ABCD	1	2	0	6	0	0	0	2
	7.7%	15.4%	0.0%	46.2%	0.0%	0.0%	0.0%	15.4%
DANC-61AB	19	6	3	4	1	4	0	0
	41.3%	13.0%	6.5%	8.7%	2.2%	8.7%	0.0%	0.0%
DANC-62ABCD	10	3	1	1	0	1	0	1
	55.6%	16.7%	5.6%	5.6%	0.0%	5.6%	0.0%	5.6%
DANC-71AB	3	4	0	0	0	3	0	0
	25.0%	33.3%	0.0%	0.0%	0.0%	25.0%	0.0%	0.0%
DANC-72ABCD	2	3	1	0	0	1	0	0
	25.0%	37.5%	12.5%	0.0%	0.0%	12.5%	0.0%	0.0%
DANC-83ABCD	20	5	2	0	0	0	0	0

	71.4%	17.9%	7.1%	0.0%	0.0%	0.0%	0.0%	0.0%
DANC-87ABCD	22	2	0	0	0	4	0	0
	75.9%	6.9%	0.0%	0.0%	0.0%	13.8%	0.0%	0.0%
DANC-89ABCD	23	2	0	0	0	0	0	0
	69.7%	6.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
DANC Total/Avg	525	187	109	59	29	136	25	42
	37.6%	13.4%	7.8%	4.2%	2.1%	9.7%	1.8%	3.0%
Division Total/Avg	3,468	1,839	1,029	81	352	1,137	87	44
	36.3%	19.3%	10.8%	0.8%	3.7%	11.9%	0.9%	0.5%
College Total/Avg	18,319	12,726	9,310	5,700	3,176	6,871	461	1,814
	25.4%	17.6%	12.9%	7.9%	4.4%	9.5%	0.6%	2.5%

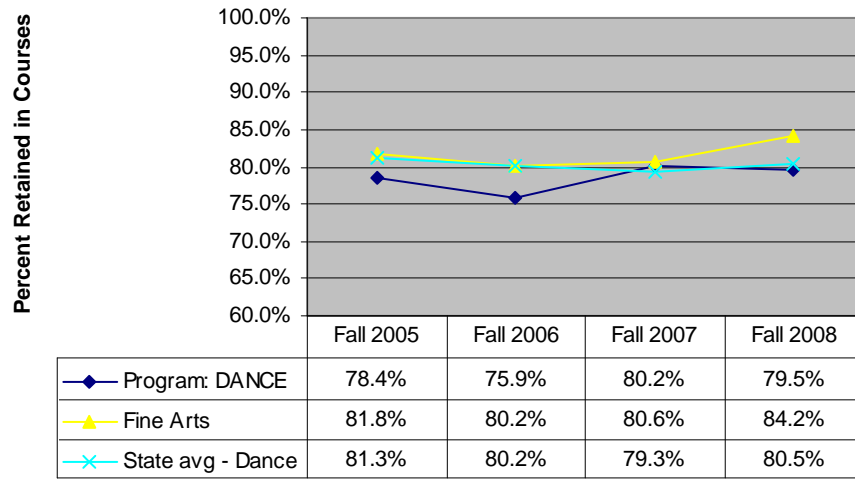
**Dance Success Rates
Fall 2005 to Fall 2008**



**Dance Retention Rates
Fall 2005 to Fall 2008**



**Dance Retention Rates
Fall 2005 to Fall 2008**

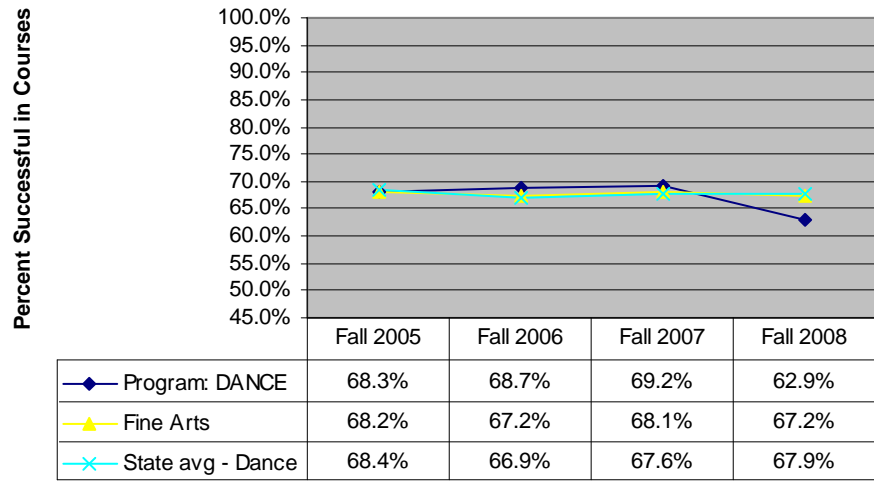


Program: DANCE
Fine Arts
State avg - Dance

Fall 2005	Fall 2006	Fall 2007	Fall 2008
78.4%	75.9%	80.2%	79.5%
81.8%	80.2%	80.6%	84.2%
81.3%	80.2%	79.3%	80.5%

**Success Rates
Fall 2005 to Fall 2008**

**Dance Success Rates
Fall 2005 to Fall 2008**

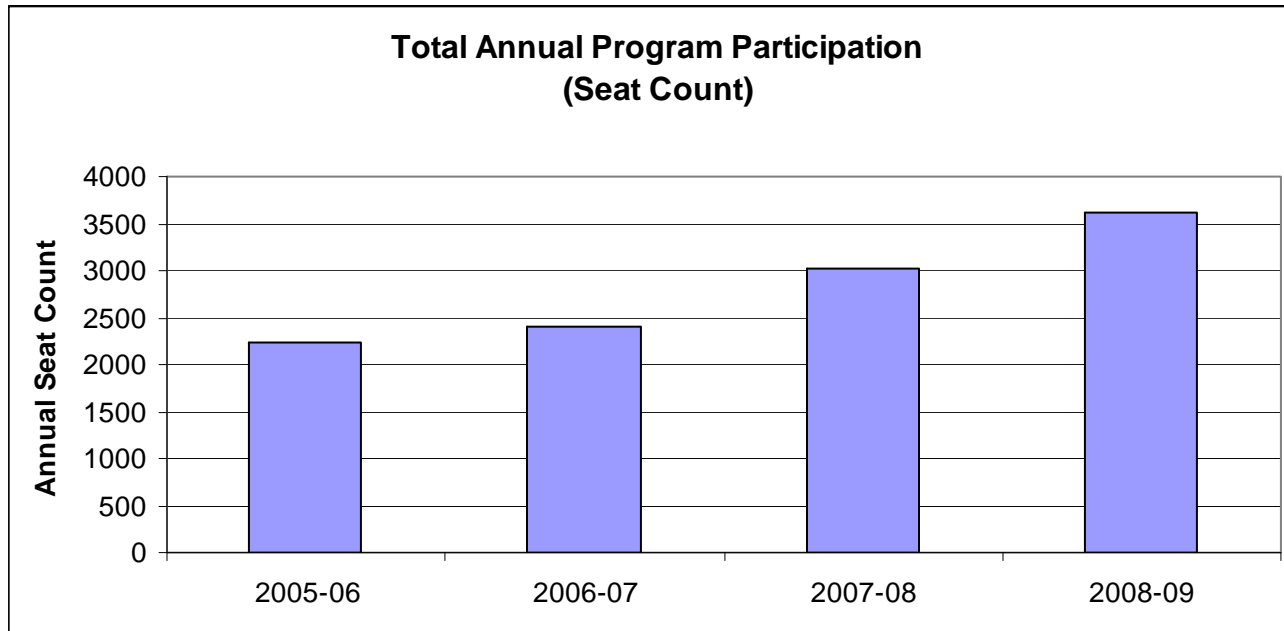


Program: DANCE
Fine Arts
State avg - Dance

Fall 2005	Fall 2006	Fall 2007	Fall 2008
68.3%	68.7%	69.2%	62.9%
68.2%	67.2%	68.1%	67.2%
68.4%	66.9%	67.6%	67.9%

Total Annual Program Participation (4-year Trend)
Years: 2005-06 to 2008-09
Program: DANCE

	2005-06	2006-07	2007-08	2008-09	4 yr avg	
	2244	2412	3021	3616	2823	



SOURCE DATA:

	Summer	Fall	Winter	Spring	Total
05-06	255	867	249	873	2244
06-07	205	980	218	1009	2412
07-08	248	1172	296	1305	3021
08-09	358	1398	334	1526	3616

Seats Available	Fall
05	1290
06	1595
07	1731
08	1861

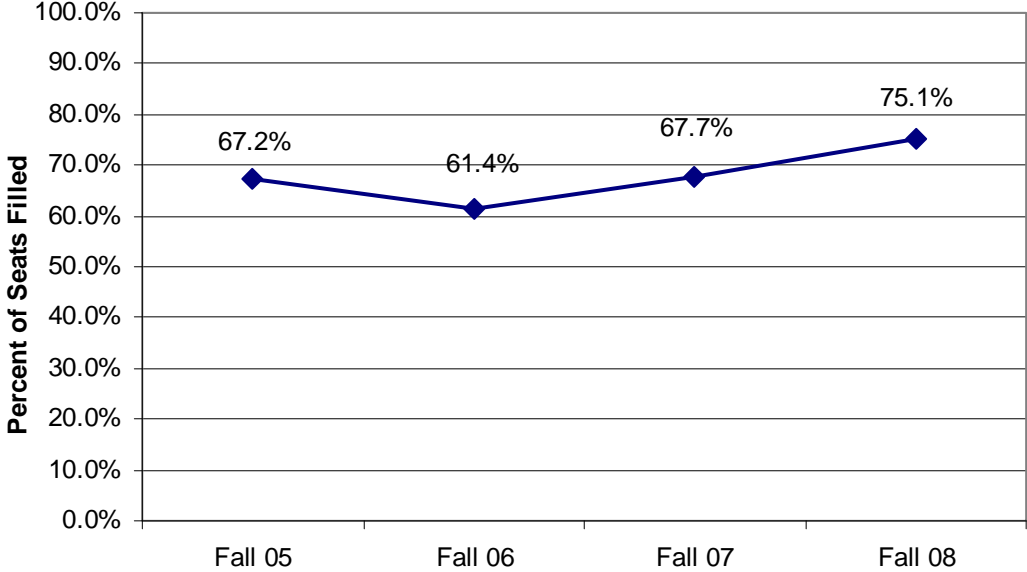
Course, Section, Seat Counts
Years: 2005-06 to 2008-09

	2005-06	2006-07	2007-08	2008-09
Sections	127	141	155	167
Seats	2244	2412	3021	3616
Unduplicated Students	1618	1749	2141	2572
Seats/Unduplicated Students	1.4	1.4	1.4	1.4

Course Fill Rates

	Fall 05	Fall 06	Fall 07	Fall 08
	67.2%	61.4%	67.7%	75.1%

Course Section Fill Rates



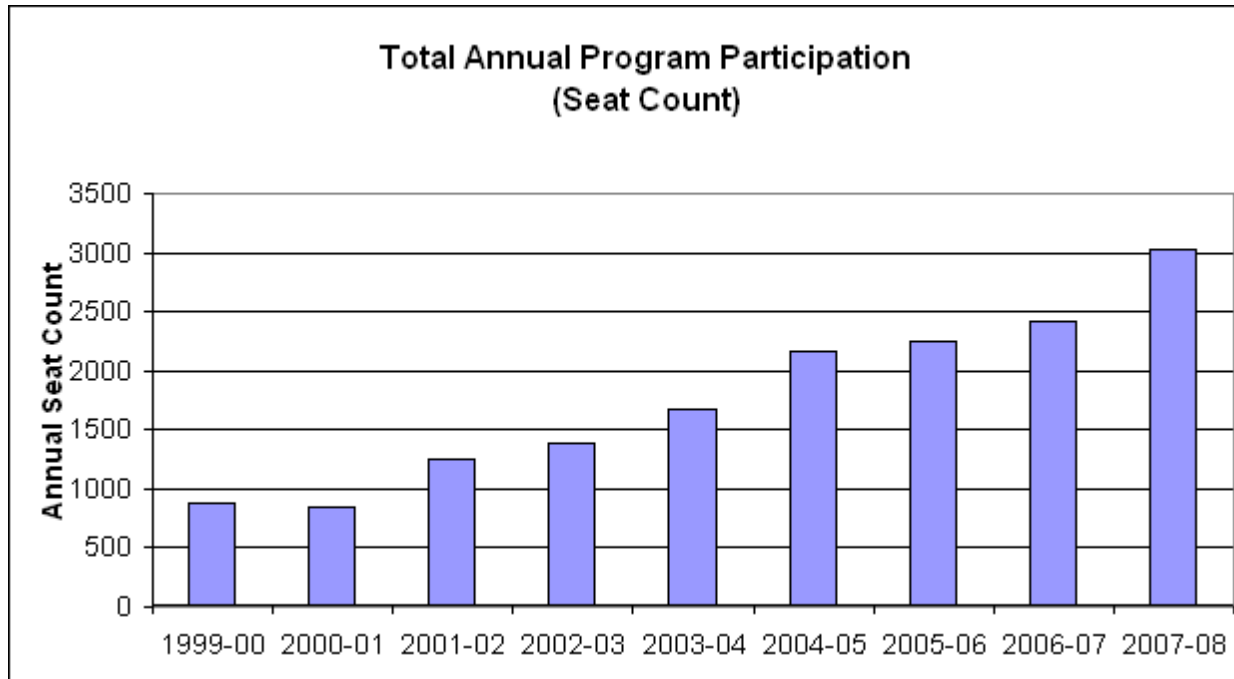
Total Annual Program Participation (10-year Trend)

Years: 1999-00 to 2008-09
Program: DANCE

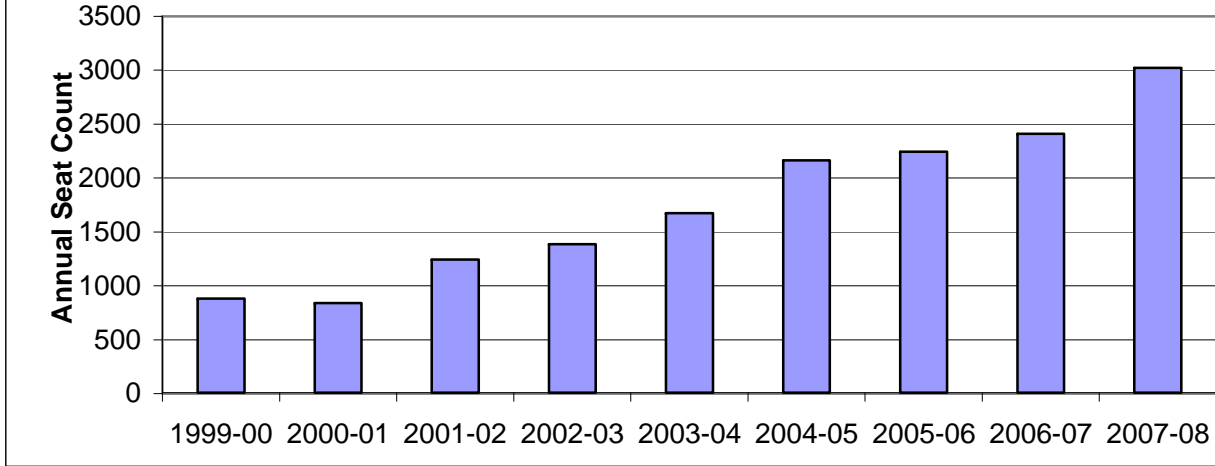
Annual Seat Count

1999-00	2000-01	2001-02	2002-03	2003-04
881	839	1245	1386	1675
2004-05	2005-06	2006-07	2007-08	2008-09
2165	2244	2412	3021	3616

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**Total Annual Program Participation
(Seat Count)**



Sections
Seats
Unduplicated Students
Seats/Unduplicated Students

1999-00	2000-01	2001-02	2002-03	2003-04
92	92	140	132	123
881	839	1245	1386	1675
614	646	860	1043	1186
1.4	1.3	1.4	1.3	1.4

Sections
Seats
Unduplicated Students
Seats/Unduplicated Students

2004-05	2005-06	2006-07	2007-08	2008-09
122	127	141	155	167
2165	2244	2412	3021	3616
1489	1618	1749	2141	2572
1.5	1.4	1.4	1.4	1.4

A. Course Grade Distribution; Success and Retention Rates

Course grade distribution can effectively be divided into two sub-groups. One group would consist of the two primary lecture classes that also fulfill the Area four humanities general education requirement and are transferable. These classes serve the general student population and in Fall 2008 accounted for 474 of the 1,398 total grades or 29.4%. The remaining classes are primarily the lecture/lab studio dance classes. In both groups there appears to be little disparity between dance department, division and college total percentages in both success rate and retention rate. In the two classes that the success rate appears to have dramatically dipped (Dance 16ab 13.8% success rate and 59.1 % retention rate, and Dance 5 33.3% success rate and 50.0% retention rate) instructor changes are being recommended for the Fall 2010 semester.

B. Enrollment Statistics with Section and Seat Counts; Fill Rates:

In analyzing the total annual program participation section increase and seat count for the ten year period 1999/2000 through 2008/2009 the following program growth is notable. Sections grew from 92 to 167 in that period, an increase of nearly 100%. Annual seat count rose from 881 seats to 3616 seats in the same period. The fall 2008 retention rate of 75.1% compared to 67.2% retention rate in fall 2005 also reflects more students are completing these classes as well.

Actual Seat counts complimenting fill rates for specific of courses in program:

	Year 1 Fall 2007	Year 2 Fall 2008	Year 3 Fall 2009
Dance 1	Seat Count 244 Fill rate 90.37%	Seat count 272 Fill rate 100.74%	Seat count 300 Fill rate 133.33%
Dance 3	Seat Count Fillrate115.56%	Seat count 55 Fill rate 122.22%	Seat count 57 Fill rate 126.67%
Dance 5/71ab/72abcd/83abcd	Seat Count 22 Fill rate 88.00%	Seat Count 25 Fill rate 100%	Seat count 32 Fill rate 128.00%
Dance 10/14	Not Offered	Seat count 43 Fill rate 86%	Seat count 45 Fill rate 90%

Dance 12	Seat Count 23 Fill rate 92.00%	Seat count 35 Fill rate 140%	Seat count 43 Fill rate 172.00%
Dance 16ab/17bacd/83abcd	Seat Count 47 Fillrate 94%	Seat count 37 Fill rate 74%	Seat count 34 Fill rate 68%
Dance 19ab	Seat Count 71 Fill rate 94.67%	Seat count 78 Fill rate 104%	Seat count 81 Fill rate 108.00%
Dance 21	Seat Count 75 Fill rate 75.00%	Seat count 79 Fill rate 79%	Seat count 111 Fill rate 111.00%
Dance 22ab23abcd/25abcd/26abcd	Seat Count 147 Fillrate117.60%	Seat count 171 Fill rate 136%	Seat count 242 Fill rate 161.00%
Dance 32ab/33abcd/35abcd	Seat Count 60 Fillrate120.00%	Seat count 81 Fill rate 108.00%	Seat count 72 Fill rate 94.00%
Dance 42ab/43abcd/70abcd /71ab/72abcd/83abcd	Seat Count 49 Fill rate 98.00%	Seat count 101 Fill rate 80.80%	Seat count 60 Fill rate 100.00%
Dance 51ab/52abcd	Seat Count 129 Fillrate129.00%	Seat count 126 Fill rate 126%	Seat count 135 Fill rate 135.00%
Dance 61ab/62abcd/83abcd	Seat Count 48 Fillrate192.00%	Seat count 66 Fill rate 88%	Seat count 102 Fill rate 98.00%
Dance 87abcd/89abcd	Seat Count 112 Fillrate186.67%	Seat count 91 Fill rate 82.73%	Seat count 114 Fill rate 73.55%

C. Improvement rates: Seat counts have shown dramatic growth in two main areas. Dance 1, Dance Appreciation is a General Education, Area 4 Humanities transfer option that continues to grow in popularity. Recent additions of sections in the 8 week “mini-semester” and online have helped to “fuel” this growth. One of the three full time dance faculty members is now almost exclusively teaching Dance Appreciation. In light of the current budget crisis the Saturday morning section was recently cut. Additionally one of the two online sections was cut in Spring 2009 but has since been restored. The Fall 2009 fill rate of 133.33% supports adding additional sections to the Dance 1 schedule.

The other area of substantial seat count growth is in the Dance 22ab, 23abcd, 25abcd, and 26abcd (Jazz Dance, Commercial Dance and Hip Hop Dance). Although these are not general education classes they are optional classes of the dance major at El Camino College where they serve to address current interest and foundation for a Commercial dance certificate program! We are hopeful to develop a certification program in Commercial dance that would further support this area of current and potential growth. Although this was a certification that was part of the 2004 program review the implementation of curricu-net, completion of the six-year course reviews, and the template of a Commercial Dance certification program now in place at other community colleges (Citrus Community College dance program and Fullerton Community College dance program) make this proposal more realistic. It should also be noted that the Fall 2009 fill rate of these classes is 161.00% thus supporting additional class sections.

III. Curriculum

A. Courses not reviewed in the last five years:

All courses have been reviewed in the last five years.

B. Specific timeline for courses not in compliance:

Not applicable

C. Course additions to current course offerings with explanations:

Dance 9abcd Flamenco Dance was passed through the College Curriculum Committee I the Fall 2006. This course was co-authored by Daniel Berney, ECC Dance full-time faculty member and Margerite Phillips, full-time dance faculty member at ECC at the Compton Center. Although ECC does not currently offer this course it is being offered regularly as part of the curriculum at ECC at the Compton Center.

D. Course deletions to current course offerings with explanations:

Dance 18abcd, Asian Dance has been inactivated effective Spring 2009. This course had not been offered for several semesters and had difficulty filling. The ambiguous nature of the title did not encourage sufficient participation by any specific student population. The dance faculty feels that classes specifically titled Japanese Dance, Chinese Dance and Korean Dance at lesser load units (.5 unit classes rather than the 1.0 Asian Dance class unit value) would be more likely to compliment the dance class offerings.

Dance 53ab, Beginning American Dance and Dance 54abcd Intermediate American Dance have not been offered for the past few years and are being looked at by the full-time dance faculty as possible classes that should be inactivated. The faculty feel that three lab hour, 1 unit classes in West Coast Swing Dance and East Coast Swing Dance would be a better curriculum “fit” and option in the area of social dance classes. Currently Dance 53ab and Dance 54abcd are 1 lecture 3 lab class offerings. This instead of a course outline designated to include both East Coast Swing and West Coast Swing dance at the beginning level (Dance 53ab) and then more intermediate level (Dance 54abcd), each type of swing dance would be taught separately. Should student interest, option interest for the dance major, and articulation develop, a 1 lecture 3 lab model for an intermediate level course in each type of swing dance could be developed. This model is already in place for tap dance (Dance 61 ab, Beginning Tap Dance, 3 lab, 1 unit and Dance 62abcd, Intermediate Tap Dance, 1 lecture/3 lab, 2 units) and African Dance (Dance 16ab, Beginning African Dance, 3 lab, 1 unit and Dance 17abcd, Intermediate African Dance, 1 lecture/3 lab and 2 units).

Dance 70abcd Improvisation was passed through the College Curriculum Committee in Fall 2008. This course was authored by full-time faculty member Pamela Santelman and is currently being taught by her. This course was needed as a pre-requisite for Dance 71ab, Beginning Choreography which Ms. Santelman also teaches. For the dance majors this includes a pre-requisite sequence that starts with Dance 19ab, Beginning Dance followed sequentially by Dance 70ab, Dance Improvisation, Dance 71ab Beginning Choreography, and Dance 72abcd, Intermediate Choreography.

E. Concerns and explanations regarding department, courses and their articulation: The frustration of the dance department over the inability to present new courses through the curriculum process was prevalent through the past several semesters. This of course was primarily due to the course revision process that was mandated campus wide. After several semesters of an inability to present new courses, Dance 9, Flamenco Dance, and Dance 70abcd, Improvisation have been added (see above course additions).

Several other courses are being developed this year and hope to be presented to the Division and Campus Curriculum Committees by the Fall Semester 2011. These courses include Lyrical Jazz Dance (Dance 27abcd), Contemporary Dance (Dance 44abcd), Rhythm Tap (Dance 63abcd), Pilates Reformer (Dance 30abcd) and African Dance History (Dance 4).

Training in the new Curricu-net software that is being offered to faculty this Spring 2010 should help allow the dance program to generate new course development and continue to maintain currency in the revision of existing courses on the six-year timeline as outlined through the Fine Arts Division Curriculum Committee.



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						
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	FA 15	SP 16
DANC-1	2006-2007							Berney						
DANC-10	2009-2010													
DANC-12abcd	2006-2007					Phillips								

DANC-14ab	2009-2010					Phillips								
DANC-16ab	2009-2010							Phillips						
DANC-17abcd	2009-2010							Phillips						
DANC-19ab	2008-2009								Santeln					
DANC-20abcd	2003-2004	Santelmn												
DANC-21abcd	2006-2007	Santelmn												
DANC-22ab	2009-2010		Bosemn											
DANC-23abcd	2009-2010		Bosemn											
DANC-25abcd	2009--2010			Berney										
DANC-26abcd	2006-2007			Berney										
DANC-3	2009-2010							Berney						
DANC-32ab	2009-2010		Berney											
DANC-33abcd	2009-2010		Berney											
DANC-35abcd	2009-2010		Berney											
DANC-42ab	2007-2008			Santelmn										
DANC-43abcd	2009-2010			Santelmn										
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	FA 15	SP 16
DANC-5	2009-2010							Santlemn						
DANC-50	2008-2009					Berney								
DANC-51ab	2009-2010					Berney								
DANC-52abcd	2009-2010					Berney								
DANC-53ab	2009-2010					Berney								
DANC-54abcd	2009-2010					Berney								
DANC-61ab	2009-2010								Berney					
DANC-62abcd	2009-2010								Berney					

DANC-70abcd	2008-2009		Santlmn			
DANC-71ab	2008-2009		Santlmn			
DANC-72abcd	2009-2010		Santlmn			
DANC-83abcd	2004-2005	Boseman				
DANC-87abcd	2009-2010	Boseman				
DANC-89abcd	2005-2006	Boseman				
DANC-99abc	2009-2010				Berney	
DANC-9ab	2006-2007			Phillips		

F. Recommendations: In addition to the courses recommended for development as stated above the development of certification programs in both Pilates and Commercial Dance are goals. A certification in Commercial Dance has been previously discussed in this program review (II. C. Improvement rates.) A Pilates certification is also recommended and, as with Commercial Dance there are templates already in place at several community colleges including Riverside Community College and Orange Coast College. Although these certification programs were initiated within the dance program of these colleges, a cross listing in the divisions of Fine Arts and Health Sciences will be proposed at ECC. The rationale is that even though Pilates is considered a dance education component in major university programs it also has a value to the kinesiology programs in Health Sciences.

IV. Student Learning Outcomes

A. SLO's for each course in the disciplines: All ECC Dance courses have SLO's developed and categorized. These have been grouped into Theatrical Dance, Social Dance, World Dance and Lecture Dance classes. Dance Conditioning and Pilates are being addressed separately and will become a fifth grouping of SLO's within the dance program.

<u>Program, Degree, or Certificate Name:</u>	<u>Division or Unit:</u>
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<i>Leadership Team</i> (first name should be the contact person) (wherever possible, a Compton Faculty member should be a member of the leadership team)	<u>Names:</u>	<u>Extensions:</u>	<u>Email Addresses:</u>
	Daniel Berney	3657	dberney@elcamino.edu
	Bernice Boseman	3659	bbboseman@aol.com
	Pamela Santelman	5656	psantelman@elcamino.edu

Use this worksheet to draft and submit a complete set of program-level SLOs and assessment plans. Use the *Program-Level SLO Information and Direction Sheet* as a reference. When you're ready to assess a program-level SLO, please fill out the full *Student Learning Outcomes Assessment Report* form for each program-level SLO.

Program SLO #1:

<i>Proposed SLO Statement</i>	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.
<i>Associated Core Competencies</i>	<p>I. Content Knowledge: Students possess a knowledge of the various styles and genres of dance.</p> <p>II. Critical and Creative Thinking: Students should demonstrate the ability to analyze and critique dance.</p> <p>III. Communication and Comprehension: Students comprehend and effectively communicate in</p>

	<p>written, verbal and artistic forms.</p> <p>IV. Community: Students appreciate local and global diversity.</p>
<i>Proposed Assessment Instrument or Mechanism</i>	Assignments which require students to observe, analyze and critique a variety of visual and written dance topics.
<i>Relevant Courses to target for assessment (leave blank if assessment will not take place in courses)</i>	Dance 1, Dance 3 and Dance 5
<i>Target assessment date or semester</i>	Spring 2010

Program SLO #2:

<i>Proposed SLO Statement</i>	Students will possess a mastery of the terminology, technical skill, and the performance artistry of the specific theatrical dance styles.
<i>Associated Core Competencies</i>	<p>I. Content Knowledge: Students possess and use dance terminology and demonstrate technical execution of the specific dance style.</p> <p>II. Critical, Creative and Analytical Thinking: Students are applying the terminology, technique and performance elements to a specific dance style.</p> <p>III. Communication and Comprehension: Students</p>

	<p>comprehend and effectively communicate in written, verbal and artistic forms.</p> <p>IV. Community: Students appreciate local and global diversity that are germane to the various dance styles.</p>
<i>Proposed Assessment Instrument or Mechanism</i>	Assignments which require students to analyze, demonstrate and critique a specific dance style.
<i>Relevant Courses to target for assessment (leave blank if assessment will not take place in courses)</i>	Dance 22ab, Dance 23abcd, Dance 25abcd, Dance 26abcd, Dance 32ab, Dance 33abcd, Dance 35abcd, Dance 42ab, Dance 43abcd, Dance 61ab, Dance 62abcd
<i>Target assessment date or semester</i>	Fall 2011

Program SLO #3:

<i>Proposed SLO Statement</i>	Students will possess knowledge of various cultures, technical skills and vocabulary that are germane to the dance styles.
<i>Associated Core Competencies</i>	<p>I. Content Knowledge: Students possess and use culturally based dance terminology and demonstrate technical execution of dance style specific to the culture.</p> <p>II. Critical, Creative and Analytical Thinking: Students are applying the terminology, technique and performance elements to a specific dance style.</p>

	<p>III. Communication and Comprehension: Students comprehend and effectively communicate in written, verbal and artistic forms.</p> <p>IV. Community: Students appreciate local and global diversity that are germane to the various dance styles.</p>	
<i>Proposed Assessment Instrument or Mechanism</i>	Assignments which require students to analyze, demonstrate and critique a specific dance style.	
<i>Relevant Courses to target for assessment (leave blank if assessment will not take place in courses)</i>	Dance 9abcd, Dance 12abcd, Dance 14abcd, Dance 16ab, Dance 17abcd, Dance 18abcd	
<i>Target assessment date or semester</i>	Spring 2011	

Program SLO #4:

<i>Proposed SLO Statement</i>	Students will possess knowledge of technical skills, social etiquette and specific vocabulary that are germane to the dance styles.	
<i>Associated Core Competencies</i>	<p>I. Content Knowledge: Students possess and use dance terminology and demonstrate technical execution of the specific dance style.</p> <p>II. Critical, Creative and Analytical Thinking: Students are applying the terminology, technique and</p>	

	<p>performance elements to a specific dance style.</p> <p>III. Communication and Comprehension: Students comprehend and effectively communicate in written, verbal and artistic forms.</p> <p>IV. Community: Students appreciate local and global diversity that are germane to the social etiquette that is specific to a dance style.</p>	
<i>Proposed Assessment Instrument or Mechanism</i>	Assignments which require students to analyze, demonstrate and critique a specific dance style.	
<i>Relevant Courses to target for assessment (leave blank if assessment will not take place in courses)</i>	Dance 10, Dance 51ab, Dance 52abcd, Dance 53ab, Dance 54abcd	
<i>Target assessment date or semester</i>	Spring 2012	

Program SLO #5:

<i>Proposed SLO Statement</i>	Students will possess a mastery of the terminology creative development and goal of the performance artistry.	
<i>Associated Core Competencies</i>	<p>I. Content Knowledge: Students possess and use dance terminology and demonstrate technical execution of the specific dance style.</p> <p>II. Critical, Creative and Analytical Thinking:</p>	

	<p>Students are applying creativity, terminology, technique and performance elements to a specific dance style.</p> <p>III. Communication and Comprehension: Students comprehend and effectively communicate in written, verbal and artistic forms.</p> <p>IV. Community: Students should be able to interact and collaborate on a local and global level that is germane to various dance styles.</p>	
<i>Proposed Assessment Instrument or Mechanism</i>	Assignments which require students to create, analyze, demonstrate and critique a specific dance style.	
<i>Relevant Courses to target for assessment (leave blank if assessment will not take place in courses)</i>	Dance 70abcd, Dance 71ab, Dance 72abcd, Dance 83abcd, Dance 87abcd, Dance 89abcd	
<i>Target assessment date or semester</i>	Fall 2012	

Do you need more space? If you have more than four program-level SLOs, copy and paste additional program SLO grids as needed and number accordingly.

After filling out this worksheet, please save this document and submit it to slo@elcamino.edu (for our records) as well as to your division and any relevant faculty in your program. When you're ready to assess one of these program-level SLOs, please start by filling out section 1 of the Student

B.Courses with assessments: All courses have been assessed and, as with the initial SLO dance program grids have been assessed in a series of like courses. Assessments were done in groups of the beginning dance studio courses, intermediate dance studio courses, dance lecture courses, choreography courses, dance performance courses and dance conditioning courses (including Pilates).

Core Competencies Map

Division Name Fine Arts

	Content	Critical, Creative, and Analytical Thinking	Communication and Comprehension	Professional and Personal Growth	Community and Collaboration	Information and Technology Literacy
<i>Program: Dance</i>	3	4	3	2	2	2
Program Level						
DANC-1	4	3	3	2	2	2
DANC-10	3	4	3	2	2	2
DANC-12ABCD	4	3	3	2	2	2
DANC-14AB	4	3	3	2	2	2
DANC-16AB	4	3	3	2	2	2
DANC-17ABCD	4	3	3	2	2	2
DANC-19AB	3	4	3	2	2	2
DANC-20ABCD	4	2	2	2	2	2
DANC-21ABCD	4	2	2	3	2	2
DANC-22AB	3	4	2	2	2	2
DANC-23ABCD	3	4	2	2	2	2
DANC-25ABCD	3	4	2	2	2	2
DANC-26ABCD	3	4	2	2	2	2
DANC-3	4	3	3	2	2	2

DANC-32AB	4	3	4	2	2	2
DANC-33ABCD	4	3	4	2	2	2
DANC-35ABCD	4	3	4	2	2	2
DANC-42AB	3	4	4	2	2	2
DANC-43ABCD	3	4	4	2	2	2
DANC-5	4	4	3	3	3	3
DANC-51AB	3	3	4	2	2	2
DANC-52ABCD	3	3	4	2	2	2
DANC-53AB	3	3	4	2	2	2
DANC-54ABCD	3	3	4	2	2	2
DANC-61AB	3	4	3	2	2	2
DANC-62ABCD	3	4	3	2	2	2
DANC-70ABCD	3	4	3	2	2	2
DANC-71AB	3	4	3	2	2	2
DANC-72ABCD	3	4	3	2	2	2
DANC-83ABCD	3	3	3	4	3	3
DANC-87ABCD	3	3	3	4	3	3
DANC-89ABCD	3	3	3	4	3	3
DANC-9AB	3	4	3	2	2	2

- B. **Description of changes resulting from assessment of the courses:** The need for upgraded technology in terms of video, computer programs and television monitors equipment for documenting styles of dance is critical to develop a record of the students activity.
- C. **Program certificate and degree SLOs and manner of assessments:** There are no program certificate's at this time in the dance program.

- D. **Results of the assessments:** The way in which the students are assessed has been revised to include forms of written, visual, and physical demonstration so that all areas of the dance education process (technical, analytical and performance artistry are given equal value components.
- E. **Program level of SLO/assessment implementation:** Initially this implementation has been initiated this spring semester 2010 and has been scheduled for another assessment cycle by fall semester 2012.
- F. **Recommendations:** These include a rotation of faculty designated to initiate and complete the different assessment cycles. Also the expanded use of the adjunct faculty who have particular areas of expertise regarding specific dance forms.

1. Learning methods

1. What learning methods are incorporated inside and outside the classroom in the program to promote student success?

The dance classes really fall into three categories, lecture based classes, lab based classes and lecture/lab studio based classes. The lecture-based classes include Dance Appreciation and Dance History. These classes require a conventional classroom environment and include such learning methods as reading a variety of materials for critical analysis; solving problems in a variety of settings; writing papers including live concert critiques, video/DVD analysis and extended research papers; and presenting ideas and research in organized and engaging oral discussion and research. The lab classes such as Concert Dance Ensemble and Advanced Dance Theater are performance based. These classes require a dance studio rehearsal environment which culminates in performing in a theater. The lecture/lab studio based classes include the rest of the dance classes and also require a dance studio learning environment. These classes may include any of the above mentioned learning methods to compliment the physical activity component of the class. The physical activity component is reinforced with skills assessment, rehearsal and performance opportunities and video analysis by which to address the success of the learning methods.

2. Assessment

1. How do you evaluate the extent to which the learning objectives, skills and competencies are being met?

- A. Courses – The courses are divided into two types, lecture and lecture/lab as described above (#1. Learning Methods). The lecture classes are evaluated based on the retention and final assessments of the materials as presented through the course of the semester. This includes but is not limited to materials presented by text, video and lecture notes. The lecture/lab classes are evaluated also in this manner but include physical demonstration and/or presentation by the student of dance combinations. These lecturer/lab based classes also include a final dance presentation of material in a performance opportunity. Live dance

concert events are also allow the student to critically analyze this performing art through the written documentation of observations

- B. Program – The program is also validated in terms of student outcomes based on ability of students to complete a series of exercises based on codification of steps inherent in the theatrical, social, commercial and world dance vocabularies. Additionally those ECC dance majors who successfully transfer to major university dance programs are prepared for those auditions based on their preparatory class schedule at ECC. This can be attributed to the high level of technical aptitude gained in the lecture/lab classes (in most cases through course repeatability) and by the rich and diverse curriculum offered by the ECC dance program. Many students repeat levels of specific dance techniques in order to continue to reinforce material and benefit from mentoring by a specific faculty member. This is a primary reason for maintaining the same faculty scheduling in specific dance technique classes.

2. How do you use the results of the above evaluation to improve student learning and the quality of the program? By continuing to address the needs of the program in terms of curriculum development (see course modifications), additional course section offerings (see FTES by course/program), and the need for facility/equipment upgrade (see facilities and equipment).

3. Should a recommendation be written addressing this area?

Yes.

Continue to further refine how we do program assessment.

3. Instructional Support

1. Do you have some instructional support needs that are not being met?

Yes.

In the previous 2004 program review 32.74% of the students surveyed indicated that the dance class they were taking would be more effective if teaching/tutorial assistants were available.

Musical accompaniment is a critical part of the studio based dance classes, especially African Dance, Modern Dance and Ballet Dance. In the case of the African and Modern Dance classes, the lack of an accompanist means the teacher actually has to wear “two hats” and literally “beat the drum” while teaching the class simultaneously!

Additionally instructors of multi-leveled studio based classes would be more effective in their efforts if teaching /tutorial assistants were available.

The elimination of the “L” Lab course portion of the classes leaves a void in the students’ ability to observe, critique and evaluate dance as a performing art in a live concert setting. This element cannot be replaced by televised productions that include an edited component.

2. Should a recommendation be written to address your needs?

Yes.

1. Reinstate budgeting for in-class teaching/tutorial assistants for the studio based techniques classes (African, world dance, ballet, modern dance, jazz, tap, commercial dance, etc.) Cost would be per class (studio based technique classes are 1 lecture 3 lab and most meet 2 x weekly for 2 hours per class meeting). Fall 2010 has 20 studio based classes that would benefit from in-class teaching/tutorial assistants (\$20,000 annually).

2. Maintain some type of budgeting allocation (\$5,000 to \$15000 per event) for the dance classes in order to continue to attend events sponsored by the El Camino College Center for the Arts.

This would replace the “lab” fee that subsidized the student’s attendance in classes for dance, music and theater classes that has been cut.

3. Reinstate budgeting for musical accompanists (\$20,000 annually) for the studio based dance technique classes (African dance, world dance, ballet, modern dance, jazz, tap, commercial dance, etc.) Cost would be per class (studio based technique classes are 1 lecture 3 lab and most meet 2 x weekly for 2 hours per class meeting). Fall 2010 has 20 studio based classes that would benefit from in-class musical accompanists.

V. Facilities, Equipment and Technology

A. Facilities, Equipment and Technology used by the department: The following four questions and responses are taken from the previous 2004 Dance Program Review. Although these are revised in the final 2009/2010 Dance Program Review, many are still applicable.

1. Does the program make effective use of its facilities and equipment?

Yes. The dance studios' are maximized in terms of teaching effectiveness due to the professionalism of the faculty. A positive atmosphere prevails despite the issues of noise (vs. adjacent lecture classes), poor ventilation, poor quality television monitors and general lack of rehearsal and performance space for the choreography and performance classes.

B. Adequacy and currency of the facilities, equipment and technology:

2. Are adequate facilities, equipment and supplies available for the program?

No. The facilities for the lecture/lab based studio classes are not properly situated for a constructive learning environment. All three of the dance studios (PE S-212, PE S-230 and PE S 233) are located adjacent lecture classrooms PE S-204, PE S 228 and PE S-229) and several faculty offices (PE S 220 series) and make teaching an intolerable situation for both studio classes and lecture classes as well.

Ventilation in the dance studio is inadequate given the fact there are no windows and that only doors separate the adjacent lecture classrooms. Without ceiling fans there is an absence of air circulation that can become stifling in some of the more aerobic classes. 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 with DVD/VHS capability specifically) is 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 use. The problem with datatel is that a room may not have a class specifically scheduled in that room so that another department/division may then schedule a class in what appears to be an "empty classroom". Then choreography class may be scheduled in Dance Studio PE S-230 but requires additional rehearsal space simultaneously in Dance Studio PE S-233 only to be denied access since another class had been scheduled via datatel assuming the classroom was not being utilized.

C. Immediate needs of the facilities, equipment and technology:

A separate room designated for the Pilates Reformers is the most pressing need given the growth in this area. Additionally a certification program in this area will require a separate room for the reformers. As more reformers are added to the program (currently there are four and four more are being requested) it will become impossible to house them in a room being used for other dance techniques classes (as is now the case). Additionally the safer, more durable reformers are not able to be stored upright when not in use (as we are now doing). Additional reformers (4) are needed to bring the total to 8 which will more realistically serve a class of 25 students in this class.

3. Are the facilities and equipment adequately maintained?

No. 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). Students have been developing rashes at a more alarming rate than ever from contact both with the mats and floor (many classes include student contact including lying on the floor for parts of the class). Thus there is a need for daily floor maintenance that is not being met.

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.

Currently many of the lecture classrooms used for the dance courses are shared by other disciplines (Classroom PE 204 with Health and Physical Education classes, MUS 204 with Speech and Business classes) and the equipment designated for those classrooms is in the state of disrepair (i.e. PE 204 - no working television monitor or VCR or DVD player, dance instructor must physically transport working dance department unit from Dance Studio PE 212 and hope that instructor teaching in that room does not need the same unit at the same time; MUS 204 – No DVD unit, therefore instructor and students must hand carry their own DVD player to class in order to present lectures by the instructor and class projects by the students).

G. Long range needs of facilities, equipment, and technology:

It is imperative that the dance program address the issue of workload reductions in areas other than basic skills, workforce training, and transfer courses. Courses that are specific to recreational, a vocational, and personal development could target certain dance courses and certification programs such as Pilates. As it is there is legislation at the state level that could potentially address this issue. A certification degree is already in place at several community colleges in Pilates training. The Full-Time dance faculty are of the belief that a Pilates certification offers a large segment of dance majors either an immediate employable option or a basis for transferable units toward a four year degree in either dance education or a related health sciences field. A room would have to be designated exclusively to house the Pilates Reformers for this certification to be possible. Currently the Pilates reformers are “housed” in Dance Studio PE S-230 in an “upright” position and placed in position only when being used during Pilates classes. This leads to constant “wear and tear” on the Pilates reformers and discourages the purchase of the higher quality stationary reformers.

The other proposed certification program is commercial dance. Justification for this degree stems from our location in the greater Los Angeles area known as the bastion of commercial dance. This is seen through the music video industry and industrial markets such as cruise lines and theme parks. Although the “black box” theater (room Theater 151) located in the music building is a facility that would accommodate the type of classroom environment necessary for this certification program. Unfortunately it is in use with theater department classes on a full-time basis.

The current Dean of Health Sciences, Dr. James Schwartz, was in the position of interim Dean of Fine Arts for the past two years. Before that his tenure at ECC has included interim Vice President of Academic Affairs and a tenure of 30 years as Dean of Health Sciences. His vision of the maximum efficiency of facility usage, and shared by the full-time dance faculty include a collaborative effort between the two divisions in coordinating scheduling as follows.

1. Divide the current men’s locker room building which is no longer efficiently utilized into four multi-purpose classrooms used to house dance, aerobics and other activity related classes. These classes would not have adjacent noise sensitive lecture classrooms competing in the same building.
2. Replace the existing dance class schedule of classes that require music in the existing Women’s South Gym (Dance Studios PE S-212, PE S-230 and PE S-233) with Yoga and Pilates classes that are compatible with the adjacent lecture classrooms (PE S-204, PE S-228 and PE S-229).

This scenario would require collaborative and collegial scheduling of both facilities by the Fine Arts and Health Sciences Divisions.

All classrooms that have scheduled the dance program lecture classes (Dance Appreciation and Dance History) need to 1. be “smart classrooms” and 2. allow dance faculty access to the equipment housed in those classrooms. Currently the classroom that is scheduled for classes in the Music Building, Mus 204 is designated a “Business division” classroom and therefore has denied Fine Arts faculty access to the technology in that classroom. This has limited the visual component of these classes. The classes scheduled in the Women’s South Gym lecture classrooms (PE S-204, PE S-209, PE S-228 and PE S 229) are now “smart classrooms” but have technological challenges and subsequent “downtime” that are slow to be resolved when requested.

4. Should a recommendation be written addressing the data?

Yes.

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.
3. Address the poor ventilation that currently impairs the ability of the students and faculty to work effectively. In the current dance facilities this would include ceiling fans.
4. Address the equipment in terms of visual support (television monitors with DVD/VHS capability).
5. Constrict a lighting grid in one of the primary dance studios (PE 212 or PE 230) so that formal and informal dance showings and choreographic projects could be presented in a space that is designated for use by the dance department.

V. Staffing

Fall 2007

DANCE

Dance 1

5277	1	45	29	64.44%	0.20000	3.40	153.00	98.60	765.00	493.00	438.222
5278	1	45	25	55.56%	0.20000	3.40	153.00	85.00	765.00	425.00	377.778
5279	1	45	57	126.67%	0.20000	3.44	154.80	196.08	774.00	980.40	871.467
5281	1	45	49	108.89%	0.20000	3.40	153.00	166.60	765.00	833.00	740.444
5282	1	45	41	91.11%	0.20000	3.40	153.00	139.40	765.00	697.00	619.556
5283	1	45	43	95.56%	0.20000	3.40	153.00	146.20	765.00	731.00	649.778
Total Dance 1	6	270	244	90.37%	1.20000	20.44	919.80	831.88	766.50	693.23	616.207

Dance 3

5287	1	45	52	115.56%	0.20000	3.44	154.80	178.88	774.00	894.40	795.022
Total Dance 3	1	45	52	115.56%	0.20000	3.44	154.80	178.88	774.00	894.40	795.022

Dance 5/71ab/72abcd/83abcd

5289/5365/5368/5371	1	25	22	88.00%	0.21700	4.84	121.00	106.48	557.60	490.69	436.170
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Total Dance

5/71ab/72abcd/83abcd	1	25	22	88.00%	0.21700	4.84	121.00	106.48	557.60	490.69	436.170
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Dance 12abcd												
	5291	1	25	23	92.00%	0.15000	3.40	85.00	78.20	566.67	521.33	463.407
Total Dance 12abcd		1	25	23	92.00%	0.15000	3.40	85.00	78.20	566.67	521.33	463.407
Dance 16ab												
	5295	1	25	26	104.00%	0.15000	3.40	85.00	88.40	566.67	589.33	523.852
Total Dance 16ab		1	25	26	104.00%	0.15000	3.40	85.00	88.40	566.67	589.33	523.852
Dance 17abcd/83abcd												
	5297/5374	0.5	12.5	21	168.00%	0.10850	4.62	57.75	97.02	532.26	894.19	794.839
Total Dance 17ab/83abcd		0.5	12.5	21	168.00%	0.10850	4.62	57.75	97.02	532.26	894.19	794.839
Dance 19ab												
	5299	1	25	28	112.00%	0.21700	4.62	115.50	129.36	532.26	596.13	529.892
	5300	1	25	24	96.00%	0.21700	4.62	115.50	110.88	532.26	510.97	454.194
	5301	1	25	19	76.00%	0.21700	4.62	115.50	87.78	532.26	404.52	359.570
Total Dance 19ab		3	75	71	94.67%	0.65100	13.86	346.50	328.02	532.26	503.87	447.885
Dance 21ab												
	5305	1	25	23	92.00%	0.15000	4.62	115.50	106.26	770.00	708.40	629.689
	5307	1	25	14	56.00%	0.15000	4.62	115.50	64.68	770.00	431.20	383.289
	5309	1	25	23	92.00%	0.15000	4.62	115.50	106.26	770.00	708.40	629.689
	5311	1	25	15	60.00%	0.15000	4.62	115.50	69.30	770.00	462.00	410.667
Total Dance 21ab		4	100	75	75.00%	0.60000	18.48	462.00	346.50	770.00	577.50	513.333
Dance 22ab/23abcd												
	5313/	1	25	38	152.00%	0.21700	4.62	115.50	175.56	532.26	809.03	719.140
	5315/5323	1	25	22	88.00%	0.21700	4.62	115.50	101.64	532.26	468.39	416.344
	/5321	1	25	18	72.00%	0.21700	4.62	115.50	83.16	532.26	383.23	340.645
Total Dance 22ab/23abcd		3	75	78	104.00%	0.65100	13.86	346.50	360.36	532.26	553.55	492.043
Dance 23abcd/25abcd												
	5319/5328	1	25	18	72.00%	0.21700	4.62	115.50	83.16	532.26	383.23	340.645

Ttl Dance 23abcd/25abcd	1	25	18	72.00%	0.21700	4.62	115.50	83.16	532.26	383.23	340.645
Dance 25abcd/26abcd											
5327/5329	1	25	51	204.00%	0.21700	4.62	115.50	235.62	532.26	1085.81	965.161
Ttl Dance 26/abcd/26abcd	1	25	51	204.00%	0.21700	4.62	115.50	235.62	532.26	1085.81	965.161
Dance 32ab/33abcd/35abcd											
5330/5336/5342	1	25	42	168.00%	0.21700	4.62	115.50	194.04	532.26	894.19	794.839
5334/5339/5343	1	25	18	72.00%	0.21700	4.62	115.50	83.16	532.26	383.23	340.645
Ttl Dance 32ab/33abcd/35abcd	2	50	60	120.00%	0.43400	9.24	231.00	277.20	532.26	638.71	567.742
Dance 42ab/43abcd/71ab/72ab											
5345/5348//	1	25	30	120.00%	0.21700	4.62	115.50	138.60	532.26	638.71	567.742
5346/5349/5366/5369	1	25	19	76.00%	0.21700	4.62	115.50	87.78	532.26	404.52	359.570
Ttl 42ab/43abcd/71ab/72abcd	2	50	49	98.00%	0.43400	9.24	231.00	226.38	532.26	521.61	463.656
Dance 51ab/52abcd											
5351/5355	1	25	39	156.00%	0.21700	4.62	115.50	180.18	532.26	830.32	738.065
5352/5356	1	25	40	160.00%	0.21700	4.62	115.50	184.80	532.26	851.61	756.989
5353/5357	1	25	24	96.00%	0.21700	4.62	115.50	110.88	532.26	510.97	454.194
5354/5358	1	25	26	104.00%	0.21700	4.62	115.50	120.12	532.26	553.55	492.043
Ttl Dance 51ab/52abcd	4	100	129	129.00%	0.86800	18.48	462.00	595.98	532.26	686.61	610.323
Dance 53ab/54abcd											
5359/5360	1	25	24	96.00%	0.21700	4.62	115.50	110.88	532.26	510.97	454.194
Ttl Dance 53ab/54abcd	1	25	24	96.00%	0.21700	4.62	115.50	110.88	532.26	510.97	454.194
Dance 61ab/62abcd											
5361/5363	0.5	12.5	23	184.00%	0.10850	4.62	57.75	106.26	532.26	979.35	870.538
5362/5364	0.5	12.5	25	200.00%	0.10850	4.62	57.75	115.50	532.26	1064.52	946.237
Ttl Dance 61ab/62abcd	1	25	48	192.00%	0.21700	9.24	115.5	221.76	532.26	1021.94	908.387

Dance 99abc (Ind. Study)

5378

5379

Total Dance 99abc

TOTAL DANCE 33 952.5 991 104.04% 6.53150 146.40 3964.35 4166.72 606.96 637.94 567.060

Fall 2008

DANCE

Dance 1

5277	1	45	48	106.67%	0.20000	3.40	153.00	163.20	765.00	816.00	725.333
5278	1	45	35	77.78%	0.20000	3.40	153.00	119.00	765.00	595.00	528.889
5279	1	45	59	131.11%	0.20000	3.44	154.80	202.96	774.00	1014.80	902.044
5281	1	45	44	97.78%	0.20000	3.40	153.00	149.60	765.00	748.00	664.889
5282	1	45	58	128.89%	0.20000	3.40	153.00	197.20	765.00	986.00	876.444
5283	1	45	28	62.22%	0.20000	3.40	153.00	95.20	765.00	476.00	423.111

Total Dance 1 6 270 272 100.74% 1.20000 20.44 919.80 927.16 766.50 772.63 686.785

Dance 3

5287	1	45	55	122.22%	0.20000	3.44	154.80	189.20	774.00	946.00	840.889
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Total Dance 3 1 45 55 122.22% 0.20000 3.44 154.80 189.20 774.00 946.00 840.889

Dance 5/71ab/72abcd/83abcd

5289/5365/5368/5371	1	25	25	100.00%	0.21700	4.62	115.50	115.50	532.26	532.26	473.118
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Total Dance 5/71ab/72abcd/83abcd 1 25 25 100.00% 0.21700 4.62 115.50 115.50 532.26 532.26 473.118

Dance 10

5290	1	25	20	80.00%	0.15000	3.40	85.00	68.00	566.67	453.33	402.963
5291	1	25	23	92.00%	0.15000	3.40	85.00	78.20	566.67	521.33	463.407

Total Dance 10 2 50 43 86.00% 0.30000 6.80 170.00 146.20 566.67 487.33 433.185

Dance 12abcd

	5292	1	25	35	140.00%	0.15000	3.40	85.00	119.00	566.67	793.33	705.185
Total Dance 12abcd		1	25	35	140.00%	0.15000	3.40	85.00	119.00	566.67	793.33	705.185

Dance 16ab

	5295	1	25	22	88.00%	0.15000	3.40	85.00	74.80	566.67	498.67	443.259
Total Dance 16ab		1	25	22	88.00%	0.15000	3.40	85.00	74.80	566.67	498.67	443.259

Dance 17abcd/83abcd

	5297/5374	0.5	12.5	15	120.00%	0.10850	4.62	57.75	69.30	532.26	638.71	567.742
Total Dance 17ab/83abcd		0.5	12.5	15	120.00%	0.10850	4.62	57.75	69.3	532.26	638.71	567.742

Dance 19ab

	5299	1	25	30	120.00%	0.21700	4.62	115.50	138.60	532.26	638.71	567.742
	5300	1	25	23	92.00%	0.21700	4.62	115.50	106.26	532.26	489.68	435.269
	5301	1	25	25	100.00%	0.21700	4.62	115.50	115.50	532.26	532.26	473.118
Total Dance 19ab		3	75	78	104.00%	0.65100	13.86	346.50	360.36	532.26	553.55	492.043

Dance 21ab

	5305	1	25	23	92.00%	0.15000	4.62	115.50	106.26	770.00	708.40	629.689
	5307	1	25	12	48.00%	0.15000	4.62	115.50	55.44	770.00	369.60	328.533
	5309	1	25	18	72.00%	0.15000	4.62	115.50	83.16	770.00	554.40	492.800
	5311	1	25	26	104.00%	0.15000	4.62	115.50	120.12	770.00	800.80	711.822
Total Dance 21ab		4	100	79	79.00%	0.60000	18.48	462.00	364.98	770.00	608.30	540.711

Dance 22ab

	5313	1	25	49	196.00%	0.21700	4.62	115.50	226.38	532.26	1043.23	927.312
Total Dance 22ab		1	25	49	196.00%	0.21700	4.62	115.50	226.38	532.26	1043.23	927.312

Dance 23abcd

	5321	1	25	16	64.00%	0.21700	4.62	115.50	73.92	532.26	340.65	302.796
Total Dance 23abcd		1	25	16	64.00%	0.21700	4.62	115.50	73.92	532.26	340.65	302.796

Dance 23abcd/25abcd												
	5319/5327	1	25	13	52.00%	0.21700	4.62	115.50	60.06	532.26	276.77	246.022
Ttl Dance 23abcd/25abcd		1	25	13	52.00%	0.21700	4.62	115.50	60.06	532.26	276.77	246.022
Dance 25abcd/26abcd												
	5326/5328	1	25	47	188.00%	0.21700	4.62	115.50	217.14	532.26	1000.65	889.462
	5323/5329	1	25	46	184.00%	0.21700	4.62	115.50	212.52	532.26	979.35	870.538
Ttl Dance 26/abcd/26abcd		2	50	93	186.00%	0.43400	9.24	231.00	429.66	532.26	990.00	880.000
Dance 32ab												
	5330	1	25	35	140.00%	0.21700	4.62	115.50	161.70	532.26	745.16	662.366
Total Dance 32ab		1	25	35	140.00%	0.21700	4.62	115.50	161.70	532.26	745.16	662.366
Dance 32ab/33abcd/35abcd												
	/5336/5342	1	25	24	96.00%	0.21700	4.62	115.50	110.88	532.26	510.97	454.194
	5334/5339/5343	1	25	22	88.00%	0.21700	4.62	115.50	101.64	532.26	468.39	416.344
Ttl Dance 32ab/33abcd/35abcd		2	50	46	92.00%	0.43400	9.24	231.00	212.52	532.26	489.68	435.269
Dance 42ab												
	5347	1	25	22	88.00%	0.21700	4.64	116.00	102.08	534.56	470.41	418.146
	5350	1	25	15	60.00%	0.21700	4.64	116.00	69.60	534.56	320.74	285.100
Total Dance 42ab		2	50	37	74.00%	0.43400	9.28	232.00	171.68	534.56	395.58	351.623
Dance 42ab/43abcd/71ab/72ab												
	5345/5348//	1	25	33	132.00%	0.21700	4.62	115.50	152.46	532.26	702.58	624.516
	5346/5349/5366/5369	1	25	19	76.00%	0.21700	4.62	115.50	87.78	532.26	404.52	359.570
Ttl 42ab/43abcd/71ab/72abcd		2	50	52	104.00%	0.43400	9.24	231.00	240.24	532.26	553.55	492.043
Dance 51ab/52abcd												
	5351/5355	1	25	48	192.00%	0.21700	4.62	115.50	221.76	532.26	1021.94	908.387
	5352/5356	1	25	29	116.00%	0.21700	4.62	115.50	133.98	532.26	617.42	548.817

	5353/5357	1	25	19	76.00%	0.21700	4.62	115.50	87.78	532.26	404.52	359.570
	5354/5358	1	25	30	120.00%	0.21700	4.62	115.50	138.60	532.26	638.71	567.742
Ttl Dance 51ab/52abcd		4	100	126	126.00%	0.86800	18.48	462.00	582.12	532.26	670.65	596.129
Dance 61ab												
	5361	1	25	22	88.00%	0.21700	3.40	85.00	74.80	391.71	344.70	306.400
Total Dance 61ab		1	25	22	88.00%	0.21700	3.40	85.00	74.80	391.71	344.70	306.400
Dance 62ab												
	5363	1	25	12	48.00%	0.21700	4.62	115.50	55.44	532.26	255.48	227.097
Total Dance 62ab		1	25	12	48.00%	0.21700	4.62	115.50	55.44	532.26	255.48	227.097
Dance 61ab/62abcd/83abcd												
	5362/5364/	0.5	12.5	15	120.00%	0.10850	4.06	50.75	60.90	467.74	561.29	498.925
	5367/5370/5373	0.5	12.5	17	136.00%	0.10850	4.17	52.13	70.89	480.41	653.36	580.768
Ttl Dance 61ab/62abcd/83abcd		1	25	32	128.00%	0.21700	8.23	102.88	131.79	474.08	607.33	539.846
Dance 83abcd												
	5375	1	25	12	48.00%	0.21700	4.60	115.00	55.20	529.95	254.38	226.114
Total Dance 83abcd		1	25	12	48.00%	0.21700	4.60	115.00	55.20	529.95	254.38	226.114
TOTAL DANCE		40	1127.5	1169	103.68%	7.91650	173.87	4663.73	4842.01	589.11	611.64	543.676

- 1. How do the program numbers compare to a like semester (Fall to Fall) three years ago or the previous program review?**
FTEF load totals were 6.53150 in Fall of 2007 compared with 7.87600 in Fall of 2009. In Fall 2008, before the recent cuts to the dance program, FTEF load was 7.91650. The past two years 2009 – 2010, have seen dramatic cuts to the dance program and the FTEF load totals are not comparable in terms of the sustained growth that the program had been realizing. This is especially frustrating to the full time faculty who had observed teacher load summaries of over 100% recently in the dance program classes for both the fall and spring semesters.

What do the program data indicate? Comment on any trends or unusual data.

The data indicates that the FT faculty are maintaining a stable load that serves to centralize that program where most needed by teaching in the core areas of the dance curriculum. This is especially notable in areas where additional time and resources are needed for dance performance and productions. Also where program major classes are offered and/or combined in sections of like classes to serve the students interested in completing their A.A. in dance in a timely manner.

The data also indicates that the PT faculty are increasingly serving the program through supplementing the studio based lecture/lab classes. This is critical since most dance techniques are best served through faculty with qualifications in specific areas and when beginning and intermediate level technique classes are offered separately. Additionally the diversity of the faculty allows for a connectedness with the various ethnic populations of the community.

2. How does the FT/PT ratio benefit or harm the program?

Currently the FT/PT ratio benefits the program through the means described above. Should the program continue to expand the disparity in the ratio could become a concern given the nature of the FT faculty to support the accompanying growth in terms of production/performance needs, budgeting concerns and scheduling compatibility. The specific areas of expertise by the PT faculty are a plus to the program, however accommodating the scheduling availability of the PT faculty and the limited studio space becomes problematic. In order to retain PT faculty certain scheduling and studio space availability are prioritized so that more logical class offerings and FT dance faculty schedules are compromised.

3. Do you have a faculty-mentoring program? If so, describe.

Currently there is no official faculty-mentoring program in place. There is however a faculty support between the FT and PT faculty in terms of shared office space, compatibility in load scheduling and performance stipend opportunities, and general accessibility for dialog. Additionally an informal “letter of welcoming” is sent to all faculty prior to the beginning of each fall and spring semester informing them of updates in performances, curriculum and scheduling issues. The F-T faculty perform many of the capacities of a “chair” or “coordinator” without and release time or stipend. The realization by the F-T faculty is that the department is most effective in terms of facilities scheduling and Part-Time faculty by daily contact and association.

4. How do the faculty maintain currency in their field?

The faculty are active in several ways including attendance at conferences related to areas of dance education and dance technology; performances in professional and college venues; guest teaching and choreography in professional and educational venues; and attendance at professional and educational dance concerts.

Additionally initiated Fall 2009 and continuing annually two of the three F-T faculty will have registered and attended the American College Dance Festival which includes major universities and college in a series of adjudicated choreographic showcases. Works by each college/university compete and feedback is given to attending faculty and students from the panel of higher education dance faculty. Student support for attendance is partially funded through the Associated Students.

5. Fill in the faculty status data and answer the questions that follow.

Name	Reassigned time (how much in %)	Currently on leave (check)	Retired in last 2 years (check)	FT hired last 3 years (check)	Anticipated to retire in next 3 years (check)
Bernice Boseman	N/A	N/A	N/A	N/A	X
Daniel Berney	N/A	N/A	N/A	N/A	N/A
Pamela Santelman	N/A	N/A	N/A	N/A	X

a. How does this data impact the program?

There will be a need to address the pending retirement of two of the three full-time faculty members (Bernice Boseman and Pamela Santelman) within the next three years. Additionally the growth of the dance department is such that a fourth full-time position is now justified. When looking specifically at the areas of expertise of the full-time dance faculty the obvious becomes glaring. Bernice Boseman teaches over 100% lecture classes (Dance 1, Dance Appreciation). Pamela Santelman teaches the Modern Dance, Pilates and Choreography classes. Daniel Berney teaches ballet and lecture classes (Dance 1 and Dance 3). All three co-coordinate the dance productions. The other classes are taught by part-time faculty. The FT/PT ratio is such that additional FT faculty are justified. The reality is that with two of the three FT faculty indicating their plans to retire in the next two – three years replacement FT faculty is a primary concern of the dance department.

b. Will this data affect the program in the future?

Yes. The dance department is poised for substantial growth. The loss of two of the three full-time faculty members will have a negative impact on the number and quality and quantity of dance concerts and outreach productions, part-time faculty mentoring, dance major student counseling and division/college committee representation. The future of the program will necessitate not only the replacement of the retiring faculty member(s) but an additional full-time position as well.

6. From this information, can you identify present and future staffing needs?

Yes. Present staffing needs only need to be addressed in terms of FTES allocation for the dance department. The department is poised for growth in all areas pending room availability and FTES allocation. At this juncture the dance departments staffing needs can be filled by part-time faculty on a per class basis as needed. Future staffing needs will require the replacement of the retiring full-time faculty members and additional full-time faculty positions will need to be identified as department growth dictates.

7. What is the department doing to address any future staffing needs?

The hiring of part-time faculty has been addressed in the past three years with an attention to the instructor versatility necessary to expand dance class offerings as student demand dictates. The full-time faculty members are committed to mentoring the part-time faculty to create a sense of department loyalty and commitment to teaching excellence. Additionally the scheduling of the part-time faculty has been stabilized so that they are assured of regular fall and spring semester assignments allowing them to prioritize their commitment to employment at El Camino College. As the part-time faculty continue to develop a strong sense of commitment to the dance program at El Camino College they also generate a pool of potential applicants for future full-time dance instructors at the college as department needs dictate.

8. Should a recommendation be written addressing the data?

Yes.

1. Continue to expand dance class offerings through an increase in dance department FTES allocation. This will allow for the continued hiring and mentoring of part-time faculty instructors as needed.
2. Prepare for the retirement of two of the three full-time dance faculty instructors in order to maintain the integrity of the El Camino College dance department.
3. Present an argument for a fourth full-time dance department faculty hire as the dance department continues to grow as supported by additional FTES dance department allocation. Although this would be an argument we would like to make in the Fall 2010 we are concerned that the continual cutting of the dance class schedule compromises our argument. The latest cut made for the summer session 2010 schedule reflects a 50% cut in classes from 16 classes (Summer 2009) to 8 classes (Summer 2010). Fall 2010 reflects the same cuts that were dictated in fall 2009. (We were originally allowed to add back one class to the Fall 2010 schedule but that class has since been once again cut).

VII. Planning

A. **Internal and External trends impacting the program in the next five years:** (The following sequence of questions were adapted from the 2004 Dance Program Review)

1. Do the program faculty and other personnel have a clear idea of what is happening in the program, where it is headed, what external changes are affecting it, and what changes need to be made in order to enable the program to adapt and continue to be successful?

There is a perception by the current FT dance faculty that the long term needs of the dance department are not being addressed. This can be directed to the planning process that is currently underway regarding the bond measure implementation. The dance studios needs have not been addressed in the future facilities planning. The Dean of Health Sciences has been clear that since dance is not in his division (see Overview Status of Recommendations) he does not feel obligated to propose facility upgrades regarding the dance studios in a building designated for use in the Division of Health Sciences.

There is no proposal on file in the Fine Arts Division addressing the needs of the dance studios. (Unfortunately at the time of the bond development proposals in the mid-1980's two of the three FT dance faculty were not yet employed at ECC.) The oversight by the Fine Arts Division in not addressing the facilities is especially disturbing given the history of logistical problems that has plagued the dance program since it's transition from the Division of Health Sciences to the Division of Fine Arts in the early 1980's. Thus the feeling of the FT dance faculty is that a return of the Dance Department to the Division of Health Sciences and Athletics may be needed in order to accommodate the future needs of the dance program. The primary argument for this return is therefore the logistical support for dance program facilities.

The current trend in higher education however has been a movement in dance education from Health Sciences to Fine Arts. Another model (such as seen locally at Cerritos College) is the sectioning of dance classes between the divisions. The more theatrical forms (ballet, modern dance, jazz dance, tap dance and the lecture classes such as Dance Appreciation and Dance History) are moved to the Fine and Performing Arts while the social and kinesthetically based classes (Latin Social Dance, Ballroom Dance, Dance Conditioning and Pilates) remain in the Health Sciences Division. The ECC FT dance faculty are continually in dialog

- 2. What data, not currently provided, would be needed in order to improve planning for the development of the program?**
 1. A detailed facility-planning guide that would reflect the bond measure improvements to be developed by both the Division of Fine Arts and the Division of Health Sciences and Athletics. Attention to the problematic arrangement of the dance studios being housed adjacent lecture classrooms with a logistical solution needs to be developed.
 2. A census of other community college dance programs with successful school bond measures that are also developing new facilities for which to house their respective dance programs.
 3. An outside peer group of university and community college colleagues to evaluate and recommend facility, curriculum and staffing needs.

B. Direction of the program in the next five years:

3. What major external changes or trends do you expect to be of particular relevance to your discipline in the next five years?

There is a growing need with developing a certification program addressing the needs of the dancer in the growing commercial dance market. This is a primary concern given our proximity to the commercial dance market centered in the greater Los Angeles community. The increasing demand for certification and training in the area of Pilates science is another area of employable dance growth for our students. The changing community demographics in terms of ethnic populations and their need/interest in dance education related to their heritage is essential for school and community association.

- 3. What will the implications of these changes or trends be for the program and how will the program need to respond?** The implications of these changes will be specific to the student who is really interested in obtaining the skills necessary for immediate employment in the dance industry. In terms of commercial dance, this certification would emphasize the skills necessary for working in the music video industry that is a large segment of the Los Angeles dance population. This would also include industrial opportunities such as cruise ships, theme parks and broadband media. In terms of the Pilates certifications this would include the training and immediate employment opportunities for this growing segment of the dance industry. A collaboration in this course and certification development with the Division of Health Sciences and Athletics would be necessary and realistic. This would also include the need to have an appropriate facility geared towards the specific equipment needed for Pilates certifications. In terms of the changing demographics of the colleges' surrounding ethnic population, courses specific to these populations need to be developed so that the community is better able to identify with the college through dance and arts as offered by El Camino College. This would include courses in history, theory and studio technique identifiable to the various ethnic populations.

- 4. Based upon the information above, how would you like the program to evolve within the next five years?** The dance department should be able to continue to expand and serve the diverse student population in terms of cultural enrichment, performance opportunities and general dance education. The facilities use is a primary concern and needs to be readdressed in terms of bond and budgeting allocation. Additionally dance class growth in the area of the social dance classes (Ballroom & Social Dance, Latin Social Dance and American Social Dance) and ethnic dance classes (African Dance, Mexican Dance and Asian Dance) can be further accommodated by the exploration of satellite dance class campus settings. The Department of Dance has the unique opportunity given our large and diverse student population base and also given our close proximity to the Los Angeles commercial dance community. The addition of two certification programs (Commercial Dance and Pilates) and several courses in history, theory and studio based classes addressing the interests and needs of the diverse student body that is represented by El Camino College are integral to the dance departments program development. As the budget is corrected, the addition of student and teaching assistants in the studio based technique classes are needed.
- Additionally musical accompaniment for the studio based ballet, modern dance, and African Dance Classes is a vital part of the dance education process for these techniques. This would include the hiring of one or more musicians specific to the dance departments classroom needs. As the department grows the need to address the faculty in terms of both Full-time and Part-time ratios and the hiring of instructors with areas of expertise will become a priority.

C. Goals and objectives of the program related to the mission of the college and the strategic initiatives:

5. Should a recommendation be written addressing the data?

Yes.

- i. Begin dialog with the Division of Health Sciences in implementing a Pilates training and certification program.
- ii. Begin dialog with the Department of Theater and the Department of Film and Television in implementing a Commercial Dance certification program.
- iii. It will also be imperative to revisit the issue of facilities planning regarding the bond allocation for dance classroom upgrade or revision.
- iv. Reinstate the use of teaching assistants into the classroom.
- v. Reinstate musical accompanists into the classroom.
- vi. Develop curriculum addressing the changing community demographics in terms of ethnic populations and their need/interest in dance education related to their heritage.

G. Conclusion and Summary

- A. Prioritize recommendations and needs of your department
- B. Provide estimate of any probable expenditures or purchasing needs
- C. Questions to guide you in the process and the format
 - i. Where is the department now?
 - ii. Where does the department want to be in five years?
 - iii. What does the department need to get there?
 - iv. How will you validate the department's progress?
 - v. Submit department's recommendations into Plan Builder.

1. Prioritized Recommendations

1. 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.
2. 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.
3. 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).
4. 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 (ie. beginning ballet/intermediate ballet/ballet variations).
5. Develop curriculum including the three major areas of dance education (the first two requiring the necessary interdivisional/departamental 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 courses in selected areas of ethnic dance).

6. 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.
7. 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.
8. Continue to refine program assessment.

2. Major Needs

1. Four full-sized dance studios with proper flooring (\$30,000/room), ventilation (ceiling fans (\$25,000/room), ballet barres (\$5,000/room) and at least one dance studio equipped with a lighting grid (\$100,000) for program conducted rehearsals/performances. These studios need to be in a location separate from lecture classrooms (which in not currently the case).
2. Teaching assistants (\$20,000/annually) for larger studio based dance technique classes.
3. Musical accompanists (\$20,000 annually) for selected studio based dance classes.
4. “L” course lab replacement program (\$5,000 to \$15,000 per program) for dance class written critique lab assignments).
5. Equipment and facility upgrades in terms of television monitors and DVD players (\$1,500/studio classroom), Pilates reformers (minimum 3 @ \$5,000 each) and Pilates equipment (balls, mats, elastic bands and weights at \$10,000 total).
6. Additional dance class FTES allotment.
7. Certification program(s) development (Pilates, Commercial Dance).
8. New Course(s) Development
9. Instructor(s) hiring search (Immediate need: Part-time, Long term need: Full-Time).

3. Strategies

1. Reopen dialog with bond and facilities planning committee(s) regarding the prioritization of the four full sized dance studios in the college planning process.
2. Discuss as agenda items in Dance Department meetings the need for teaching assistants and musical accompaniment for specific dance classes.
3. Prioritize equipment upgrades for the dance classrooms based on health, safety and visual teaching aids through the Fine Arts Division.
2. Dialog with the other performing arts faculty regarding the El Camino Center for the Arts “L” lab course options (Fall 2009 saw the implementation of a Fine Arts task force to address this concern).
3. Propose creative dance class scheduling options based on current FTES allotments (this has been compromised due to the recent budget/class reductions). It has resulted in almost the complete dissolution of the weekend dance program).
4. Investigate the online course development opportunity for appropriate dance classes (this area has also seen a restriction in what could be termed “unlimited growth opportunity”).
5. Propose new dance courses through the Division Curriculum Committee.
6. Talk to faculty and deans as appropriate regarding the development of certification programs (Commercial dance inter-divisionally with theater and music, Pilates intra-divisionally with Health Sciences).
7. Survey other community college dance programs to more effectively develop new course and certification proposals.

In conclusion the Full-time dance faculty believe that the dance department is running efficiently (over 100% teacher load summaries the past two fall and spring semesters) and is only limited in growth by the restrictions regarding classroom facilities and current budget ramifications.