

EL CAMINO COMMUNITY COLLEGE

FINE ARTS DIVISION

DANCE PROGRAM REVIEW 2017



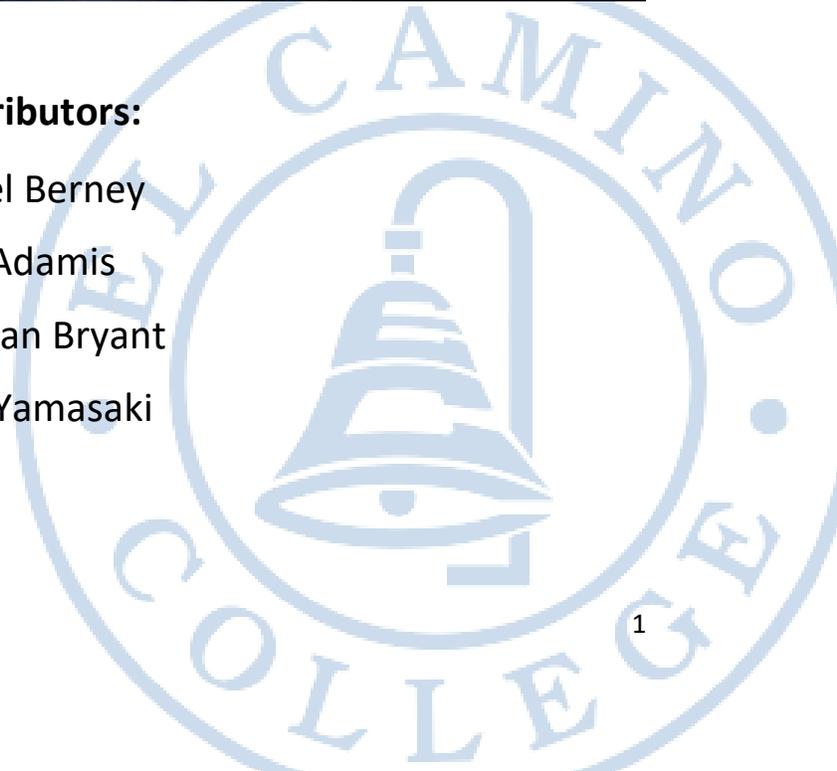
Contributors:

Daniel Berney

Liz Adamis

Jonathan Bryant

Shoji Yamasaki



El Camino Community College

PROGRAM REVIEW 2017

**Fine Arts Division
Dance**



DEAN:

Dr. Berkley Price

CONTRIBUTORS:

Daniel Berney, Liz Adamis, Jonathan Bryant, Shoji Yamasaki

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SECTION 1

Overview of the Program

A) Provide a brief narrative description of the current program, including the program's mission statement and the students it serves.

The mission statement of the El Camino College dance program is closely aligned with the mission statement of the college in offering a quality, comprehensive educational program in order to ensure the educational success of students from our diverse community. The dance program has always drawn from a widely divergent student population with dramatically differing dance preparation. Students from West Torrance High, South Torrance High, Palos Verdes High, Peninsula High, Mira Costa High and Redondo High schools have often benefitted with intensive school dance programs supplemented by outside dance studio training. However, students from North Torrance High, Torrance High, Narbonne High, Lomita High, and San Pedro High schools are often entering the dance program at El Camino College with little or no formal dance training. Students from all area high schools view the El Camino College dance program as a means to an end. Goals of students attending the dance program range from transferring to a university dance major (UCLA, UCI, CSULB, CSUF, Cal Arts, and LMU all have nationally acclaimed dance majors), commercial and industrial employment opportunities in dance, choreography and performance (music videos, amusement parks, cruise ships, musical theater), and teaching dance (Private dance studios, community recreation centers, elementary, secondary and high school dance positions). The dance faculty feel the El Camino College dance program is poised to accommodate student goals by creating a platform that will serve the students as educational and commercial opportunities continue to be created. A revised facility plan includes three dance studios complete with sprung flooring, functional ventilation, adequate lighting and sound system, and smart technology including recording and playback mediums.

B) Describe the degrees and/or certificates offered by the program.

The dance program offers an AA major in dance with a total of 30 units. The commercial dance certification has a high unit value of 42 units. High unit requirements have been in the El Camino College dance program curriculum in order to align with the CSU and UC dance major programs. Additionally, the need to have several technique and choreography classes as preparation for the commercial dance certification have led to an emphasis of technique class requirements in these areas. Revisions to these degrees in order to more realistically prepare the dance major of graduation within a two-year timeline have recently been passed by the college curriculum committee and are being forwarded to the El Camino College board and the Chancellors office for approval. This 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, traditional and contemporary dance styles (including electives in areas of interest such as World Dance, Commercial Dance and Social Dance), choreography, performance, dance appreciation and dance history. Students

demonstrate their proficiency through technical, interpretive, and expressive competency, research papers, essays, and public performances. Program assessment is measured through Institutional Learning Objectives, Program Learning Objectives, and Course Student Learning Objectives. Additionally, program completion, transferability and periodic program reviews give an ongoing measure of the dance program. A Commercial Dance Certification has been proposed with a total of 42 units (this is being modified to more realistically aligned with similar certifications from other colleges including Citrus College's Commercial Dance certification program that is already in place) with 24 units in the most advanced areas of ballet, modern, choreography, and jazz dance. Career Technical Education (CTE) programs have also been explored with Certificates of Achievement and Certificates of Accomplishment in the area of Commercial Dance are currently being compared. A new Dance Teacher Certificate proposal has also been forwarded to the El Camino College Curriculum Committee. Additionally, the El Camino College Physical Education A.A. Degree has recently increased from 12 to 20 dance courses allowing the students in that major more options in order to complete that major in a timely manner.

C) Explain how the program fulfills the college's mission and aligns with the strategic initiatives.

The mission of El Camino College is to make a positive difference in people's lives by providing a comprehensive educational programs and services that promote student learning and success in collaboration with our diverse communities.

STRATEGIC INITIATIVES

1. Student Learning:

Support student learning using a variety of effective instructional methods, educational technologies, and college resources.

Objectives:

- 1. Develop a comprehensive professional development plan that ties in with campus plans and initiatives to promote student success.*
- 2. Incorporate instructional approaches that are positively associated with student success and persistence.*
- 3. Provide specific and relevant technology training to support integration of technology with instruction.*
- 4. Provide equipment needed to support faculty use of technology.*
- 5. Institute outcomes-based conference attendance with a required sharing component for broader College benefit, where applicable. The dance program is committed to continuing to obtain and implement technology in order to maintain*

pace with the demands of the industry. The dance program provides the student with choreographic and performing opportunities, technology and software, student training, a certified pool of instructors with specialization in the various dance forms, curriculum and certifications in dance with currency in the field, student learning outcomes that reinforce curriculum in the discipline.

2. Student Success and Support:

Strengthen quality educational and support services to promote and empower student learning, success, and self-advocacy.

Objectives:

- 1. Implement programs and services as detailed in the Student Success & Support Program Plan (SSSP), focused on pre-enrollment (access in), post-enrollment (access through), and graduation or transfer (access out).*
- 2. Implement the plans indicated by the Student Equity Plan (SEP), focused on improving successful outcomes for all students.*
- 3. Implement the College Master Plan, focused on carrying out the Strategic Plan through educational and resource planning. The dance program reinforces the quality education and support through the SLO assessment process on a continual semester by semester basis in cycles of six semesters.*

3. Collaboration:

Advance an effective process of collaboration and collegial consultation conducted with integrity and respect to inform and strengthen decision-making.

Objectives:

- 1. Develop, promote, and implement an employee recognition plan.*
- 2. Conduct annual review of the Making Decisions at El Camino College document which includes member orientation, purpose review, planning, goal-setting, and self-evaluation for all consultation committees.*
- 3. Strengthen collaboration among programs, across disciplines and college areas.*
- 4. Improve publication of the broad input on college processes.*
- 5. Add this initiative to the purpose statement of each collegial consultation committee. The dance program is committed to the collaborative process not only inter-departmentally but division wide and across campus.*

4. Community Responsiveness:

Develop and enhance partnerships with schools, colleges, universities, businesses, and community-based organizations to respond to the educational, workforce

training, and economic development needs of the community.

Objectives:

1. Develop strategic partnerships that include program advisory committees that address the current and future workforce development needs of the local communities and the region.

2. Develop corporate partnerships that enhance STEM training to prepare our students for STEM programs and careers.

3. Develop inter-segmental programs linking feeder high school districts with El Camino College and regional universities to create strong and clear pathways for students. The dance program provides several performances each semester in a variety of on campus venues as well as for unique events campus wide such as the spring cherry blossom festival.

5. Institutional Effectiveness:

Strengthen processes, programs, and services through the effective and efficient use of assessment, program review, planning and resource allocation.

Objectives:

1. Develop an integrated program review and planning tool.

2. Establish benchmarks and aspirational goals for student achievement.

3. On a regular basis, gather current information on our community to ensure that we are responsive to community needs.

4. Strengthen collaboration between programs serving students.

5. Facilitate a strong fiscal position to allow reasoned responses to fiscal threats.

6. Add this initiative to the purpose statement of each committee involved with institutional effectiveness processes. The dance program full time faculty serve on a variety of campus wide committees and initiatives including Academic Senate, Student Equity, First Year Experience, and student clubs such as faculty advisor for the Circle K Club.

6. Modernization:

Modernize infrastructure and technological resources to facilitate a positive learning and working environment.

Objectives:

1. Implement the Technology Plan to meet the developing information technology needs of the campus.

2. Continue implementation of the Facilities Master Plan to modernize campus facilities and infrastructure, revising as needed.

3. *Implement safety cameras and other technological aspects of campus safety plan. Most recently the college master plan for the El Camino College dance program is for assuming the second floor of the Women's South Gym where it currently resides. With the Health Sciences Division moving into new facilities in the next 1-2-year period adjustments to the South Gym should be addressed in order to improve the existing facility for continued use by the dance program.*

D) Discuss the status of recommendations from your previous program review.

2013 Dance Program Prioritized Recommendations

1. *Replace flooring and subflooring in the two primary dance studios (PE S-212 and PE S-230) and replace flooring in PE S-233*
Status: *Active – The flooring and sub-flooring have been replaced in dance studio PE S-230 as of (Winter 2018). The flooring and sub-flooring in PE S-212 is projected to be replaced sometime in the Fall 2018. The flooring in PE S233 has been replaced although that studio has been assumed by Health Sciences as they have needed to schedule classes in their program (boxing, yoga, martial arts) due to their loss of facilities elsewhere.*
2. *Restore third full-time faculty position that has remained vacant since 2010 resulting in a full-time to part-time ration of 45/55% and an FTEF of 7.0 as of Fall 2017.*
Status: *Completed – This position was announced and successfully filled (Fall 2017). There are now 3 full-time faculty in the dance program.*
3. *Develop and/or reactivate proposals for certificates in Commercial Dance and Pilates.*
Status: *Active – The Commercial Dance certificate is currently being discussed through the statewide CTE (Career Technical Education) program as either a Certificate of Achievement (minimum of 18 units) or Certificate of Accomplishment (below 18 units). The Pilates Certification has been abandoned due to the need for designated facilities as part of the requirement for this specific certification. Curriculum has been developed and remains in the dance program curriculum queue.*
4. *Increase instructional load for current part-time faculty to ensure program continuity and the adjuncts' investment in the overall program.*
Status: *Active – Current union dictations regarding part-time re-hire rights have compromised this issue as continuing adjunct faculty who are qualified and with discipline currency are being restricted from additional assignments in order to placate adjunct faculty who are entitled given the current union dictations. Implementation of sub-disciplines and/or more stringent minimal qualifications*

are a possible area of development in order to address the necessary qualification of adjunct faculty assignments. In dance there are “natural” sub-disciplines such a lecture for the dance appreciation and history dance classes, there are also lab sub-disciplines for the technique classes such as the theatrical (ballet, modern and jazz dance), social (Latin, ballroom and hip-hop classes), and world (African, World dance) classes.

5. *Purchase and install video cameras, tripods, flat screen monitors, computers, and the relevant software to record students’ performances for use in assessment of learning outcomes in dance studios PE S 212, 230 and 233.*

Status: Active – These items were initially purchased (Spring 2018) and have been implemented in the choreography and performance classes. They are being employed in dance studios PE S 212 and 230. They are also used during performances in the ECC Campus Theater and ECC Marsee Auditorium. A continual cycle of replacement regarding these items will need to continue to be recommended on a regular basis as technology continues to evolve in this area. Dance Studio PE S 233 is not currently being used for this cycle of assessment of learning outcomes since it is currently under the jurisdiction of Health Sciences and Athletics due to their loss of facilities related to ongoing construction zones.

6. *Provide adequate ventilation in classrooms to ensure the health and safety of students and faculty in dance studios PE S 212, 230, 233.*

Status: Active – The ventilation has been acclimated in PE S 230 with the instillation of an updated thermostat and air conditioning unit. PE S 212 has not had an upgrade and continues to be a stifling work environment. There are no windows and the doors must remain closed due to the lecture classrooms located directly across the corridor from the dance studios. “Big ass” fans recommended by the Division of Health Sciences circulate the air when turned on however the noise factor makes using them unrealistic during class sessions.

7. *Purchase additional Pilates reformers (4 @ \$5000.00 each) to maximize conditioning for Pilates students as well as the dance students (PLO 6).*

Status: On hold – The current location where the Pilates reformers are being housed in dance studio PE S 230. Until an actual room is designated for the Pilates class(es) the purchase of additional reformers is unrealistic due to the lack of storage space.

8. *Identify classroom space specific for the use and housing of Pilates and conditioning equipment (such as the former training room at the bottom of the stairs in the South Gym adjacent the locker room).*

Status: *On hold – The locker room mentioned above has been converted due to the loss of other facilities by Health Sciences, so it is no longer an option. Realistically the expansion of Pilates classes, Pilates certification program, and the acquisition of additional reformers is a recommendation that continues to be on hold at this time.*

9. *Offer beginning and intermediate level courses as separate sections whenever possible in order to improve retention rates (PLO's 2,3 & 4).*

Status: *Active – This has been compromised due to the lack of repeatability which continues to restrict student enrollment in skill specific dance courses. This is resulting in the techniques classes continuing to be “combined” with beginning level students taught simultaneously with intermediate level students creating pedagogical challenges for the faculty. Additionally, the choreography classes are also affected similarly. Only the performance-based classes continue to benefit from repeatability with justification based on their nature of adjudication.*

10. *Purchase conditioning equipment such as mats, exercise balls, stretch bands, and weights.*

Status: *Active – The purchase of these supplies is ongoing due to loss, upgrading and wear of these items. Also, the “evolution” of core training and instructor individuality of the Pilates classes requires equipment specific to the classes aligned with dance PLO #6 “Students will possess a mastery of the terminology for core-based exercises using a variety of equipment designated for these classes.*

11. *Restore and increase musical accompanists for all levels of World Dance, Music for Dance, Ballet, and Modern Dance.*

Status: *Active – Accompaniment has been restored for the DANC 105 (Music for Dance), DANC 165 and DANC 265 (Beginning and Intermediate African Dance), DANC 130A/B (Beginning Modern Dance). DANC 170 (Improvisation), has had an accompanist intermittently but not on a regular basis. These would be considered the most “critical” classes however DANC 230A/B and all levels of ballet would also benefit with accompaniment if it could be provided on a regular basis. The dance majors that will be transferring to university dance programs will be provided with and expected to dance with live in all the aforementioned dance classes.*

12. *Restore teaching assistants for classes with high fill rates (Jazz, Commercial Dance, Hip Hop).*

Status: *On hold – The loss of repeatability regarding these dance technique classes has reduced the fill rate component that this recommendation was addressing. However, the multi-leveled technique class dilemma is still an active component*

in the dance technique classes and continues to challenge instructors pedagogically. This even without the fill rate issue assistants for the core technique classes that have combined levels hold a value regarding the student's ability to develop the skills necessary to advance through the program. Also, this addresses student support regarding auditioning for major dance programs in Universities and commercial dance opportunities.

13. *Review and revise existing curriculum. - Re-write existing curriculum and propose new curriculum to align with CSU/UC major requirements. - Level performance courses to meet Title 5 regulations (PLO 5). - Revise titles to core dance courses for clarity and consistency. - Propose more Pilates curriculum to target dance students' fitness and safety (PLO 6).*

Status: On hold - Curriculum has currently been frozen regarding the dancer program's ability to move proposals forward until the spring semester 2019. Alignment with courses and major requirements with the CSU and UC dance major academic requirements are continuing with an example being the 3-unit alignment of Pilates mat class to that same requirement for the dance major at CSU Long Beach.

14. *Schedule course offerings to ensure student success. - Strategize to offer a greater spectrum of courses to strengthen the dance major and certification programs. - Offer Winter and Summer session dance studio classes to provide year-round opportunities for developing and maintaining students' technical skill level.*

Status: Active – For the past two Winter Intersessions and Summer Sessions technique classes in ballet and modern dance have been re-instated fulfilling this recommendation. The hope is that this can continue as it gives those students desiring a university major in dance the most realistic chance of success in the entrance audition process. This past year has seen a growth of transfers to the university dance major programs at CSU Fullerton, CSU Long Beach, and UC Irvine. The hope is to expand these dance offerings further during the Winter and Summer sessions to include additional technique, choreography and performance classes as student demand dictates.

15. *Work with the regional dance programs to develop a transfer model curriculum.*

Status: Active – A committee is being developed to include regional university and industry professionals in order to initiate and implement dance teacher CTE and CTA programs aligned with students desiring these qualifications. Although dance majors at El Camino College desire to transfer to university dance

programs, many are actively seeking immediate employment opportunity in the commercial dance industry.

16. *Work with Health Sciences and Athletics to resolve noise issues caused by juxtaposition of non-dance lecture classrooms with dance studios.*

Status: Active – The main issue continues to be the failure of the antiquated air conditioning system in the South Gym that fails on a continual basis resulting in a loss of classroom and dance studio ventilation. This is clearly a violation of OSHA regulations related to space and safety issues. Additionally, the close proximity of the lecture classrooms to the dance studios with the doors being open creates a less than ideal learning environment for both the dance techniques classes and the lecture classes as well. This situation will require a permanent solution due to the decision to not relocate the dance program in the new Fine Arts Division “Arts Complex.”

17. *Construct a lighting grid in one of the primary dance studios (PE 212 or PE 230) so that informal dance showings and choreographic projects can be presented in a space that is designated for use by the dance department.*

Status: On hold – This is not being actively pursued due to the proposed movement of the dance program as part of the recently announced Fine Arts “Arts Complex” to begin construction within the next two years. However, the latest projection regarding the “Arts Complex” does not now include the dance program. As part of the dance programs recommendations this would have been included into one or more of the newly constructed dance studios. A recent proposal also included the Fine Arts Division programs of Film and Video and Photography as cohabitating a larger studio environment in a collaborative spirit. Scheduling however, between department programs would need to come to consensus for this proposal to move forward.

18. *Involve adjunct faculty in the analysis of SLO assessment results and work with the Federation to compensate adjuncts for their efforts.*

Status: Active – Contract negotiations are now commencing for this coming year’s negotiations and this item will be forwarded to the Federation for consideration. Smaller departments such as dance, theater, film and video and photography are especially in need of additional SLO assessment support given the lack of full-time faculty and richness of the program curriculum.

19. *Develop strategies for improving students' identification of different dance styles in Dance Appreciation and Dance History classes. (PLO 1)*

Status: Active – Critical to the student's success in any of the ECC dance program lectures courses (DANC 101-Dance Appreciation, and DANC 103-Dance History), is the student's ability to critique dance styles. This is done through video analysis and live dance concert attendance through a class "lab" component. The subsequent critique guideline formatted by the instructor serves as a templet for the student. An effort is underway by the dance faculty to create a more uniform template in the hope of increasing the student's success in this area. These classes, DANC 101 and DANC 103, serve a general student population fulfilling a transferable lower degree requirement. With several sections offered each semester (both face-to-face and online) a large segment of students enrolled in dance classes at ECC are directly impacted. Additionally, a more standardized critique template could serve the dance majors and technique, choreography and performance-based classes as well.

20. *Continue interdepartmental discussion with performing arts faculty about SLOs.*

Status: Active – This continues on a semester basis through the SLO committee that meets 2-3 time per semester and is facilitated by the division associate dean and faculty SLO facilitator(s) for the division. Because it is a Fine Arts Division wide committee the dialog includes the other departments that are not performing arts as well.

21. *Develop recommendations for new building (Implement Option A, B, or C for new facility).*

Status: On hold – This was currently being addressed through a series of meetings with the architects for the proposed Fine Arts "Arts" complex. The current plan is for the dance program to remain in the South Gym and maintain the current facilities with upgrading as reasonable in order to function in a reasonable manner.

SECTION 2

Analysis of Research Data

A. Head count of students in the program: *In a four-year trend of dance program participation, the annual enrollment has decreased from a high of 2,128 in 2013-14 to a low of 1,794 in 2016-17. The overall term dance headcount has decreased in the four-year period between 2013 (836 students) to 2016 (744 students) with a low in 2015 (700 students).*

B. Course grade distribution: *The grade distribution of the dance department for Spring 2017: A-259, B-89, C-31, IPP-2, D-10, INP-31, F-4, W-115, Total-501, and for Fall 2017: A-273, B-89, C-64, IPP-8, D-14, INP-51, F-16, W-94, Total-609. During the same time frame, the Fine Arts Division showed the following grade distribution for Spring 2017: A-3,045, B-1,681, C-816, IPP-19, D-211, INP-536, F-39, W-967, Total-7,314, and for Fall 2017: A-3,120, B-1,715, C-886, IPP-17, D-230, INP-653, F-56, W-1,094, Total-7,771.*

B(1). *Regarding the distance education grade distribution during the same period: The distance education grade distribution of the dance department for the Spring 2017: A-88, B-31, C-14, IPP-2, D-2, INP-7, F-4, W-31, Total-187, and for the Fall 2017: A-63, B-30, C-31, IPP-3, D-7, INP-23, F-4, W-61, Total-222. During the same time frame, the Fine Arts Division distance education showed the following grade distribution for Spring 2017: A-174, B-93, C-36, IPP-2, D-7, INP-35, F-4, W-82, Total-433, and for the Fall 2017: A-175, B-101, C-55, IPP-3, D-17, INP-38, F-4, W-112, Total-505.*

C. Success rates (Discuss your program's rates, demographic success characteristics and set a success standard for your program.) *Student gender makeup of the dance program in 2016 was 66.4% female/27.7% male (compared to 81% female/28.3% male in 2013) and compares to a ECC total student population of 51.6% female/48.4% male in 2016. Compared to overall ECC student ethnicity in 2016 the dance program shows a larger percentage of African-American students 24.3% vs. 14.6%, and a lower Latino 40.3% vs. 51.5%, Asian, 11.8% vs. 14.8% and White 8.7% vs 13.3%. Equity gap is an area that the program is engaged in working toward Fine Arts Division and the campus wide initiative and alignment as this measure is continuing to be addressed by the dance department faculty. The success rates of the dance department fluctuated during the four-year period of Spring 2014-65%, Spring 2015-64%, Spring 2016-77% and Spring 2017-73%. During the same time frame the Fine Arts Division showed success rates of Spring 2014-71%, Spring 2015-72%, Spring 2016-75%, and Spring 2017-76%. Thus, the overall success rates of the dance program reflect an increase during the four-year period (Spring 2014 – 65% to Spring 2017 – 73%) which is more than the Fine Arts Division in total (Spring 2014 – 71% to Spring 2017 – 76%).*

D. Retention rates (if applicable, include retention based on placement method) *The retention rates of the dance department have fluctuated during the four-year period of Spring 2014-83%, Spring 2015-79%, Spring 2016-87% and Spring 2017-82%. During the same time frame the Fine Arts Division showed retention rates of Spring 2014-86%, Spring 2015-84%, Spring 2016-86%, and Spring 2017-86%. Thus, the retention rates of both the dance program and the Fine Arts Division remained relatively stable for the four-year period of Spring 2014 to Spring 2017. Dance program retention rate was 83% Spring 2014 and 82% Spring 2017 while the fine Arts Division was 86% Spring 2014 and 86% Spring 2017 as well.*

E. A comparison of success and retention rates in face-to-face classes with distance education classes: *In comparing the spring 2014 data of face-to-face with distance education classes Dance 101 (Dance Appreciation) was used, since it was taught by multiple instructors in both the face-to-face and online platforms. Additionally, this class fulfills a general education requirement and serves a large cross section of El Camino College students. The face-to-face instructors (Dance 101 instructors), had success rates of 56%, 69%, 51%, 60%, and 57%, compared to the online instructor rates of 72.3% and 32.6%. The retention rates of the face-to-face instructors was 91%, 93%, 97%, 74%, and 85%, compared to the online instructor rates of 85.1% and 65.2%. The variance between individual instructors in the online platform and smaller student pool makes for the limited conclusions that the success rates of the face-to-face classes are relatively stable between 51% and 69% while there is a higher degree of variance between online instructors 72.3% vs. 32.6%. The retention rates appear to be higher for the face to face sections with a range of 74% to 97% compared to the online instructor range of 65.2% and 85.1%. A larger online pool of classes and instructors teaching over a period of semesters may be needed to draw formal conclusions regarding this comparison. It should be noted that currently there are three instructors teaching a total of 4 sections of Dance 101 with a proposal for Spring semester 2019 to add another section in the second eight-week session. Also, the popularity of this particular class in the online platform has resulted in two sections, Dance 101, being offered in the Winter Intersessions and as of this past Summer Session 2018 three sections being offered.*

F. Enrollment statistics with section and seat counts and fill rates: *Dance program fill rates between 2013 (70.3%) and 2016 (67.4%) were relatively stable. There has been a decrease each of the last three semesters from 727 students enrolled Spring 2016, 691 students Spring 2017 and 662 students Spring 2018. Division wide there were 6,908 students enrolled Spring 2016, 7,325 students Spring 2017 and 7,286 students Spring 2018. Therefore, while the dance program has decreased each spring between 2016 and 2018, the Fine Arts Division has shown an increase of student*

enrollment during that same time period. Sections in dance have increased from 43 in Spring 2016, 44 Spring 2017 and 45 in Spring 2018 while the Fine Arts Division has increased overall from 341 sections in Spring of 2016 to 369 in Spring of 2018. Dance department fill rates have fluctuated from 74.56% in Spring 2016 to 58.66% in Spring of 2017 70.95% in Spring of 2018. Fine Arts Division fill rates during the same period ranged from 79.60% in Spring of 2016 to 70.18% in Spring 2017 and 78.54% in Spring 2018.

G. Scheduling of courses (day vs. night, days offered, and sequence) *The decision was made during the last program review cycle to put the bulk of the dance classes during the day as opposed to evenings and weekends due to the loss or repeatability and the emphasis on addressing times when class fill rates and dance majors are more likely to enroll. Enrollment by time of day weighted heavily toward the day (as opposed to night and weekends) with a high in 2013 of 70.9% to a low in 2016 of 65.0%. Conversely weekend enrollment increased during the same period from a low of 13.5% in 2013 to a high of 30.0% in 2016. Some classes that are attractive to the high school dance student population such as DANC 162 (Hip hop dance) and DANC 262 (Commercial dance) are continuing to be offered later in the day. Tap dance has also been moved to the weekends (Saturday morning/early afternoon) with success and thus is also at a time that does not cause conflict with lecture classes that are logistically at odds with tap dance due to the noise factor.*

H. Improvement Rates (Course success by placement method, if applicable) *N/A*

I. Additional data compiled by faculty. *See Appendix's G and E for student commentary specific to the past four years of SLO/PLO assessments (Appendix G) and the recently surveyed Spring 2018 Dance program review questionnaire survey results (Appendix E).*

J. List any related recommendations. *Recommendations include continuing to expand the online sections of Dance 101, Dance Appreciation to also include 8-week session offerings, segregate the lecture/lab classes in technique (examples include Dance 140 - Beginning Jazz dance from Dance 240 - Intermediate Jazz dance) and choreography (Dance 171A - Beginning Choreography from Dance 171B - second semester Beginning Choreography and Dance 271 A/B - Intermediate Choreography third and fourth semesters. While this argument would help to address success and retention in the dance program, the fill rates have been in decline since the loss of class repeatability in the program. Whereas the prior program review of 2013 had initially boasted some of the higher fill rates in the Fine Arts Division, as the summary below indicates current dance department fill rates are trending lower.*

Spring 2018 Fine Arts Division fill rate was 78.54% while the Dance Department fill rate for the same semester was 70.95%. Spring 2017 Fine Arts Division fill rate was 70.18% while the Dance Department fill rate for the same semester was 58.66%. Spring 2016 Fine Arts Division fill rate was 79.60% while the Dance Department fill rate for the same semester was 74.56%.

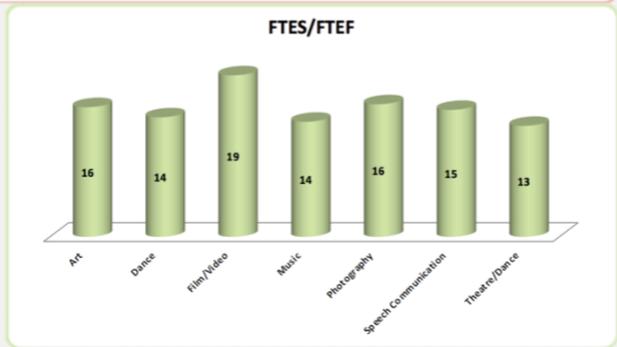
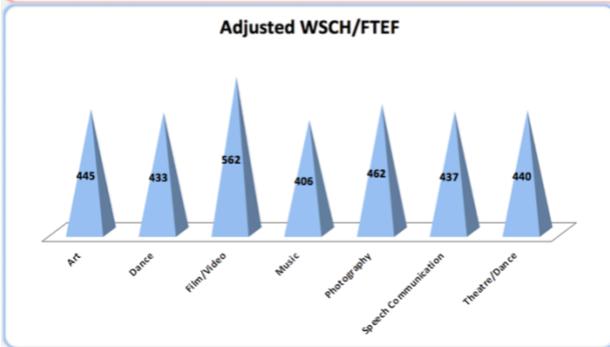
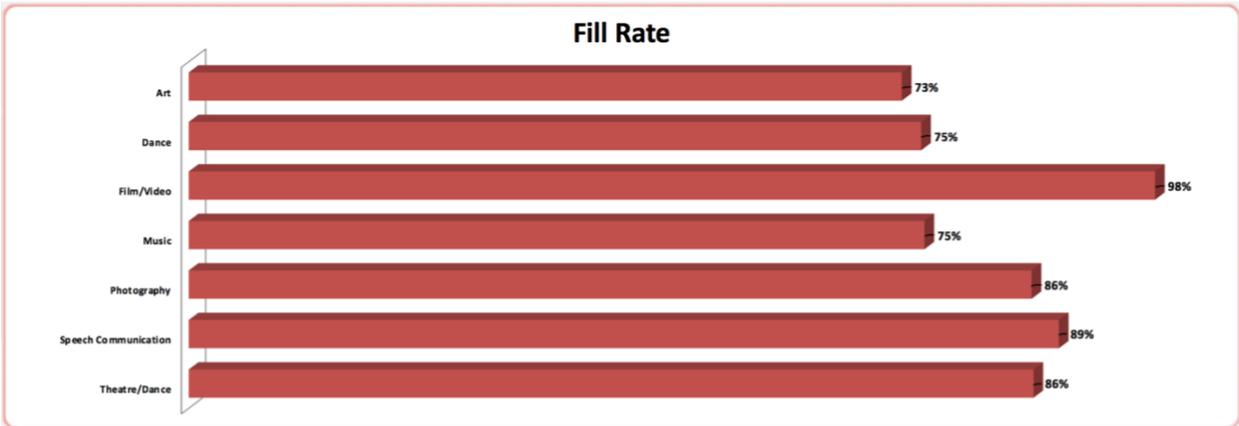
Prioritized Recommendations:

1. Expansion of course offerings including 8-week online appreciation classes and .5 unit world and social dance classes with name specificity (i.e. West Coast Swing vs Ballroom Dance)
2. Level separation where enrollment warrants (i.e. 1st semester Choreography separated from the third through 4th semesters).

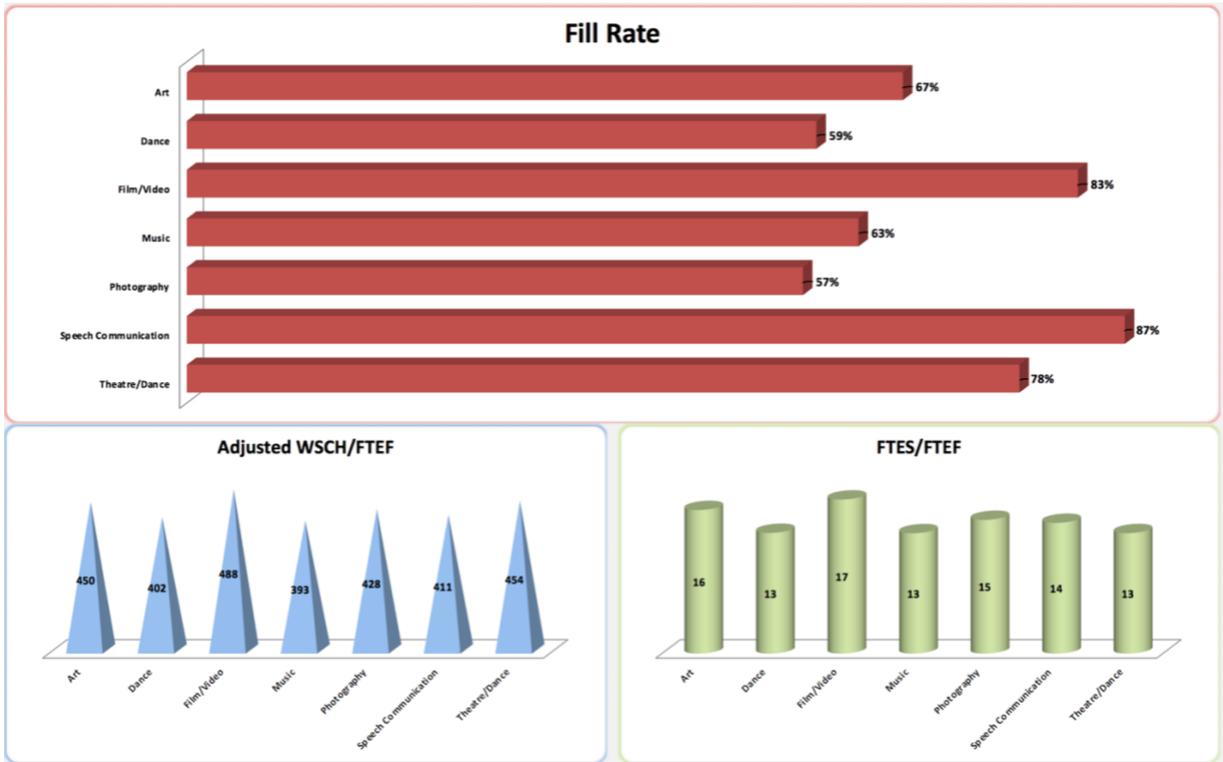
**Fine Arts Teacher Load Summaries
Mid-Term Data**

Funding Accounting Method (All)											
Funding Accounting Method	Sections	Enrolled	Capacity	Fill	Avg. Class Size	Load (FTEF)	Max WSCH/FTEF	WSCH/FTEF	Adjusted WSCH/FTEF	FTEF	FTEF/TEF
2018/SP	369	7,286	9,277	78.54%	20	64.88	590	474	421	932.31	14.37
Art	104	2,087	2,738	76.22%	20	21.69	638	492	438	333.60	15.38
Dance	45	662	933	70.95%	15	6.43	604	421	374	78.12	12.14
Film/Video	16	495	607	81.55%	31	3.53	662	551	490	59.30	16.78
Music	94	1,461	1,962	74.46%	16	11.86	559	453	403	161.06	13.58
Photography	18	335	361	92.80%	18	2.83	580	493	438	43.00	15.18
Speech Communication	72	1,899	2,184	86.95%	27	14.43	519	468	416	209.12	14.49
Theatre/Dance	20	347	492	70.53%	18	4.10	605	454	403	48.10	11.73
2017/SP	363	7,325	10,438	70.18%	21	65.13	681	481	427	951.57	14.61
Art	104	2,059	3,086	66.72%	21	21.63	759	506	450	341.80	15.80
Dance	44	691	1,178	58.66%	16	6.39	761	453	402	84.90	13.28
Film/Video	16	504	607	83.03%	31	3.53	662	549	488	59.91	16.96
Music	89	1,497	2,392	62.58%	17	12.30	660	442	393	162.86	13.24
Photography	17	279	486	57.41%	17	2.73	873	481	428	40.22	14.71
Speech Communication	72	1,859	2,127	87.40%	27	14.23	512	462	411	204.77	14.39
Theatre/Dance	21	436	562	77.58%	21	4.31	679	510	454	57.11	13.26
2016/SP	341	6,908	8,678	79.60%	22	62.68	574	495	440	948.68	15.13
Art	99	1,872	2,579	72.59%	21	21.47	621	500	445	335.21	15.62
Dance	43	727	975	74.56%	18	6.36	612	487	433	91.56	14.39
Film/Video	12	420	427	98.36%	36	2.73	624	632	562	53.17	19.45
Music	83	1,375	1,836	74.89%	19	11.85	527	456	406	164.12	13.86
Photography	17	290	338	85.80%	18	2.70	599	520	462	43.11	15.97
Speech Communication	69	1,868	2,109	88.57%	29	13.83	523	491	437	211.51	15.29
Theatre/Dance	18	356	414	85.99%	21	3.74	523	495	440	49.99	13.36

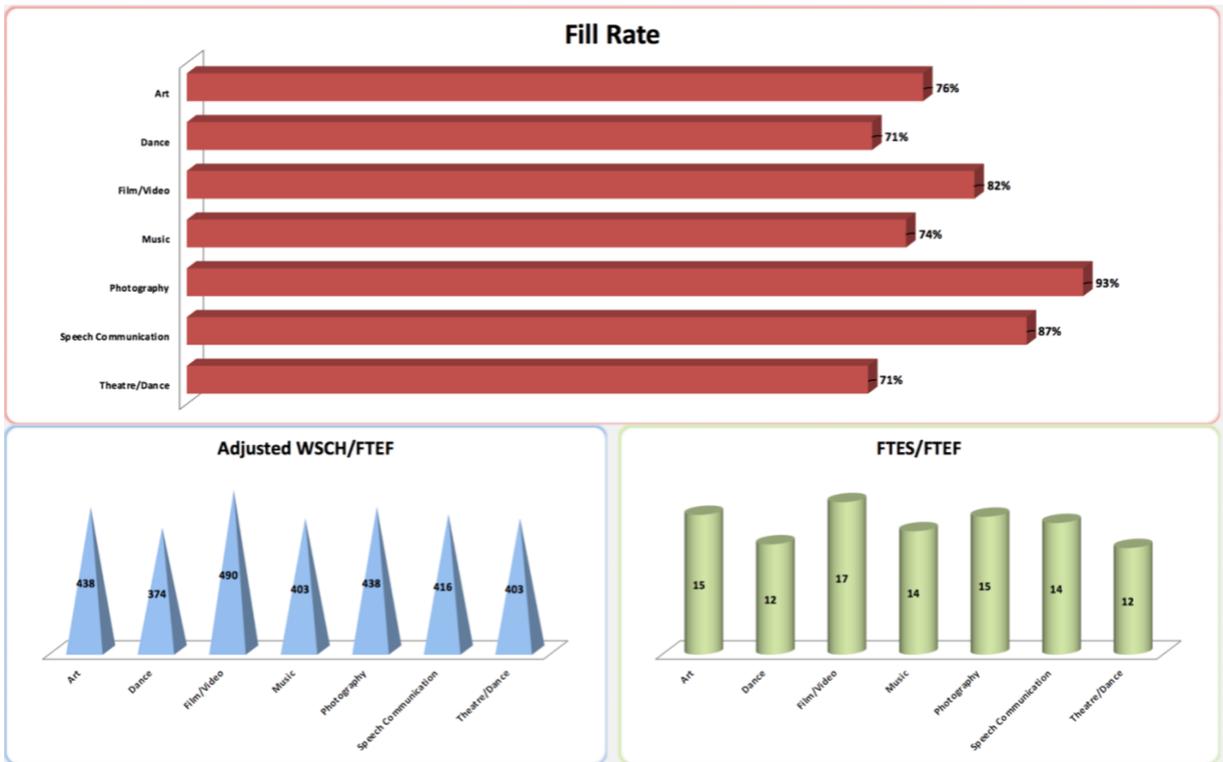
2016



2017

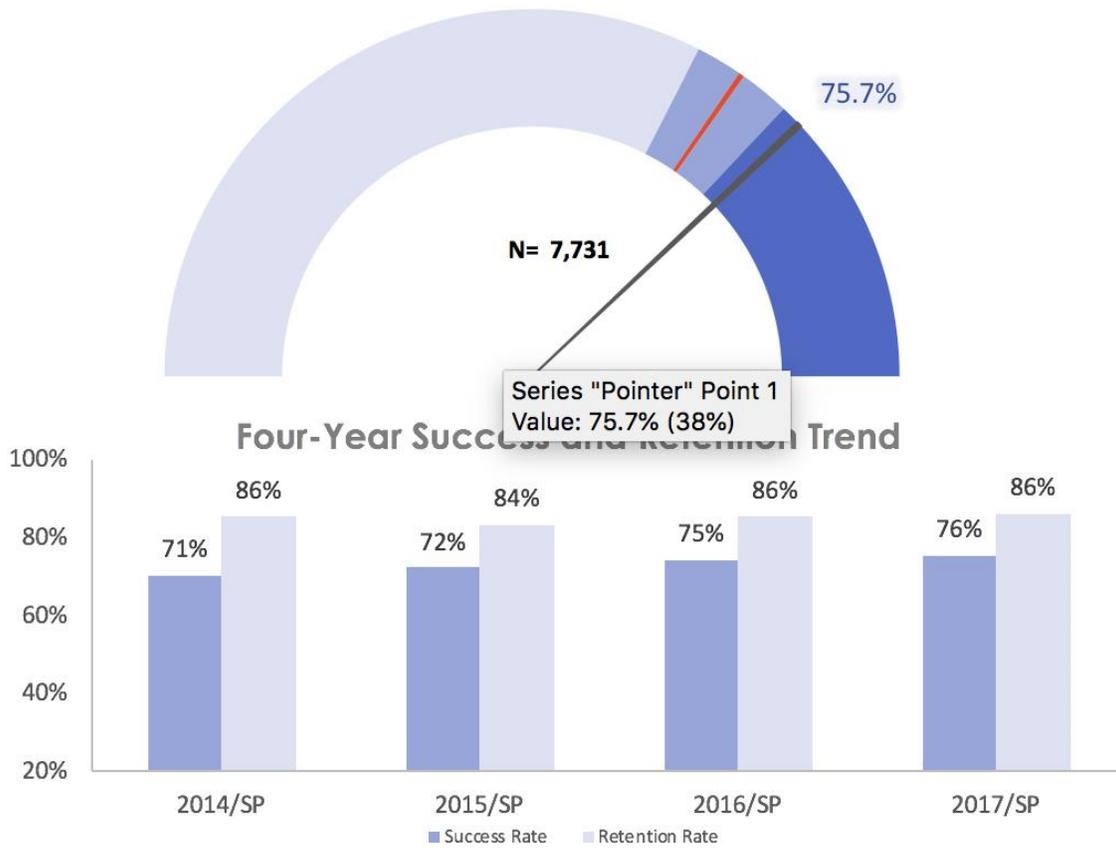


2018



El Camino College

Spring 2017 Success Rates

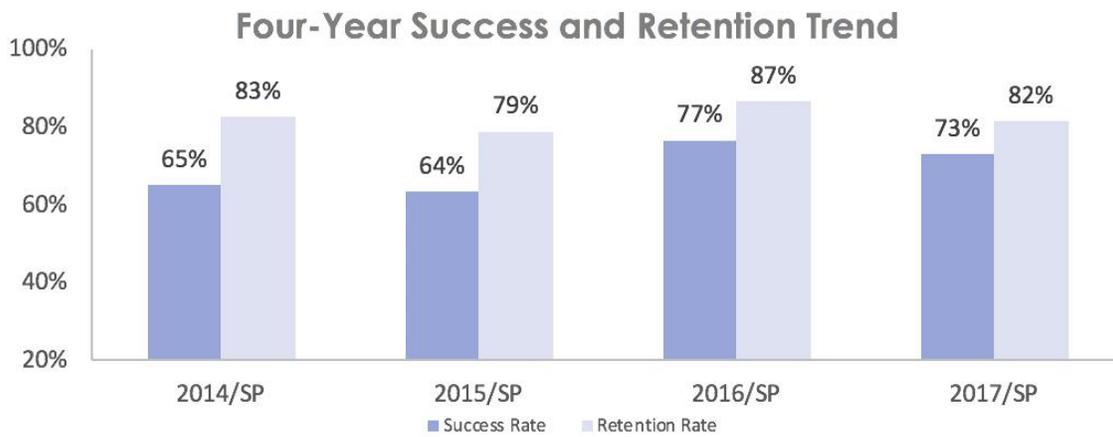
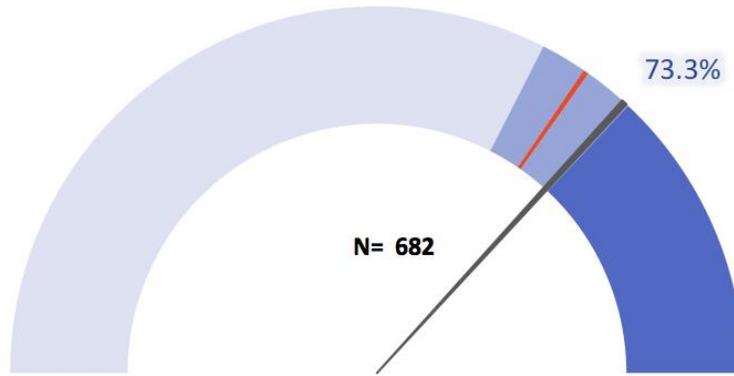


Term **2017/SP**
 Division **Fine Arts**
 Department **(All)**
 Course **(All)**

Instructional Method **(All)**
 Race/Ethnicity **(All)**
 Gender **(All)**
 Age Group **(All)**

El Camino College

Spring 2017 Success Rates



Term **2017/SP**
 Division **Fine Arts**
 Department **DANC**
 Course **(All)**

Instructional Method **(All)**
 Race/Ethnicity **(All)**
 Gender **(All)**
 Age Group **(All)**

SECTION 3

Curriculum

Review and discuss the curriculum work done in the program during the past four years, including the following:

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

See appendix C.

B) Explain any course additions to current course offerings.

There are no current course additions to the current course offerings to the dance program this program review cycle. Recent changes in the direction of the Fine Arts Division and upper college administration's vision related to the direction of higher education has impacted the program curriculum proposals. There has also been a curriculum moratorium campus-wide during a transition to a new curriculum management system. Additionally, the focus of the department curriculum has been to invigorate the AA Dance major with a more realistic 2-year graduation goal, align transferability of classes to the CSU/UC dance programs, and develop certifications in the areas of Dance Teacher, Commercial Dance, and Core training/Pilates. Also, the issue of repeatability continues to be of concern regarding the development and refinement of the lecture/lab component of the dance program as the unrealistic nature of skill development in dance majors whose goal is to transfer to upper division dance programs is compromised through the student's inability to repeat dance technique classes for credit. Consideration has been given to rewriting courses such as Mexican Dance, Asian Dance, World Dance and Ballroom Dance as possible .5 lab classes to be offered at intervals during the fall and spring semesters with more appealing titles and supported by a World Dance concert in order to showcase the theatrical components of these dance styles. A model such as already in place at Santa Monica College is being vetted by the department faculty.

C) Explain any course deletions and inactivations from current course offerings.

Inactivation's 2013-2014 cycle include DANC 150 (Body Conditioning) and DANC 166, (Flamenco Dance). Body Conditioning was a 1-unit lab class that has been incorporated into the 3-unit lab class Pilates Mat that has a similar core conditioning component and aligns with CSULB's transferability requirements. Flamenco Dance (as with Mexican Dance and Asian Dance deactivated during the last program review cycle) suffered with the loss of repeatability regarding enrollment and the available instructor specificity required to teach these courses.

D) Describe the courses and number of sections offered in distance education. (Distance education includes hybrid classes.)

DANC 101, Dance Appreciation – 2 sections offered Winter Intersession and Summer 8-week Session, currently 4 sections offered fall and spring semesters. An eight-week second session section for spring semester 2019 is also being proposed (the department faculty feel this is an underserved area of the student population that needs to be addressed and can provide an area of substantial growth to the dance program through the offering of additional 8-week online class offerings in future semesters. 3 units, 3 hours lecture transferable to CSU, UC. This course us a survey of styles, artists and cultural/historical context for dance as an art form and social expression. Topics of emphasis may be varied from semester to semester to reflect visiting artists, current events and popular culture. In additional to class time, students will be required to attend selected dance events.

DANC 103 (Dance History of the Twentieth Century) – 1 section offered both fall and spring semester. 3 units, 3 hours lecture transferable CSU, UC. This course presents dance history of the 20th century. The course will focus on trends in ballet and modern dance forms as they relate to 20th century aesthetic viewpoints. Attendance at selected dance events is required.

E) Discuss how well the courses, degrees, or certificates meet students' transfer or career training needs.

1. Have all courses that are required for your program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?

Yes, all our courses are offered either both fall and spring each year or at least once a year. Some technique classes (ballet and modern dance) and the online dance appreciation class are offered also winter and summer as well.

2. Are there any concerns regarding program courses and their articulation to courses at other educational institutions?

No, to date articulation to the CSU and UC system's upper division dance programs have been made with careful consideration. The dance instructor, commercial dance and core training certifications are being developed with articulation criteria in order to align to upper division dance programs and as stand-alone certifications with templates being drawn from other southland community college districts.

3. How many students earn degrees and/or certificates in your program? Set an attainable, measurable goal related to student completion of the program's degrees/certificates.

(Enter table 19. Page 21 in the Five-year Associate Trend: Fine Arts) Dance shows 2 AA degrees in 2012-2013 and 1 in 2015-2016 within the 5-year trend period of Fall 2012-Spring 2017. Although increasing the number of dance majors with AA degrees needs to be addressed the development of the dance certifications in teaching, commercial dance and

core training remains an immediate vision and commitment of the dance department faculty.

Commercial Dance Certification ECC: Proposal of Classes

Dance 105 – Music For Dance – 2 Units
Dance 161 – Tap Dance I – Beginning - 1 Unit
Dance 162 – Hip Hop Dance – 2 Units
Dance 164 – World Dance – 1 Unit
Dance 165 – African Dance – 1 Unit
Dance 167 – Social and Ballroom Dance – 1 Unit
Dance 168 – Latin and Social Dance – 1 Unit
Dance 170 – Improvisation – 2 Units
Dance 183ab – Dance Workshop Ensemble - 1 Unit
Dance 220 B – Intermediate Ballet B – 2 Units
Dance 230 B – Intermediate Modern Dance B – 2 Units
Dance 240 – Jazz Dance II – 2 Units
Dance 262 – Commercial Dance – 2 Units
Dance 271 B – Intermediate Choreography B – 2 Units
Dance 287 AB – Concert Dance Ensemble – 1 Unit
Dance 289 AB - Advanced Dance Theatre– 1 Unit

Total – 24 Units

(This list has only the most advanced classes in ballet, modern, choreography and jazz listed with the assumption that the pre-requisite classes would have to also be taken. This would put the amount of units required up to 42 Units)

All Classes:

Dance 105 – Music For Dance – 2 Units
Dance 120 A – Beginning Ballet A – 2 Units
Dance 120 B – Beginning Ballet B – 2 Units
Dance 130 A – Beginning Modern Dance A – 2 Units
Dance 130 B – Beginning Modern Dance B – 2 Units
Dance 140 – Jazz Dance I – 2 Units
Dance 161 – Tap Dance I – Beginning - 1 Unit
Dance 162 – Hip Hop Dance – 2 Units
Dance 164 – World Dance – 1 Unit
Dance 165 – African Dance – 1 Unit
Dance 167 – Social and Ballroom Dance – 1 Unit
Dance 168 – Latin and Social Dance – 1 Unit
Dance 170 – Improvisation – 2 Units
Dance 171 A – Beginning Choreography A – 2 Units
Dance 171 B – Beginning Choreography B – 2 Units
Dance 183ab – Dance Workshop Ensemble - 1 Unit

Dance 220 A – Intermediate Ballet A – 2 Units
Dance 220 B – Intermediate Ballet B – 2 Units
Dance 230 A – Intermediate Modern Dance A – 2 Units
Dance 230 B – Intermediate Modern Dance B – 2 Units
Dance 240 – Jazz Dance II – 2 Units
Dance 262 – Commercial Dance – 2 Units
Dance 271 B – Intermediate Choreography B – 2 Units
Dance 287 AB – Concert Dance Ensemble – 1 Unit
Dance 289 AB - Advanced Dance Theatre– 1 Unit

42 Units

OCC – Dance Instructor Certification 34 Units required
OCC - Pilates and Conditioning – 18.5 Units required
GCC – Dance Teaching Certificate -26 – 29 Units required
GCC - Choreographic Studies and Dance Teaching Certificate – 24 units
IVC –Certificate of Achievement Commercial Dance- 24 Units required
Mira Costa – Certificate of Achievement Dance Instructor – 22.5 Units
Mira Costa – Certificate of Achievement Pilates Instructor – 22 Units
Mt. San Antonio College – The Dance Teaching Certificate – 18.5 Units
Citrus College – Commercial Dance Certification - ? Units

- 4. Are any licensure/certification exams required for program completion or career entry? If so, what is the pass rate among graduates? Set an attainable, measurable goal for pass rates and identify any applicable performance benchmarks set by regulatory agencies.**

N/A at this time. As the commercial dance, teacher training and core training (Pilates) certifications are realized the goal will be for measurement standards that accepted by CSU/UC dance programs will be aligned with our certification programs.

F) List any related recommendations.

The dance department is committed to bringing forward innovative curriculum and accompanying dance certifications to address the current trends in the discipline. These would include Pilates, Commercial Dance and Teaching of Dance as certificates in these areas allow for students to gain immediate employment opportunities as Pilates instructors, skills development for students working in the cruise ship, theme park, industrial and commercial dance industry in greater Los Angeles. Additionally, the teaching of dance certification allows for the immediate employment of students in local Civic center, YMCA, and private dance studio environments. Program offerings and subsequent dance certifications also address the development of industry skills in order to make students more competitive for wage gains by

addressing statewide funding formula mandates. Upper division university dance programs are aligning world dance forms and commercial dance to include contemporary dance as a viable discipline emphasis. Where formally concert dance forms such as ballet and modern dance were the basis for the university dance major and the degree emphasis, advancements in the inclusion of “street dance” has now been accepted in local university dance majors through the hiring of faculty experts in these areas notably at the University of Southern California, University of California at Los Angeles, California State University Long Beach, and the University of California at Irvine.

Prioritized Recommendations:

- 1. Development of curriculum in order to address the changing landscape of dance in the higher education environment. Using the local university dance programs models in order to more effectively align with the ECC dance major’s transfer requirements.*
- 2. Development of certification programs in dance by studying data of trends in dance with the goal of providing a means of gainful employment in the field of dance for the ECC dance student.*

SECTION 4

Assessment of Student and Program Learning Outcomes (SLOs & PLOs)

A) Provide a copy of your alignment grid, which shows how course, program, and institutional learning outcomes are aligned. *(This will be Appendix A.)*

B) Provide a timeline for your course and program level SLO assessments. *(This will be Appendix B.)*

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

We are currently at 100% PLO/CSLO assessment through the first spring/fall - 8 semester (4 year) cycle (includes 2 semesters/1year PLO/CSLO assessment hiatus for program review. We have initiated the second cycle PLO/CSLO assessment cycle (spring 2017 and fall 2017) however we are currently in the 2018 program review 2-semester PLO/CSLO hiatus period before resuming our second PLO/CSLO cycle effective spring 2019.

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

See appendix's F and G for a complete summary of the assessment results for the dance program over the past 4 years. A specific example of SLO improvement can be centered on the written concert critique obligation that all lecture and lab dance classes obligate the students to complete during the course of the semester. Both full-time and part-time dance faculty were committed to developing a more uniform template as a guideline for the students. Variance was acknowledged regarding the focus of the theatrical, social and world dance technique classes (technical execution), performance classes (performance artistry), choreography and improvisation classes (choreographic construction process and elements), and the lecture classes (audience-based experience). It should also be noted that this process acknowledged the need for writing center and tutoring support for the lecture-based classes. Many of the follow up and action plan recommendations included curriculum development (instead of "World Dance" as a class, develop "Middle Eastern Dance" as a class and include the leveling component (beginning, intermediate, etc.) that already exists in the theatrical dance techniques (ballet, modern dance, jazz dance, tap dance). Other action plans included "splitting" the levels where fill rates may be less of an issue (beginning ballet from intermediate ballet and in the case of choreography, which has four levels, the first semester of choreography from the second through fourth semesters). Also, the reemployment of tutors as a classroom aide in order to improve retention and success rates in the techniques classes that are not split and continue to be offered with combined levels.

E) Describe how you have improved your SLO/PLO assessment process and engaged in dialogue about assessment results.

The assessment process has maintained the same department facilitator throughout the past four-year program review cycle lending stability to the process. 100% of the classes have been assessed and the results input into TracDat within the designated timeline each semester. Subsequent dialog among full-time and part-time faculty continues on a regular basis both during flex day breakout sessions and campus college forums. Additionally, the department SLO committee representative brings back to the dance faculty currency in the ILO/PLO/CSLO alignment process each semester as well.

F) Discuss any findings from SLO/PLO assessments that help justify recommendations.

G) List any related recommendations.

Per an already listed prior recommendation (#18) the opportunity for adjunct faculty to receive additional compensation for being a more vested partner (along with the full-time faculty) in the SLO assessment evaluation process. At best they are versed in the process without a deeper understanding of the CSLO/PLO/ILO campus wide alignment.

Prioritized Recommendations:

- 1. Providing compensation for the adjunct faculty in an effort to better involve them in the SLO assessment process.*
- 2. Continue to work towards a more centralized assessment process with faculty in areas of communality in both lecture and lab class environments.*

SECTION 5

Analysis of Student Feedback

Provide a copy of any feedback reports generated by Institutional Research and Planning or your program. Review and discuss student feedback collected during the past four years including any surveys, focus groups, and/or interviews.

A) Describe the results of the student survey in each of the following areas:

1. Student Support

Most of the responses specific to the instructor/student support were in the 60%-70% “strongly agree” range including helping to achieve my academic goals (63.84%), providing opportunities to actively participate (72.32%), help me stay on track (62.05%), feel a sense of community (61.61%), and student contributions valued by instructors (70.98%). These responses also had an additional “agree” in the 18.30%-27.68% and in all responses 2.68% or less “strongly disagree.” These results indicate an excellent degree of interaction between students and instructors in the dance program which is the result of many hours in the performance/choreographic area of the program given the positive attendance rehearsal. It should also be noted that even the lecture classes have a lab component requiring live concert attendance that also promote additional interaction between the student and the instructor outside of the traditional classroom environment. This is also true of the online sections of these classes since they also carry the same lab obligation.

2. Curriculum

Curriculum related responses carried a “strongly agree” in most cases were in the 50% and lower range and included being able to register for the classes needed by the student (57.14%), courses scheduled on days and times that were convenient to me (50.00%), an appropriate range of courses (48.66%), enrolling in classes if they were repeatable for credit (57.14%), enrolling in classes after 6pm (44.20%), and weekends (42.86%). The remainder of the curriculum responses were in the “agree” range with (2.68%) or less “strongly disagree” for curriculum related responses. The survey thus indicates strong student support for the dance program and a desire to engage in additional dance curriculum should repeatability or evening/weekend classes be offered.

3. Facilities, Equipment, and technology

Student survey responses related to the facilities, equipment and technology in the “strongly agree” category was markedly lower ranging in the lower 30% and included satisfaction with the lecture environment (36.61%), library resources (33.93%), buildings and classrooms (33.48%), and studio environment including dance flooring, ventilation, temperature control, and sound volume control (29.46%). Not surprisingly this area also

had an increase in the “disagree” and “strongly disagree” student response including a combined (30.80%) student response to the dance studio environment. A measure of support and gratitude can be given to the campus administration who has recently approved the “sprung floor” for the primary dance studio, PE S-212, which will address faculty and student concerns alike regarding this surface condition. Unfortunately, the ventilation system for the building (PE South Gym) is antiquated and continues to be an area of concern that seemingly offers no long-term solution. Recently Wi-Fi was added to this building which will improve the ability to stream video and enhance the technological component of the dance program which continues to be in demand.

4. Program Objectives

Program objectives had a wide range of survey responses in the “strongly agree” category including an awareness of course outcomes (58.93%), courses helping me meet my academic goals (50.00%), a variety of extra-curricular activities related to this program on campus (41.52%), an interest in dance certifications if offered (36.16%). Related to this last question was a response regarding the goal of a professional career in dance (14.73%), transfer into an upper division 4-year university dance program (15.63%), obtaining an AA dance major from El Camino College (2.68%). And finally, the program objective of taking a dance class was to fulfill a GE Elective (28.13%), develop skills as a dancer or performer (21.43%), personal gratification (8.48%), or a physical education elective (2.68%). These findings support the mission of the dance program in building community within the Fine Arts Division, the college as a whole, and the surrounding community.

B) Discuss the implications of the survey results for the program.

The results reinforce the challenges that the dance program faces regarding the facilities for both the studio-based lecture/lab classes as well as the lecture only classes. Not only are the classrooms for the lecture classes in both the South Gym and the Music Building constantly in need of “smart” classroom technology repairs, the studio-based classes suffer from lack of ventilation, the flooring in one of the studio’s (PE S 212) still in need of upgrading, and the technology (Wi-Fi, video recording and streaming) still in need of upgrading as well. Additionally, the survey indicates the need for further development of the curriculum and certification programs both specific to the dance major and broader to fulfill the needs of aligned majors and programs (core training and kinesiology, child development). And finally, a more concerted effort to integrate the courses of the dance program within the mission statement and broader goals of the college must continue to be addressed. With the emergence of students’ equity, guided pathways, and ECC connect vehicles like these now allow a more seamless integration regarding student support campus wide.

C) Discuss the results of other relevant surveys.

Appendix’s F & G are 2014-2018 compilations of the dance program PLO and CSLO assessments that also address student concerns in the aforementioned areas. The facilities once again are highlighted by the lack of ventilation, flooring concerns, and the issue of “sound bleeding” where the noise from one studio affects the simultaneous instruction taking place in another studio. This is especially notable when a class with more pulsating music (Jazz dance, hip hop/commercial dance, and African dance classes) in one studio are adjacent a class that has a more subdued musical accompaniment (ballet, modern dance, music for dance). Additionally, the lecture classrooms (PE S 204, 228, 229) across the hallway from the dance studios (PE S 212, 230, 233) creates a contentious environment for both (dance studios become stifling due to the lack of ventilation and lecture classes are being disrupted due to the music).

D) List any related recommendations.

Continue to include student feedback in the fall and spring semester PLO/CSLO assessment cycle to maintain currency regarding the issues that students feel require an immediacy of attention from dance program faculty. Continue to reaffirm the importance of dance department personnel, facilities, and curriculum and maintaining a sense of relevancy to the dance program and its place within the Fine Arts Division and El Camino College campus community.

Prioritized Recommendations:

- ILO/PLO/CSLO/Student equity training for faculty and staff as provided by the Fine Arts Division and campus wide initiatives.*

Provide a copy of any feedback reports generated by Institutional Research and Planning or your program. Review and discuss student feedback collected during the past four years including any surveys, focus groups, and/or interviews.

PROGRAM REVIEW SPRING 2018 STUDENT SURVEY

These are the common questions for all Program student surveys. Additional questions can be requested by contacting Institutional Research and Planning.

Student Support					
Instructors in this program have helped me achieve my academic goals.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree

Instructors in this program have helped me stay on track.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Instructors in this program provide opportunities to actively participate in my classes.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
I have felt a sense of community within this program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Student contributions have been valued by instructors in this program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree

Curriculum					
There is an appropriate range of courses offered in this program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Courses were scheduled on days and times that were convenient to me.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
I've been able to register for the classes I need within this program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
The courses in this program have helped me meet my academic goals.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
There is a variety of extracurricular activities related to this program on campus.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
The library has the resources to help me succeed in this program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree

Facilities, Equipment, & Technology					
The buildings and classrooms used by this program are satisfactory.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
I am satisfied with the studio environment (dance flooring, ventilation, temperature control, sound volume control) used in this program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree

I am satisfied with the lecture environment (visual aids, whiteboards, projectors, sound equipment) used in this program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
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Program Objectives					
I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree

Additional questions that were added specific to the dance program:

Regarding the dance studio (technique) classes, if they were repeatable for credit I would re-enroll in this course multiple times. (Strongly agree, etc.)

I am taking this class to a) fulfill a GE elective requirement b) to develop my skills as a dancer or performer c) personal gratification d) physical education elective e) other

If you chose (b) above your goal is a) professional career in dance (dancer/choreographer/etc.) b) transfer into an upper division 4-year university as a dance major/minor c) obtain a dance major at El Camino College d) other

If there were certifications in dance offered at El Camino College I would be interested in which of the following (Mark all that apply) a) Commercial Dance b) Pilates c) Pedagogy d) Children's Dance e) Dance Therapy

I would be interested in enrolling in dance classes at El Camino College in the evenings after 6pm. Yes/No

I would be interested in enrolling in dance classes at El Camino College on the weekends. Yes/No

Program Review Student Survey-Dance Program

N=224

Spring 2018

Instructors in this program have helped me achieve my academic goals.

Response	Frequency	Percent	
Strongly Agree	143	63.84	<div style="width: 63.84%;"></div>
Agree	58	25.89	<div style="width: 25.89%;"></div>
Neither Agree nor Disagree	16	7.14	<div style="width: 7.14%;"></div>
Disagree	1	0.45	<div style="width: 0.45%;"></div>
Strongly Disagree	2	0.89	<div style="width: 0.89%;"></div>
No Response	4	1.79	<div style="width: 1.79%;"></div>

Instructors in this program have helped me stay on track.

Response	Frequency	Percent	
Strongly Agree	139	62.05	<div style="width: 62.05%;"></div>
Agree	62	27.68	<div style="width: 27.68%;"></div>
Neither Agree nor Disagree	13	5.80	<div style="width: 5.80%;"></div>
Disagree	2	0.89	<div style="width: 0.89%;"></div>
Strongly Disagree	2	0.89	<div style="width: 0.89%;"></div>
No Response	6	2.68	<div style="width: 2.68%;"></div>

Instructors in this program provide opportunities to actively participate in my classes.

Response	Frequency	Percent	
Strongly Agree	162	72.32	<div style="width: 72.32%;"></div>
Agree	42	18.75	<div style="width: 18.75%;"></div>
Neither Agree nor Disagree	5	2.23	<div style="width: 2.23%;"></div>
Disagree	5	2.23	<div style="width: 2.23%;"></div>
Strongly Disagree	2	0.89	<div style="width: 0.89%;"></div>
No Response	8	3.57	<div style="width: 3.57%;"></div>

I have felt a sense of community within this program.

Response	Frequency	Percent	
Strongly Agree	138	61.61	<div style="width: 61.61%;"></div>
Agree	58	25.89	<div style="width: 25.89%;"></div>
Neither Agree nor Disagree	8	3.57	<div style="width: 3.57%;"></div>
Disagree	6	2.68	<div style="width: 2.68%;"></div>
Strongly Disagree	6	2.68	<div style="width: 2.68%;"></div>
No Response	8	3.57	<div style="width: 3.57%;"></div>

Student contributions have been valued by instructors in this program.

Response	Frequency	Percent	
Strongly Agree	159	70.98	<div style="width: 70.98%;"></div>
Agree	41	18.30	<div style="width: 18.30%;"></div>
Neither Agree nor Disagree	14	6.25	<div style="width: 6.25%;"></div>
Disagree	0	0.00	<div style="width: 0.00%;"></div>
Strongly Disagree	3	1.34	<div style="width: 1.34%;"></div>
No Response	7	3.13	<div style="width: 3.13%;"></div>

There is an appropriate range of courses offered in this program.

Response	Frequency	Percent	
Strongly Agree	109	48.66	<div style="width: 48.66%;"></div>
Agree	73	32.59	<div style="width: 32.59%;"></div>
Neither Agree nor Disagree	23	10.27	<div style="width: 10.27%;"></div>
Disagree	7	3.13	<div style="width: 3.13%;"></div>
Strongly Disagree	6	2.68	<div style="width: 2.68%;"></div>
No Response	6	2.68	<div style="width: 2.68%;"></div>

Courses were scheduled on days and times that were convenient to me.

Response	Frequency	Percent	
Strongly Agree	112	50.00	<div style="width: 50.00%;"></div>
Agree	68	30.36	<div style="width: 30.36%;"></div>
Neither Agree nor Disagree	21	9.38	<div style="width: 9.38%;"></div>
Disagree	12	5.36	<div style="width: 5.36%;"></div>
Strongly Disagree	5	2.23	<div style="width: 2.23%;"></div>
No Response	6	2.68	<div style="width: 2.68%;"></div>

I've been able to register for the classes I need within this program.

Response	Frequency	Percent	
Strongly Agree	128	57.14	<div style="width: 57.14%;"></div>
Agree	62	27.68	<div style="width: 27.68%;"></div>
Neither Agree nor Disagree	18	8.04	<div style="width: 8.04%;"></div>
Disagree	5	2.23	<div style="width: 2.23%;"></div>
Strongly Disagree	3	1.34	<div style="width: 1.34%;"></div>
No Response	8	3.57	<div style="width: 3.57%;"></div>

The courses in this program have helped me meet my academic goals.

Response	Frequency	Percent	
Strongly Agree	112	50.00	
Agree	70	31.25	
Neither Agree nor Disagree	25	11.16	
Disagree	4	1.79	
Strongly Disagree	4	1.79	
No Response	8	3.57	
Multiple	1	0.45	

There is a variety of extracurricular activities related to this program on campus.

Response	Frequency	Percent	
Strongly Agree	93	41.52	
Agree	62	27.68	
Neither Agree nor Disagree	39	17.41	
Disagree	16	7.14	
Strongly Disagree	4	1.79	
No Response	9	4.02	
Multiple	1	0.45	

The library has the resources to help me succeed in this program.

Response	Frequency	Percent	
Strongly Agree	76	33.93	
Agree	53	23.66	
Neither Agree nor Disagree	70	31.25	
Disagree	13	5.80	
Strongly Disagree	4	1.79	
No Response	8	3.57	

The buildings and classrooms used by this program are satisfactory.

Response	Frequency	Percent	
Strongly Agree	75	33.48	
Agree	67	29.91	
Neither Agree nor Disagree	24	10.71	
Disagree	36	16.07	
Strongly Disagree	17	7.59	
No Response	5	2.23	

I am satisfied with the studio environment [dance flooring- ventilation- temperature control- sound volume control] used in this program.

Response	Frequency	Percent	
Strongly Agree	66	29.46	
Agree	56	25.00	
Neither Agree nor Disagree	22	9.82	
Disagree	38	16.96	
Strongly Disagree	31	13.84	
No Response	10	4.46	
Multiple	1	0.45	

I am satisfied with the lecture environment [visual aids- whiteboards- projectors- sound equipment] used in this program.

Response	Frequency	Percent	
Strongly Agree	82	36.61	
Agree	78	34.82	
Neither Agree nor Disagree	36	16.07	
Disagree	14	6.25	
Strongly Disagree	8	3.57	
No Response	6	2.68	

I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.

Response	Frequency	Percent	
Strongly Agree	132	58.93	
Agree	75	33.48	
Neither Agree nor Disagree	12	5.36	
Disagree	0	0.00	
Strongly Disagree	1	0.45	
No Response	4	1.79	

Regarding the dance studio [technique] classes- if they were repeatable for credit I would re-enroll in this course multiple times.

Response	Frequency	Percent	
Strongly Agree	128	57.14	
Agree	59	26.34	
Neither Agree nor Disagree	16	7.14	
Disagree	6	2.68	
Strongly Disagree	6	2.68	
No Response	9	4.02	

I am taking this class to

Response	Frequency	Percent	
a] fulfill a GE elective requirement	63	28.13	
b] to develop my skills as a dancer or performer	48	21.43	
c] personal gratification	19	8.48	
d] physical education elective	6	2.68	
e] other	14	6.25	
No Response	70	31.25	
Multiple	4	1.79	

If there were certifications in dance offered at El Camino College I would be interested in the following (Mark all that apply)

Response	Frequency	Percent	
a] Commercial Dance	81	36.16	
b] Pilates	43	19.20	
c] Pedagogy	8	3.57	
d] Children's Dance	49	21.88	
e] Dance Therapy	76	33.93	
No Response	37	16.52	

I would be interested in enrolling in dance classes at El Camino College on the weekends.

Response	Frequency	Percent	
Yes	96	42.86	
No	115	51.34	
No Response	13	5.80	

If you chose (b) to the question above, your goal is

Response	Frequency	Percent	
a] professional career in dance [dancer/choreographer/etc.]	33	14.73	
b] transfer into an upper division 4 year university as a dance major/minor	35	15.63	
c] obtain a dance major at El Camino College	6	2.68	
d] other	48	21.43	
No Response	98	43.75	
Multiple	4	1.79	

I would be interested in enrolling in dance classes at El Camino College in the evenings after 6pm.

Response	Frequency	Percent	
Yes	99	44.20	
No	109	48.66	
No Response	16	7.14	

SECTION 6

Facilities and Equipment

A) Describe and assess the existing program facilities and equipment.

Currently there are only two viable dance studios due to the ongoing construction projects affecting other programs. Also, the two functioning dance studios have ventilation systems (with no windows in the rooms) that are antiquated and continually malfunctioning. This adversely affects the pedagogical mission of the dance program by compromising the learning environment dramatically. Even opening the doors for outside air is contentious due to the adjacent lecture classrooms that are negatively impacted by the music. While the sound equipment and speakers are functioning, they are dated and in need of upgrading. The equipment for the dance conditioning, Pilates classes is stored in one of the two dance studios negatively impacting the movement space. The Pilates reformers are stored upright and must be manually positioned and replaced by the instructor and students at the conclusion of each class session. Lecture classrooms are shared with other programs in both the Music building and the South Gym. The smart classroom technology required for dance appreciation and History of Dance lecture classes is in constant need of repair and upgrading. The flooring in the primary dance studio, PE S 212, is inadequate and in need of replacement.

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

A recent mandate has called for the dance program to continue to “live” in the South Gym and not become part of the newly designed Arts Complex as previously envisioned. Thus, a revised plan regarding the future facilities needs of the dance program will need to be addressed regarding the existing space allotted in the South Gym. Major concerns include the upgrading of the air conditioning throughout the facility due to its antiquated status. Additionally, the flooring in the main dance studio, PE S 212, needs to be replaced, the third dance space, PE S 233, needs to be restored (having been designated for the Physical Education classes due to the loss of the North Gym for the immediate future, and the bathrooms, showers, changing rooms and office spaces reconfigured for the use of the dance program. Since this is a recent (August 29th, 2018) directive a costs analysis and transition timeline has not yet been developed.

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

Related to the above-mentioned recent directive of maintaining the dance program in the South Gym, the following changes in the floor plan would be in addition to the above-

mentioned upgrades in B. A core training/Pilates room created in addition to the restoration of the three dance studios (PE S 212, 230, 233). This would take the current lecture classroom spaces (PE S 228 and 229) and, by removing the adjoining wall, create an effective core training space that would allow for the housing of the Pilates reformers, balls, mats, weights and other essential aligned equipment in a space that would be designated for these types of classes. This is also critical for the development and implementation of a Pilates certification program and will allow for the development of curriculum and expansion of the core training program. Ultimately the collaboration of this classroom with the kinesiology program of the Health Sciences Division will reflect a maximum usage of space while allowing for the cross-listing of classes that benefit both the proposed dance program core training/Pilates certification and the Kinesiology program majors. A designated “informal” performing space that “doubles” as a dance studio complete with lighting grid, bleachers/risers, curtains that can be opened and closed, “smart” classroom technology including Wi-Fi, sound system, video recording, television screen playback, and yet still maintain the dance studio integrity of sprung flooring, walled mirrors and ballet barres would also be part of this facility upgrade. Again, due to the recent (August 29th, 2018) revision in the dance program’s facility plan cost estimates and a timeline for the abovementioned classroom projects (along with those mentioned in B above) have yet to be determined.

D) List any related recommendations.

These have been outlined in B and C above and include revisions to the existing PE South Gym building as designated and include the following.

Prioritized recommendations:

- 1. Upgrading of facilities in the upstairs south gym including but not limited to the dance room floorings, the air conditioning in all rooms, the re-configuring of the office space, lecture classroom space, bathrooms and changing space, costume and equipment storage. Also included is the reformatting of one or more of the dance studios into an informal performance space complete with portable risers, lighting grid, curtains, mirrors, and smart classroom technology. Additionally, the conversion of one or more of the lecture classrooms into a core training facility in order to implement the Pilates certification program.*

SECTION 7

Technology and Software

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

The dance program is in a period of transition not only considering the proposed facility upgrades but as an art form. Technological advances in the discipline now require software and technological innovation to stay current with trends in the discipline. Dance still has a live concert component but is being challenged by technological advancements require portability and the ability to document this art form through a variety of means. Whether by use of a GoPro camera strapped to the performers head (or other body part!) or the use of lasers, blacklights, silhouettes, and other lighting innovations, dance is now global in terms of exposure via YouTube and other social media platforms. Internet access is a given and also a means for the dance major to promote their own future in the industry through their performance and choreographic exposure. Appendix's I and K are a current list of technology and software that were created to address the necessary upgrading to the dance program in these areas in order to maintain relevancy with the university dance programs and the commercial dance environment. Additionally, the recent hiring of a third full-time faculty member in dance that is versed in the technology and software currently used in the disciplines industry lends an expertise to this component.

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

Appendices I and K are a comprehensive list of the technology and software that will be required for the program in the coming years. Some of the items can be used in a myriad of settings and can be acquired immediately with little or no regard to the physical confines of the dance program facilities. These include portable video equipment with the accompanying tripods, memory disks and related battery packs, etc. Other equipment items are related to the facilities upgraded proposals and would be specific to those designated spaces. These include components regarding hardwiring studio performing spaces, performance related technology including video and playback, large screen, speaker and sounds components including sound proofing to minimize sound "bleeding" between rooms.

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

As with B above several of the items documented in Appendix's I and K are identified with the eventual room improvement timelines of the dance program. As the program has revised regarding the facility allocation (see 6.B above), the accompanying technology and software

needs now becomes more challenging since the designated future dance program facility remains the PE South gym. Hard wiring into an already built facility requires a different approach and will need to be studied. Historically the Wi-Fi in this facility has been inconsistent and will need to be addressed form the long-term dance program development.

D) List any related recommendations.

While the technology and software future needs and capabilities of the dance program will now need to be revised due to the recent directive of remaining in the PE South Gym the goal remains the same. One of the three dance studios to be able to function as an informal performing space (as well as a traditional dance studio), the other two dance studios to also become “smart” classrooms (as well as maintaining their traditional dance studio functions), the development of a core training/Pilates studio (currently PE S classrooms 228 and 229) that also has “smart” classroom technology, and the two remaining lecture classrooms in the South Gym (PE S 204 and 209) designated as dance program lecture classrooms to serve the many Dance Appreciation and Dance History lecture classes that currently are housed primarily in the Music Building. Additionally, storage area that can secure the portable technology and software as well as offices for the faculty that are upgraded to secure technology in this facility is also required (currently offices have no security as the ceilings are open and readily accessible from other adjoining offices.

Prioritized recommendations:

- 1. Upgrade and purchase technology and software for all lecture and studio classrooms including Wi-Fi, video recording sound system, television screen playback.*

SECTION 8

Staffing

A) Describe the program’s current staffing, including faculty, administration, and classified staff.

The dance department is one of seven departments in the Fine Arts Division (along with music, theater, art, communication, photography and film and video). There are currently 3 full-time dance faculty and, depending on the semester and specificity of assignments delegated, approximately 10-12 adjunct faculty. Additionally, there is one casual employee. Administrative duties for all seven departments are handles by the Fine Arts Division Dean and an Associate Dean. There is also a Fine Arts Division administrative staff (3) and student workers (1-3 depending on a variety of factors).

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

Full-time faculty: A third full-time faculty member position in dance was filled effective fall semester 2017. The program had been operating with only two full-time faculty since a retirement in Spring 2010. The program (as with other performing arts and physical education) underwent a need to “re-invent” itself due to the statewide loss of repeatability mandate. The proliferation of general education, transferable dance lecture classes to meet demand, specifically DANC 101 and more specifically online and in specialty programs such as FYE (First Year experience), has infused additional FTES into the dance program and the subsequent need for qualified dance instructors. Many of these classes are taught by adjunct faculty as well. Currently two of the three full-time instructors teach in the lecture environment which is poised to continue to grow. Additionally, developing certification programs in teaching dance, commercial dance, and core training (Pilates based) will require faculty with expertise in these areas. Although the next 1-2 years will require the possible addition of adjunct faculty, full-time dance program faculty requests will most likely be long-term (2-4+ years) with specificity in the developing certification programs and dance lecture classes.

C) List any related recommendations.

Staffing will continue to need to be addressed as the dance program implements several proposed certifications and class specialties need to be addressed. In many instances adjunct faculty will fill the requirements specific to certification criteria (Dance pedagogy, Dance for camera, Pilates and core conditioning, Commercial dance, World dance forms). Additionally, several adjunct faculties have received full-time employment in the educational environment in other districts and thus the continual need for an ongoing adjunct faculty

pool. Another area of growth is in the online dance history and appreciation classes that require certification by the instructor in the specific LMS being offered by the college.

Prioritized Recommendations:

- 1. Hiring of additional adjunct faculty as specific classes are developed and appreciation class offerings are expanded.*
- 2. Continuing to maintain the hours for dance program casual employee(s) are necessary for program continuation.*
- 3. Hiring of additional classified staff adjunct pool in order to create accompanist list for lab techniques classes as designated.*

SECTION 9

Direction and Vision

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

The dance program is committed to the mission of the college in developing and providing disciplinary majors with degrees and the foundation needed to compete and transfer to major programs in dance at the university level. Articulation with the CSU and UC dance programs remains a priority and commitment of the El Camino College dance department. The reality of the performing arts programs (and specifically dance) in the current California community college system is that without the repeatability of dance-specific technical training (i.e. Ballet, Modern dance, jazz dance, tap dance, etc.) required to audition for major dance programs students are at a disadvantage given the level of students in national auditions for such highly acclaimed dance programs at state universities such as CSULB, UCLA, and UCI. Commercial dance has been a “secret” industry opportunity for our students given ECC’s proximity to Hollywood, theme parks, cruise ships, music videos, and television (including reality dance shows). The need for trained dancers and choreographers without the necessary degree has never been greater. Pilates and aligned core training techniques have also proliferated dramatically in the past decade offering those students entering that industry a wealth of opportunity with the proper certifications. Dance Studio employment and ownership has always been and will continue to be a realistic goal El Camino College dance majors.

B) Explain the direction and vision of the program and how you plan to achieve it.

Dance and technology: The viability and validity of dance in television and film, and more recently video through YouTube has created a new means for arts expression in dance. The dance and choreography student’s ability to develop that medium with means such as a personal phone or go-pro mobile camera is limitless. The hiring Fall 2017 of a third full-time dance faculty member has addressed the technological expertise required to address the implementation of technology for dance in the construction of the proposed Fine Arts complex that will be coming online in the near future. Commercial Dance: Although long a “secret” goal of many of the ECC dance program students, the development of a certification program in this area addresses this area of continuing growth. Since previous documentation through a certification program does not exist, it has been known by the dance faculty that many of our students have elected to work immediately in this industry following their training rather than the more conventional path of a dance major in a university dance program. This certification will allow for a networking of these dance and choreography students resulting in more employment opportunities and also finally allow for the tabulation of dance program students who have benefitted from their education and dance training at El Camino College. Core training techniques/Pilates: An area of industry

growth with roots in dance through the work of Joseph Pilates and the implementation of both “mat” and “reformer” exercises, this has become an employment windfall for dance and kinesiology students. To become certified in a designated core training system like Pilates requires hours and a substantial cost if done privately. The advantage to certification in the community college environment includes transferability (our current Pilates mat class at ECC is aligned with the course offered at CSULB). Also, referrals and networking by ECC for placement in the local industry. Additionally, as this certification program is developed the opportunity to co-list courses in core training techniques with Kinesiology majors from the Health Sciences Division becomes a realistic and opportunistic in sharing resources between ECC Divisions with a common goal.

C) List any related recommendations.

The vision of the program is and will continue to be dictated by the needs of the students in order to utilize their experiences in the arts as either a major in a university dance department, a certification program in dance leading to immediate employment in dance or an aligned field, or as a lifelong advocate of the arts (and dance) having experienced one or more classes in order to fulfill a general education requirement or even for personal enrichment. This can best be accomplished by continuing to offer a rich, varied, and relevant curriculum including a dance major, teaching, commercial, and core training certifications, and a learning environment with both the technical and functioning resources for student learning to thrive. Facilities and technology must be upgraded to address the currency in dance both from the educational and commercial viewpoints. Programs such as have emerged at the University of California with its emphasis on commercial and contemporary dance forms; the University of California, Los Angeles with its continued emphasis on the globalization of dance through addressing World Dance forms; and Cal Arts Institute in Valencia continuing to blur the lines between dance as not only a performing art but a collaborative medium to be intermingled with other disciplines, are all examples of the future of dance in education. To maintain pace with the aforementioned examples of dance a faculty versed in these programs is critical and must continue to be engaged both with the students, college and surrounding community. Additionally, the facilities and accompanying technology must aid the students in the opportunity to be fully prepared to engage in the university programs or the commercial dance environment once they have completed their foundational studies and skills at El Camino College.

Prioritized Recommendations:

1. *Increase of annual dance program budget including but not limited to the annual fall and spring dance concerts, participation in the annual ACDA conference, and the fall and spring choreography showcase production.*

SECTION 10

Prioritized Recommendations

A) Provide a single, prioritized list of recommendations and needs for your program/ department (drawn from your recommendations in sections 2-8). Include cost estimates and list the college strategic initiative that supports each recommendation. Use the following chart format to organize your recommendations.

	Recommendations	Cost Estimate	Strategic Initiatives
1.	(9.C) Increase the annual dance production budget	TBD	A, B, C, D, E
2.	(6.D) Upgrade facilities in the PE South Gym	TBD	F
3.	(7.D) Upgrade and purchase technology and software	Appendix I & K	A, B, C, D, E, F
4.	(8.C.) Hire addl. certificated staffing adjunct pool	TBD	A, B, C, D, E
5.	(3.F) Development of curriculum and certifications	N/A	A, B, C, D, E
6.	(2.J) Expansion of course offerings and level separation	TBD	A, B, E
7.	(4.F) Adjunct faculty compensation for CSLO assessments	TBD	A, B, E
8.	(5.D) ILO/PLO/CSLO/student equity faculty training	N/A	A, B, E
9.	(8.C) Maintain the casual worker hours	Ongoing	A, B, C, D, E
10.	(8.C) Hire addl. classified staffing adjunct pool	TBD	A, B, C, D, E

B) Explain why the list is prioritized in this way.

Recommendation 1 is related to the annual productions as listed in the Center for the Arts revenues (Appendix M) and including but not limited to the annual American College Dance Conference (Appendix L) and the fall and spring semester dance concerts (Appendix J)

Recommendation 2 is related to the facilities planning of the program which has recently (August 29th, 2018) been revised to continue to house the dance program in the PE South Gym. The upgrading of this facility now becomes a priority due to the outstanding health and safety issues. Recommendation 3 is related to the technology and software needs of the program that now need to be addressed regarding housing in an existing facility (PE South Gym) as opposed to the formerly proposed (as recently as August, 2018) and soon to be finalized and developed new Arts Complex. Recommendation 4 is related to hiring adjunct faculty not only to address the burgeoning online general education lecture classes but classes with specificity in core training and course related to the proposed certification programs in commercial dance and dance education. Recommendation 5 is the continued development and implementation of dance curriculum and certification programs in order to meet the mission statement of the dance program and college. Recommendation 6 is related to expanding the online lecture classes (Dance 101, Dance Appreciation, and Dance 103, History of Dance) in order to meet the general education demand for these classes. Recommendation 7 addresses compensation for the adjunct faculty to take a greater role in

the fall and spring semester CSLO assessment process as many of the courses are specific to their areas of expertise. Recommendation 8 addresses the ongoing faculty training required to maintain currency in the areas of SLO assessments and student equity. Recommendation 9 is a critical staffing position that allows for cohesion between full-time dance faculty members and their communication with not only the dance program adjunct faculty but the Fine Arts Division office and clerical staff. Recommendation 10 relates to the expanded hiring of classified support in terms of musical accompanists for the lecture/lab classes and teaching assistants for larger technique classes with multiple levels.

Demographic and Enrollment Characteristics

Dance
Fall

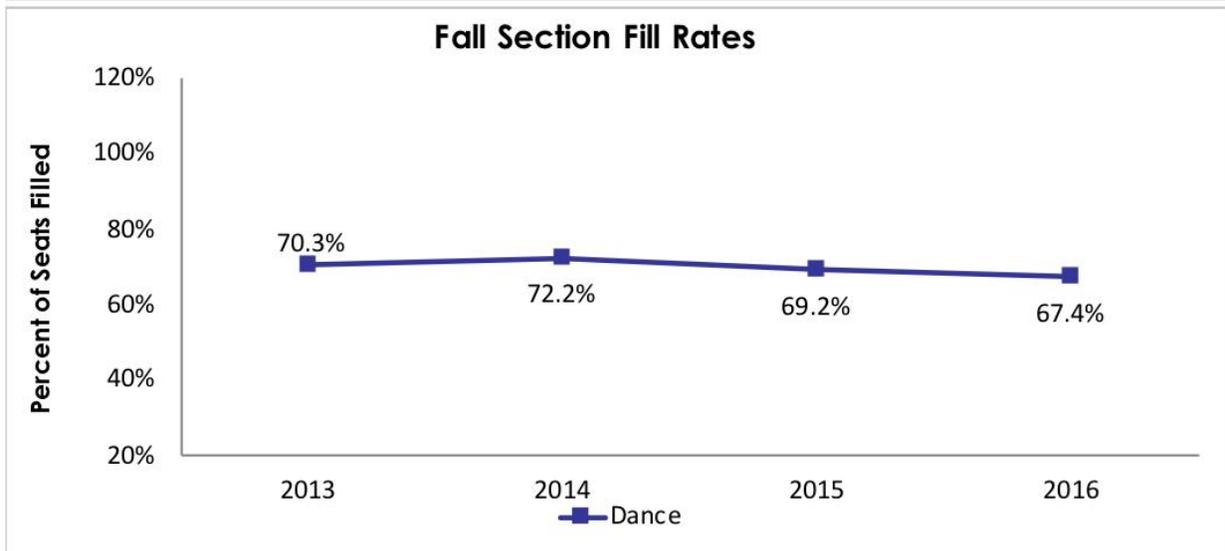
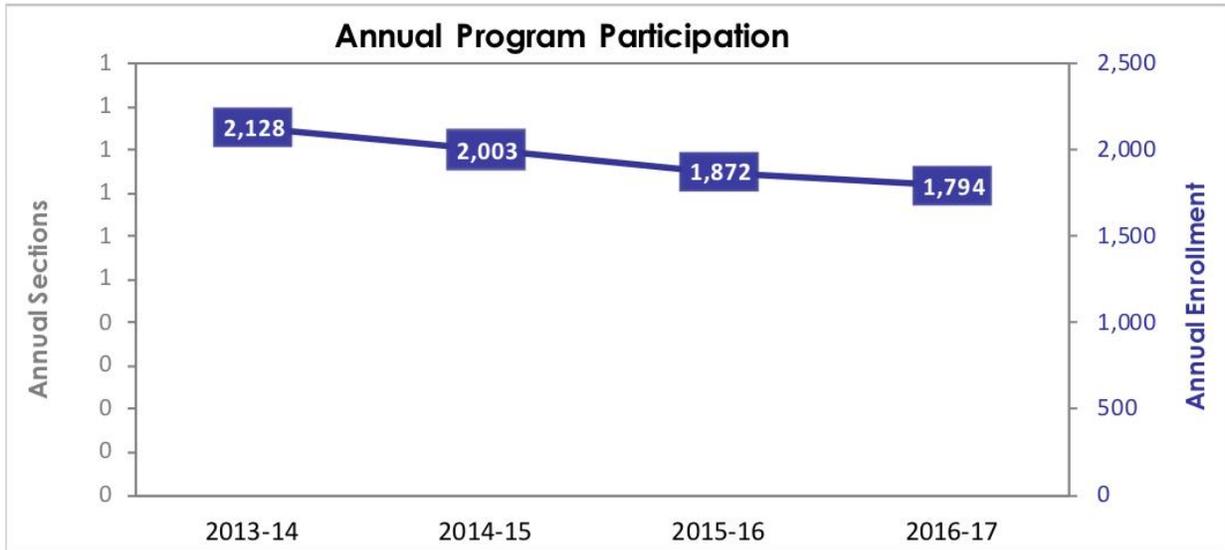
		Fall Term				ECC Student Population	District Boundary Population
		2013	2014	2015	2016	Fall 2016	2010 Census
		Term Headcount				24,000	556,400
Gender	F	81.0%	81.0%	79.0%	66.4%	51.6%	51.0%
	M	28.3%	27.0%	31.6%	27.7%	48.4%	49.0%
Ethnicity	African-American	30.4%	31.9%	30.0%	24.3%	14.6%	15.1%
	Amer. Ind. or Alask. Native	0.1%	0.3%	0.1%	0.4%	0.2%	0.2%
	Asian	15.6%	13.4%	15.0%	11.8%	14.8%	13.6%
	Latino	40.8%	46.4%	46.6%	40.3%	51.5%	34.5%
	Pacific Islander	0.5%	1.3%	1.6%	1.1%	0.6%	0.5%
	White	13.0%	9.4%	9.9%	8.7%	13.3%	32.8%
	Two or More	6.5%	3.9%	6.7%	6.9%	4.6%	2.9%
	Unknown or Decline	2.5%	1.4%	0.7%	0.5%	0.5%	0.4%
Age/ Age Group	<17	0.8%	0.1%	0.0%	0.0%	1.7%	24.2%
	17	3.2%	4.3%	3.4%	2.7%	2.2%	
	18	17.7%	19.6%	20.3%	16.7%	12.5%	2.5%
	19	21.8%	21.3%	22.7%	20.6%	14.8%	
	20	16.7%	15.6%	17.9%	14.1%	12.4%	1.2%
	21	12.1%	11.5%	9.6%	8.6%	9.8%	1.2%
	22	6.9%	5.7%	7.9%	5.4%	7.5%	
	23	5.3%	5.4%	5.3%	4.7%	5.9%	3.9%
	24	3.5%	4.0%	3.9%	3.9%	4.4%	
	25-29	10.8%	10.1%	9.3%	8.9%	13.2%	7.4%
	30-39	5.5%	4.7%	5.6%	5.5%	8.7%	14.9%
	40-49	2.5%	2.5%	2.4%	1.1%	3.5%	15.9%
	50-64	2.4%	3.0%	2.1%	1.6%	2.8%	18.1%
65+	0.1%	0.3%	0.3%	0.4%	0.6%	10.6%	
Class Load	Full-time	50.1%	50.5%	64.3%	50.7%	32.8%	
	Part-time	58.4%	56.6%	46.0%	43.3%	66.3%	
Academic Level	College degree	7.3%	8.9%	6.7%	7.0%	11.8%	
	HS Grad	96.1%	95.3%	99.4%	81.7%	82.8%	
	Not a HS Grad	1.8%	0.9%	0.4%	0.5%	0.5%	
	K-12 Special Admit	0.6%	0.6%	0.7%	0.3%	2.4%	
	Unknown	3.6%	2.2%	3.3%	4.6%	4.1%	
Educational Goal	Intend to Transfer	34.6%	33.2%	38.4%	47.2%	42.4%	
	Degree/Certificate Only	3.8%	2.8%	2.0%	3.4%	4.6%	
	Retrain/recertif.	2.6%	3.7%	1.4%	1.9%	3.8%	
	Basic Skills/GED	8.3%	7.6%	7.0%	5.0%	5.7%	
	Enrichment	3.7%	2.7%	2.4%	2.8%	2.4%	
	Undecided	18.7%	15.6%	14.7%	12.5%	17.0%	
	Unstated	0.0%	0.0%	0.0%	0.0%	24.1%	

Program Participation (4-year Trend)

Dance

Years: 2013-14 to 2016-17

	2013-14	2014-15	2015-16	2016-17	4 Yr Average
Annual Enrollment	2,128	2,003	1,872	1,794	1,949



Enrollment by Time of Day

Fall Term	2013	2014	2015	2016
Day	70.9%	72.2%	67.7%	65.0%
Night	15.7%	4.9%	6.1%	5.0%
Weekend/Unknown	13.5%	22.9%	26.3%	30.0%

Demographic Success Characteristics

Dance

Fall: 2013-2016

		Fall 2013		Fall 2014		Fall 2015		Fall 2016	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	57.0%	321	59.6%	272	61.0%	213	65.5%	223
	Amer. Ind. or Alask. Native	75.0%	-	100.0%	-	66.7%	-	50.0%	-
	Asian	75.6%	119	79.0%	124	79.6%	103	84.6%	117
	Latino	72.4%	421	66.8%	373	64.2%	355	73.1%	391
	Pacific Islander	60.0%	-	75.0%	12	87.5%	-	75.0%	-
	Two or More	66.7%	33	71.7%	53	76.8%	69	73.9%	69
	Unknown or Decline	78.6%	14	60.0%	-	25.0%	-	33.3%	-
	White	74.7%	87	84.1%	82	86.1%	79	79.5%	83
Gender	M	71.1%	235	64.3%	252	64.1%	237	71.0%	279
	F	66.9%	774	69.8%	672	70.2%	600	74.2%	617
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	68.8%	410	70.4%	372	66.1%	330	78.5%	354
	20 to 24	67.9%	402	69.2%	386	73.8%	355	70.9%	388
	25 to 49	66.9%	166	60.3%	146	61.8%	136	66.9%	139
	Over 49	61.3%	31	70.0%	20	56.3%	16	66.7%	15

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Grade Distribution, Success, and Retention

Dance
Spring

Preliminary Success Standard 69.6%
5 Year Success Average 70.9%
5 Year Success Minimum 68.3%

Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'WF'	Total	Success	Retention	
2014	DANC-101	Dance Educ	16	58	16	3	-	10	17	-	-	-	-	103	140.0%	75.0%	
	DANC-103	Lecture	16	45	61	38	-	22	39	-	1	3	-	25	234	62.0%	89.3%
	DANC-105	Lecture	16	8	4	5	-	2	1	-	1	14	-	11	46	39.1%	76.1%
	DANC-110	Lecture	16	2	3	1	-	1	2	-	-	-	-	8	9	66.7%	100.0%
	DANC-120A	Lecture	16	22	6	7	-	1	-	-	-	3	-	8	47	74.5%	83.0%
	DANC-120B	Lecture	16	21	8	2	-	-	-	-	-	-	-	11	42	73.8%	73.8%
	DANC-130A	Lecture	16	2	3	-	-	3	-	-	-	1	-	2	11	81.8%	81.8%
	DANC-130B	Lecture	16	10	4	3	-	1	-	-	-	-	-	8	26	65.8%	69.2%
	DANC-140	Lecture	16	2	2	2	-	-	-	-	-	-	-	2	8	75.0%	75.0%
	DANC-150	Laboratory	16	20	7	-	-	-	-	-	-	5	-	2	34	79.0%	94.1%
	DANC-161	Laboratory	16	3	5	-	-	-	2	-	-	-	-	7	17	47.1%	58.8%
	DANC-162	Lecture	16	9	-	1	-	-	1	-	-	-	-	1	12	83.3%	91.7%
	DANC-164	Lecture	16	6	6	4	-	-	3	2	-	-	-	7	28	57.1%	75.0%
	DANC-165	Laboratory	16	5	3	1	-	-	-	-	-	4	-	3	16	56.3%	81.3%
	DANC-167	Laboratory	16	12	7	1	-	1	-	4	-	-	-	3	28	75.0%	89.3%
	DANC-168	Lecture	16	13	-	-	-	-	-	-	8	-	-	3	24	87.5%	87.5%
	DANC-170	Lecture	16	10	1	4	-	5	-	-	11	-	-	2	28	82.9%	92.9%
	DANC-171	Lecture	16	10	1	4	-	1	-	-	-	2	-	2	20	75.0%	90.0%
	DANC-183ABCD	Laboratory	16	5	4	2	-	1	-	-	-	-	-	12	19	91.7%	100.0%
	DANC-210A	Lecture	16	10	8	2	-	-	-	-	-	-	-	2	22	90.9%	90.9%
	DANC-221	Lecture	16	1	5	-	-	-	-	-	-	-	-	1	11	63.6%	63.6%
	DANC-230A	Lecture	16	3	1	-	-	-	-	-	-	-	-	1	5	80.0%	80.0%
	DANC-230B	Lecture	16	6	4	2	-	-	-	-	-	-	-	3	15	80.0%	80.0%
	DANC-230C	Lecture	16	1	1	-	-	-	-	-	-	-	-	1	3	66.7%	66.7%
	DANC-250	Lecture	16	3	4	2	-	-	2	-	-	-	-	5	16	62.5%	68.8%
	DANC-261	Lecture	16	4	1	2	-	-	-	-	-	-	-	1	7	85.7%	85.7%
	DANC-262	Lecture	16	1	-	1	-	-	-	-	-	-	-	1	3	66.7%	66.7%
	DANC-265	Lecture	16	1	2	-	-	-	-	-	-	-	-	3	100.0%	100.0%	
DANC-268	Lecture	16	6	2	-	-	1	-	-	-	-	-	2	9	100.0%	77.8%	
DANC-271	Lecture	16	3	-	-	-	-	1	-	-	-	-	4	75.0%	100.0%		
DANC-287ABCD	Laboratory	8	15	1	-	-	-	-	-	-	-	-	1	17	94.1%	100.0%	
DANC-289ABCD	Laboratory	8	15	3	-	-	-	-	-	-	-	-	18	100.0%	100.0%		
2014 Total			392	169	89	10	44	65	4	22	32	-	148	840	68.0%	83.8%	
2015	DANC-101	Dance Educ	16	61	24	17	-	7	20	-	1	1	-	51	188	60.0%	72.9%
	DANC-103	Lecture	16	43	43	38	-	11	42	-	1	10	-	27	215	58.1%	87.4%
	DANC-105	Lecture	16	18	6	4	-	-	-	-	2	5	-	11	46	83.2%	76.1%
	DANC-110	Lecture	16	12	7	3	-	-	1	2	-	-	-	10	42	83.3%	83.3%
	DANC-120A	Lecture	16	12	4	9	-	-	1	2	-	-	-	11	31	67.8%	68.0%
	DANC-120B	Lecture	16	6	-	1	-	-	-	-	-	-	-	3	10	70.0%	70.0%
	DANC-130A	Lecture	16	5	-	3	-	1	-	-	-	-	-	11	20	60.0%	45.0%
	DANC-130B	Lecture	16	7	4	-	-	-	-	-	-	-	-	5	16	68.8%	68.8%
	DANC-140	Lecture	16	15	4	-	-	-	4	-	-	-	-	2	22	68.2%	90.9%
	DANC-161	Laboratory	16	11	-	1	-	-	-	-	-	-	-	2	14	85.7%	85.7%
	DANC-162	Lecture	16	18	3	-	-	-	1	-	-	-	-	6	28	75.0%	78.6%
	DANC-167	Laboratory	16	14	4	-	-	-	-	-	-	-	-	5	23	78.3%	78.3%
	DANC-168	Lecture	16	14	3	7	-	2	-	-	-	-	-	8	29	65.5%	72.4%
	DANC-170	Lecture	16	21	1	1	-	1	-	-	2	-	-	6	30	76.7%	80.0%
	DANC-171A	Lecture	16	7	2	5	-	1	1	-	-	-	-	16	87.5%	100.0%	
	DANC-171B	Lecture	16	4	2	3	-	-	1	-	-	-	-	10	60.0%	100.0%	
	DANC-183ABCD	Laboratory	16	6	2	3	-	5	2	-	-	-	-	2	20	60.0%	80.0%
	DANC-210A	Lecture	16	5	-	-	-	-	-	-	-	-	-	1	6	83.3%	83.3%
	DANC-220B	Lecture	16	3	1	-	-	2	-	-	-	-	-	6	100.0%	100.0%	
	DANC-221	Lecture	16	5	1	-	-	-	-	-	1	-	-	1	8	87.5%	87.5%
	DANC-230A	Lecture	16	7	2	-	-	-	-	-	-	-	-	7	100.0%	100.0%	
	DANC-230B	Lecture	16	3	1	-	-	-	-	-	-	-	-	4	100.0%	100.0%	
	DANC-240	Lecture	16	9	1	-	-	-	2	-	-	-	-	1	13	76.9%	92.3%
	DANC-261	Lecture	16	4	1	-	-	-	-	-	-	-	-	5	100.0%	100.0%	
	DANC-262	Lecture	16	1	-	-	-	-	-	-	-	-	-	1	2	100.0%	100.0%
	DANC-268	Lecture	16	6	-	-	-	-	-	-	-	-	-	1	7	85.7%	85.7%
	DANC-271A	Lecture	16	4	2	2	-	-	-	-	-	-	-	8	100.0%	100.0%	
	DANC-287ABCD	Laboratory	8	21	-	1	-	-	-	-	-	-	-	22	100.0%	100.0%	
DANC-289ABCD	Laboratory	8	19	1	-	-	-	-	-	-	-	-	21	100.0%	100.0%		
DANC-99ABC	Independent st	16	2	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%		
2015 Total			369	114	89	6	29	77	2	5	17	-	171	877	64.2%	80.5%	
2016	DANC-101	Dance Educ	16	98	22	12	-	4	13	-	4	1	-	29	283	74.3%	84.2%
	DANC-103	Dance Educ	16	66	36	33	-	6	22	-	2	2	-	26	185	61.1%	86.7%
	DANC-105	Lecture	16	13	7	3	-	1	4	-	-	1	-	11	40	57.5%	71.5%
	DANC-110	Lecture	16	15	8	2	-	-	2	-	-	4	-	5	26	69.4%	86.1%
	DANC-120A	Lecture	16	4	2	2	-	4	1	-	-	-	-	1	14	57.1%	60.9%
	DANC-120B	Lecture	16	10	4	5	-	4	1	-	-	-	-	5	29	65.5%	82.8%
	DANC-130A	Lecture	16	7	4	-	-	-	-	-	-	-	-	6	17	64.7%	64.7%
	DANC-130B	Lecture	16	9	5	1	-	1	-	-	-	-	-	2	18	83.3%	88.9%
	DANC-140	Lecture	16	12	2	3	-	1	2	-	-	-	-	3	23	74.0%	87.0%
	DANC-161	Lecture	16	6	6	1	-	-	-	-	-	-	-	1	13	61.5%	61.5%
	DANC-162	Lecture	16	19	1	-	-	-	-	-	-	-	-	3	23	87.0%	87.0%
	DANC-164	Laboratory	16	26	1	1	-	-	-	-	-	-	-	3	31	90.3%	90.3%
	DANC-167	Laboratory	16	11	1	-	-	-	1	-	-	-	-	4	17	76.6%	76.5%
	DANC-168	Lecture	16	9	3	-	-	-	-	-	-	-	-	8	20	60.0%	60.0%
	DANC-170	Lecture	16	15	1	-	-	-	3	-	-	-	-	4	23	69.6%	82.6%
	DANC-171A	Lecture	16	10	8	1	-	-	3	-	-	-	-	29	100.0%	100.0%	
	DANC-171B	Lecture	16	2	5	4	-	-	-	-	-	-	-	11	100.0%	100.0%	
	DANC-183AB	Laboratory	16	2	3	2	-	-	-	-	-	-	-	7	16	100.0%	100.0%
	DANC-210A	Lecture	16	12	3	1	-	-	-	-	-	-	-	17	100.0%	100.0%	
	DANC-220A	Lecture	16	5	1	1	-	-	-	-	-	-	-	7	100.0%	100.0%	
	DANC-220B	Lecture	16	3	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%	
	DANC-221	Lecture	16	1	1	-	-	-	-	-	-	-	-	1	3	66.7%	66.7%
	DANC-230A	Lecture	16	2	1	-	-	-	-	-	-	-	-	3	100.0%	100.0%	
	DANC-230B	Lecture	16	2	1	-	-	-	-	-	-	-	-	3	100.0%	100.0%	
	DANC-240	Lecture	16	14	-	-	-	-	-	-	-	-	-	24	100.0%	100.0%	
	DANC-250	Lecture	16	11	1	-	-	-	-	-	-	-	-	2	14	85.7%	85.7%
	DANC-261	Lecture	16	5	-	-	-	-	-	-	-	-	-	5	100.0%	100.0%	
	DANC-262	Lecture															

Demographic and Enrollment Characteristics

Dance Spring

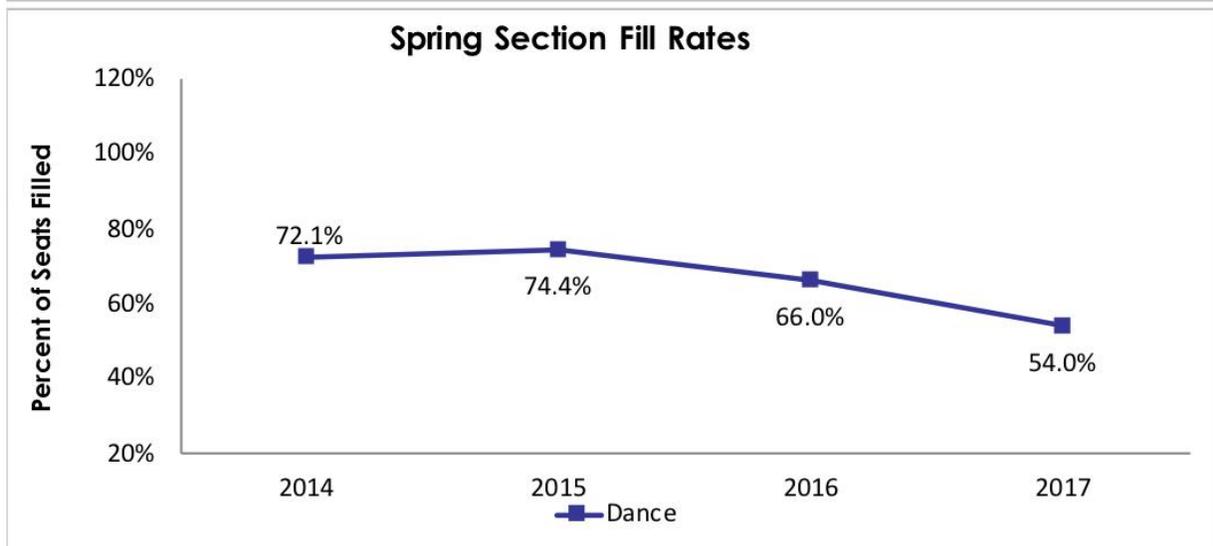
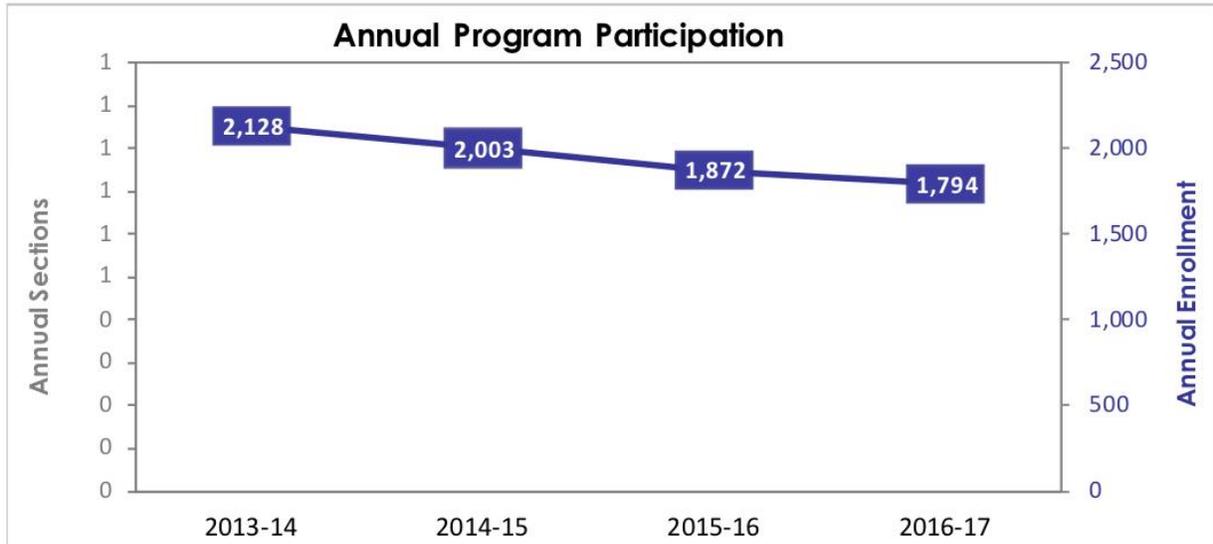
		Spring Term				ECC Student Population Spring 2017	District Boundary Population 2010 Census
		2014	2015	2016	2017		
Term Headcount		754	731	679	553	22,208	556,400
Gender	F	77.7%	74.0%	76.3%	85.2%	51.7%	51.0%
	M	27.6%	29.1%	31.4%	37.6%	48.3%	49.0%
Ethnicity	African-American	28.0%	26.4%	27.0%	27.3%	13.9%	15.1%
	Amer. Ind. or Alask. Native	0.1%	0.1%	0.3%	0.2%	0.2%	0.2%
	Asian	16.4%	16.0%	13.7%	21.3%	15.4%	13.6%
	Latino	41.9%	43.6%	48.6%	54.2%	51.6%	34.5%
	Pacific Islander	0.5%	0.7%	0.9%	1.3%	0.5%	0.5%
	White	11.0%	9.4%	9.6%	11.4%	13.3%	32.8%
	Two or More	5.6%	5.7%	6.8%	6.7%	4.6%	2.9%
Unknown or Decline	1.7%	1.1%	0.9%	0.4%	0.5%	0.4%	
Age/ Age Group	<17	0.4%	0.1%	0.0%	0.0%	1.5%	24.2%
	17	0.9%	0.4%	1.3%	0.7%	0.9%	
	18	16.3%	17.6%	16.9%	19.2%	9.7%	2.5%
	19	21.5%	23.3%	22.8%	28.6%	15.5%	
	20	15.9%	17.4%	13.4%	20.4%	13.0%	1.2%
	21	13.0%	10.4%	11.6%	12.3%	10.7%	1.2%
	22	8.2%	7.3%	9.7%	6.7%	7.9%	
	23	5.6%	5.2%	5.6%	6.1%	6.2%	3.9%
	24	3.8%	4.4%	3.1%	5.8%	4.9%	
	25-29	8.9%	8.1%	12.5%	12.1%	13.7%	7.4%
	30-39	5.2%	3.6%	6.0%	6.3%	8.8%	14.9%
	40-49	2.5%	2.3%	2.9%	2.2%	3.5%	15.9%
	50-64	3.1%	2.7%	1.3%	2.2%	3.0%	18.1%
65+	0.0%	0.4%	0.3%	0.2%	0.6%	10.6%	
Class Load	Full-time	46.9%	54.4%	54.3%	68.4%	31.9%	
	Part-time	55.8%	48.3%	53.0%	53.9%	67.3%	
Academic Level	College degree	5.8%	6.2%	8.7%	7.2%	10.6%	
	HS Grad	95.1%	92.7%	93.1%	108.9%	82.5%	
	Not a HS Grad	0.7%	0.3%	0.6%	0.5%	0.4%	
	K-12 Special Admit	0.5%	0.4%	1.0%	0.4%	2.4%	
	Unknown	3.2%	3.6%	4.3%	5.8%	1.2%	
Educational Goal	Intend to Transfer	36.9%	35.2%	41.2%	60.9%	44.0%	
	Degree/Certificate Only	3.2%	3.6%	5.6%	4.2%	4.8%	
	Retrain/recertif.	2.1%	2.7%	3.1%	3.8%	4.1%	
	Basic Skills/GED	8.9%	7.8%	5.7%	9.4%	6.0%	
	Enrichment	3.3%	2.3%	3.4%	3.1%	2.6%	
	Undecided	16.6%	15.5%	15.0%	14.8%	17.5%	
	Unstated	0.0%	0.0%	0.0%	0.0%	19.7%	

Program Participation (4-year Trend)

Dance

Years: 2013-14 to 2016-17

	2013-14	2014-15	2015-16	2016-17	4 Yr Average
Annual Enrollment	2,128	2,003	1,872	1,794	1,949



Enrollment by Time of Day

Spring Term	2014	2015	2016	2017
Day	69.9%	67.6%	62.3%	60.0%
Night	11.3%	6.0%	6.7%	5.3%
Weekend/Unknown	18.8%	26.4%	31.0%	34.7%

Demographic Success Characteristics

Dance
Spring: 2014-2017

		Spring 2014		Spring 2015		Spring 2016		Spring 2017	
		Success	N	Success	N	Success	N	Success	N
Ethnicity	African-American	57.1%	259	51.7%	230	62.7%	204	67.2%	174
	Amer. Ind. or Alask. Native	100.0%	-	66.7%	-	75.0%	-	50.0%	-
	Asian	80.8%	125	79.6%	113	86.6%	142	78.8%	113
	Latino	70.1%	384	68.7%	380	79.9%	344	75.2%	282
	Pacific Islander	20.0%	-	50.0%	-	57.1%	-	100.0%	-
	Two or More	69.1%	55	69.8%	63	82.1%	56	65.1%	43
	Unknown or Decline	75.0%	-	50.0%	-	0.0%	-	100.0%	-
	White	69.6%	79	72.8%	81	80.5%	82	76.6%	64
Gender	M	64.8%	253	62.7%	244	70.7%	239	74.1%	189
	F	68.8%	666	67.1%	638	79.1%	602	73.0%	493
	X	0.0%	-	0.0%	-	0.0%	-	0.0%	-
Age Group	19 or less	74.1%	359	65.1%	318	78.1%	310	77.8%	225
	20 to 24	63.4%	413	70.2%	389	79.2%	380	72.2%	335
	25 to 49	64.5%	121	58.3%	163	68.4%	136	66.1%	109
	Over 49	61.5%	26	50.0%	12	60.0%	15	84.6%	13

Counts are suppressed for groups with less than 10 students.

Shaded cells indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Appendix B

ALIGNMENT GRIDS

FINE ARTS Institutional (ILO), Program (PLO), and Course (SLO) Alignment				
Program: Dance		Number of Courses: 32	Date Updated: 12.15.2014	Submitted by: V. Palacios, ext. 3535
ILOs	1. Critical Thinking <i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas into new forms.</i>	2. Communication <i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms.</i>	3. Community and Personal Development <i>Students are productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i>	4. Information Literacy <i>Students determine an information need and use various media and formats to develop a research strategy and locate, evaluate, document, and use information to accomplish a specific purpose. Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i>
SLO-PLO-ILO ALIGNMENT NOTES: Mark boxes with an 'X' if: SLO/PLO is a major focus or an important part of the course/program; direct instruction or some direct instruction is provided; students are evaluated multiple times (and possibly in various ways) throughout the course or are evaluated on the concepts once or twice within the course. DO NOT mark with an 'X' if: SLO/PLO is a minor focus of the course/program and some instruction is given in the area but students are not formally evaluated on the concepts; or if the SLO/PLO is minimally or not at all part of the course/program.				
PLOs				PLO to ILO Alignment <small>(Mark with an X)</small>
				1 2 3 4
PLO #1 Analyzing and Critiquing Dance Styles Upon successful completion of this program the student will be able to analyze and critique dance styles, music and artists within a cultural, relevant and historical context.				X
PLO #2 Terminology, Skill and Artistry Students will possess a mastery of the terminology, technical skill, and the performance artistry of the specific theatrical dance styles.				X
PLO #3 Culture, Skill and Vocabulary Students will possess knowledge of various cultures, technical skills and vocabulary that are germane to the dance styles.				X
PLO #4 Social Etiquette Students will possess knowledge of technical skills, social etiquette and specific vocabulary that are germane to the dance styles.				X
PLO #5 Goals of Performance Artistry Students will possess a mastery of the terminology creative development and goal of the performance artistry.				X
PLO #6 Core Based Exercises Students will possess a mastery of the terminology for core based exercises using a variety of equipment.				X

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>						COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	P4	P5	P6	1	2	3	4
	DANC 101 Dance Appreciation: SLO #1 Critiquing Dance Styles Upon successful completion of this course, the student will be able to critique dance styles through a variety of mediums including live dance concert attendance and video analysis.	X								
DANC 101 Dance Appreciation: SLO #2 Compare and Differentiate Styles of Dance Upon successful completion of this course, the student will be able to compare and differentiate between theatrical, social and world styles of dance.	X						X			
DANC 101 Dance Appreciation: SLO #3 Identifying Elements Used in the Choreographic Process Upon successful completion of this course, the student will be able to identify the elements used in the choreographic process and distinguish between narrative, thematic, and abstract choreographic works.	X									
DANC 103 History of Dance in the 20th Century: SLO #1 Recognizing the Various Periods of Dance Developments Upon successful completion of this course, the student will be able to recognize and differentiate between the various periods of dance development in the 20th Century.	X									
DANC 103 History of Dance in the 20th Century: SLO #2 Distinguishing the Various Styles of Dance Upon successful completion of this course, the student will be able to distinguish the various styles of dance relevant to the evolution of technology during the 20th Century.	X						X			
DANC 103 History of Dance in the 20th Century: SLO #3 Identifying major Dancers and Choreographers Upon successful completion of this course, the student will be able to identify the major dancers and choreographers of the 20th Century.	X									
DANC 105 Music for Dance: SLO #1 Examining/Evaluating the Application of the Musical Accompaniment Upon successful completion of this course the student will be able to examine and evaluate the application of the musical accompaniment to the dance component in a live dance concert environment.	X									
DANC 105 Music for Dance: SLO #2 Differentiating Simple and complex Rhythmic Structures Upon successful completion of this course the student will be able to differentiate and give an example of simple and complex rhythmic structures as they relate to the choreographic process.	X						X			
DANC 105 Music for Dance: SLO #3 Compiling a Musical Staff Upon successful completion of this course the student will be able to compile a musical staff with an accompanying system of movement notation.	X									
DANC 110 Beginning Dance: SLO #1 Dance Terminology to Movement Sequences Upon successful completion of this course the student will be able to apply dance terminology to specific movement sequences in order to demonstrate skill proficiency.		X								
DANC 110 Beginning Dance: SLO #2 Identifying Primary Theatrical Dance Styles Upon successful completion of this course the student will be able to identify and differentiate between the three primary theatrical dance styles of ballet, modern dance and jazz dance.		X					X			X
DANC 110 Beginning Dance: SLO #3 Analyzing/Critiquing Primary Theatrical Dance Styles Upon successful completion of this course the student will be able to analyze and critique the three primary theatrical dance styles of ballet, modern dance and jazz dance in a live dance concert environment.		X								
DANC 120A Ballet I: SLO #1 Demonstrate Steps/Positions of Basic Ballet Vocabulary Upon successful completion of this course the student will be able to demonstrate the steps and positions of basic ballet vocabulary.		X								
DANC 120A Ballet I: SLO #2 Ballet Exercises at a Basic Level Upon successful completion of this course the student will be able to differentiate between and exhibit the various barre work and center work ballet exercises at a basic level.		X					X			X
DANC 120A Ballet I: SLO #3 Basic Ballet Terminology Upon successful completion of this course the student will be able to translate the codification of the basic ballet terminology.		X								
DANC 120B Ballet Technique I: SLO #1 Combinations of Basic Ballet Vocabulary Upon successful completion of this course the student will be able to compile combinations of the basic ballet vocabulary.		X								
DANC 120B Ballet Technique I: SLO #2 Basic Ballet Barre Exercises Upon successful completion of this course the student will be able to reproduce basic ballet barre work exercises.		X					X			X
DANC 120B Ballet Technique I: SLO #3 Basic Center Ballet Combinations Upon successful completion of this course the student will be able to demonstrate basic center ballet combinations.		X								

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>						COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	P4	P5	P6	1	2	3	4
	<p>DANC 130A Modern Dance I: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of basic modern dance vocabulary.</p> <p>DANC 130A Modern Dance I: SLO #2 Differentiating Basic Level Exercises Upon successful completion of this course the student will be able to differentiate between and exhibit warm-up and center work modern dance exercises at a basic level.</p> <p>DANC 130A Modern Dance I: SLO #3 Codification of Modern Dance Terminology Upon successful completion of this course the student will be able to interpret the codification of basic modern dance terminology.</p>		X							
<p>DANC 130B Modern Dance Technique I: SLO #1 Combinations of Modern Dance Vocabulary Upon successful completion of this course the student will be able to compile combinations of basic modern dance vocabulary.</p> <p>DANC 130B Modern Dance Technique I: SLO #2 Basic Warm-Up Exercises Upon successful completion of this course the student will be able to reproduce basic warm-up modern dance exercises.</p> <p>DANC 130B Modern Dance Technique I: SLO #3 Base Center Dance Phrases Upon successful completion of this course the student will be able to demonstrate the basic center modern dance phrases.</p>		X					X			X
<p>DANC 140 Jazz Dance I: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of the basic jazz dance vocabulary.</p> <p>DANC 140 Jazz Dance I: SLO #2 Warm-Up and Center Work Upon successful completion of this course the student will be able to differentiate between and exhibit warm-up and center work jazz dance exercises at a basic level.</p> <p>DANC 140 Jazz Dance I: SLO #3 Codification of Jazz Dance Terminology Upon successful completion of this course the student will be able to translate and interpret the codification of basic jazz dance terminology.</p>		X					X			X
<p>DANC 150 Body Conditioning for Dance Techniques: SLO #1 Categorizing Terminology Upon successful completion of this course the student will be able to categorize terminology specific to ballet positions and muscular and skeletal parts of the human anatomy.</p> <p>DANC 150 Body Conditioning for Dance Techniques: SLO #2 Efficient Joint Articulation Upon successful completion of this course the student will be able to demonstrate exercises that emphasize efficient joint articulation.</p> <p>DANC 150 Body Conditioning for Dance Techniques: SLO #3 Designing Combinations Upon successful completion of this course the student will be able to design combinations that illustrate alignment, placement, strength and injury prevention of the body.</p>						X				
<p>DANC 161 Tap Dance I - Beginning: SLO #1 Basic Tap Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of the basic tap dance vocabulary.</p> <p>DANC 161 Tap Dance I - Beginning: SLO #2 Warm-up and Center Work Upon successful completion of this course the student will be able to differentiate between and exhibit warm-up and center work tap dance exercises at a basic level.</p> <p>DANC 161 Tap Dance I - Beginning: SLO #3 Codification of Basic Tap Terminology Upon successful completion of this course the student will be able to translate and interpret the codification of basic tap dance terminology.</p>		X					X			X
<p>DANC 162 Hip Hop Dance: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of the various forms of the Hip Hop vocabulary.</p> <p>DANC 162 Hip Hop Dance: SLO #2 Theatrical Codifications Upon successful completion of this course the student will be able to differentiate between and exhibit various theatrical codifications of Hip Hop dance.</p> <p>DANC 162 Hip Hop Dance: SLO #3 Social Environments Upon successful completion of this course the student will be able to identify and differentiate various social environments of Hip Hop dance from a historical perspective.</p>		X					X			X
<p>DANC 164 World Dance: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of the various forms of the World Dance vocabulary.</p> <p>DANC 164 World Dance: SLO #2 Theatrical Codifications Upon successful completion of this course the student will be able to differentiate between and exhibit various theatrical codifications of World Dance.</p> <p>DANC 164 World Dance: SLO #3 Customs of World Dance Upon successful completion of this course the student will be able to identify and differentiate various music, art, costumes, and regional customs of World Dance from a cultural perspective.</p>			X						X	
<p>DANC 165 African Dance: SLO #1 Polyrhythmic Body Movements Upon successful completion of this course the student will be able to demonstrate the coordination of polyrhythmic body movement sequences of the African Dance music.</p> <p>DANC 165 African Dance: SLO #2 Social and Religious Significance Upon successful completion of this course the student will be able to recognize and demonstrate the social and religious significance in the African Dance cultures at a basic level.</p> <p>DANC 165 African Dance: SLO #3 Regional Customs Upon successful completion of this course the student will be able to distinguish and give examples of various music, art, costumes, and regional customs of African Dance from a cultural perspective.</p>			X						X	

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>						COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	P4	P5	P6	1	2	3	4
	<p>DANC 167 Social and Ballroom Dance: SLO #1 Leading and Following a Partner Upon successful completion of this course the student will be able to demonstrate basic Social and Ballroom Dance skills of leading and following with a partner.</p> <p>DANC 167 Social and Ballroom Dance: SLO #2 Proper Etiquette Upon successful completion of this course the student will be able to demonstrate the proper Social and Ballroom Dance etiquette in the studio environment.</p> <p>DANC 167 Social and Ballroom Dance: SLO #3 Carriage and Body Alignment Upon successful completion of this course the student will be able to display the proper carriage and alignment of the body in Social and Ballroom Dance.</p>				X				X	
<p>DANC 168 Latin Social Dance: SLO #1 Folk and Regional Latin Social Dances Upon successful completion of this course the student will be able to identify selected folk and regional Latin Social Dances.</p> <p>DANC 168 Latin Social Dance: SLO #2 Dance Courtesy Upon successful completion of this course the student will be able to demonstrate the proper dance courtesy as it relates to the Latin Social Dance environment at a basic level.</p> <p>DANC 168 Latin Social Dance: SLO #3 Counts and Patterns Upon successful completion of this course the student will be able to demonstrate the musical application of counts and pattern of Latin Social Dance.</p>				X				X		
<p>DANC 170 Improvisation: SLO #1 The Creative Process Upon successful completion of this course the student will be able to identify and differentiate between the creative process utilized in Improvisational Dance rather than technical dance skills.</p> <p>DANC 170 Improvisation: SLO #2 Improvisational Sequences Upon successful completion of this course the student will be able to organize improvisational sequences into the three main areas of space, time and movement invention.</p> <p>DANC 170 Improvisation: SLO #3 Group Improvisational Dance Upon successful completion of this course the student will be able to design and direct formally structured group improvisational dance.</p>					X			X		
<p>DANC 171A Choreography I: SLO #1 Three Elements of Choreography Upon successful completion of this course the student will be able to design a dance utilizing the three elements of choreography; space, time and energy.</p> <p>DANC 171A Choreography I: SLO #2 Differentiating Styles Upon successful completion of this course the student will be able to differentiate between narrative, thematic and abstract styles of choreography.</p> <p>DANC 171A Choreography I: SLO #3 Choreographic Phrases Upon successful completion of this course the student will be able to formulate choreographic phrases for solos, duets and small groups of dancers.</p>					X			X		
<p>DANC 171B Beginning Choreography B: SLO #1 Articulate Intent, Focus, and Theme of the Dance Upon successful completion of this course the student will be able to articulate the intent, focus and theme of the dance he/she is creating.</p> <p>DANC 171B Beginning Choreography B: SLO #2 Choreographic Structures Upon successful completion of this course the student will understand how to use a variety of choreographic structures and be adept at utilizing choreographic theme and variation within these structures.</p> <p>DANC 171B Beginning Choreography B: SLO #3 Speak with Artistic Knowledge and Clarity Upon successful completion of this course the student will be able to speak with artistic knowledge and clarity and ask pertinent questions about the work being created by all students in the choreography class during feedback sessions.</p>					X			X		
<p>DANC 183ABCD Dance Workshop Ensemble: SLO #1 Reviewing Dance Performances Upon successful completion of this course the student will be able to review performances through video analysis.</p> <p>DANC 183ABCD Dance Workshop Ensemble: SLO #2 Technical Execution and Performance Artistry Upon successful completion of this course the student will be able to differentiate between technical execution and performance artistry of designated dance performances.</p> <p>DANC 183ABCD Dance Workshop Ensemble: SLO #3 Participating in Performances Upon successful completion of this course the student will be able to participate in one or more formal or informal performances.</p>					X			X		
<p>DANC 220A Ballet II: SLO #1 Combinations of Complex Ballet Vocabulary Upon successful completion of this course the student will be able to compile combinations of complex ballet vocabulary.</p> <p>DANC 220A Ballet II: SLO #2 Complex Ballet Barre Work Exercises Upon successful completion of this course the student will be able to reproduce complex ballet barre work exercises</p> <p>DANC 220A Ballet II: SLO #3 Complex Center Ballet Combinations Upon successful completion of this course the student will be able to demonstrate complex center ballet combinations.</p>		X						X		
<p>DANC 220B Ballet Technique II: SLO #1 Complex Ballet Vocabulary Upon successful completion of this course the student will be able to reproduce complex ballet vocabulary while connecting to musical and rhythmical phrasing of choreographic material produced in class.</p> <p>DANC 220B Ballet Technique II: SLO #2 Complex Barre Exercises Upon successful completion of this course the student will demonstrate intermediate level musical and rhythmical phrasing while executing complex barre exercises.</p> <p>DANC 220B Ballet Technique II: SLO #3 Intermediate Center Ballet Combinations</p>		X								X

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>						COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	P4	P5	P6	1	2	3	4
	Upon successful completion of this course the student will move as part of a ballet corps while demonstrating intermediate center ballet combinations. DANC 221 Ballet Variations: SLO #1 Identifying Ballet Variations Upon successful completion of this course the student will be able to identify designated classical and contemporary ballet variations through video analysis. DANC 221 Ballet Variations: SLO #2 Reproducing Designated Variations Upon successful completion of this course the student will be able to reproduce designated classical ballet variations including solos, variations, and adagios. DANC 221 Ballet Variations: SLO #3 Elements of Partnering and Dancing En Pointe Upon successful completion of this course the student will be able to demonstrate elements of partnering and dancing en pointe.		X					X		
DANC 230A Modern Dance II: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of complex modern dance vocabulary. DANC 230A Modern Dance II: SLO #2 Complex Warm-Up and Center Work Exercises Upon successful completion of this course the student will be able to reproduce complex warm-up and center work modern dance exercises. DANC 230A Modern Dance II: SLO #3 Codification of Dance Terminology Upon successful completion of this course the student will be able to interpret the codification of complex modern dance terminology. DANC 230B Modern Dance Technique II: SLO #1 Combinations of Modern Dance Vocabulary Upon successful completion of this course the student will be able to compile combinations of complex modern dance vocabulary. DANC 230B Modern Dance Technique II: SLO #2 Creating Complex Exercises and Dance Phrases Upon successful completion of this course the student will be able to create complex warm-up exercises and center work modern dance phrases. DANC 230B Modern Dance Technique II: SLO #3 Movement Design and Vocabulary Upon successful completion of this course the student will be able to identify specific styles of modern dance based on movement design and vocabulary.	X	X					X			
DANC 240 Jazz Dance II: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of complex jazz dance vocabulary. DANC 240 Jazz Dance II: SLO #2 Warm-Up and Center Work Exercises Upon successful completion of this course the student will be able to reproduce complex warm-up and center work jazz dance exercises. DANC 240 Jazz Dance II: SLO #3 Codification of Dance Terminology Upon successful completion of this course the student will be able to translate and interpret the codification of complex jazz dance terminology.	X	X					X			
DANC 250 Pilates Mat Class: SLO #1 Pilates Terminology Upon successful completion of this course the student will be able to categorize terminology specific to the concepts and exercises developed by Joseph H. Pilates. DANC 250 Pilates Mat Class: SLO #2 Utilizing Exercises Upon successful completion of this course the student will be able to utilize exercises that emphasize body alignment, strength, flexibility, muscle control, coordination and breathing. DANC 250 Pilates Mat Class: SLO #3 Dance Technique and Injury Prevention Upon successful completion of this course the student will be able to design combinations that enhance dance technique and injury prevention.						X	X			
DANC 261 Tap Dance II - Intermediate: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of complex tap dance vocabulary. DANC 261 Tap Dance II - Intermediate: SLO #2 Dance Exercises Upon successful completion of this course the student will be able to reproduce complex warm-up and center work tap dance exercises. DANC 261 Tap Dance II - Intermediate: SLO #3 Codification of Dance Terminology Upon successful completion of this course the student will be able to translate and interpret the codification of complex tap dance terminology.	X	X					X			
DANC 262 Commercial Dance: SLO #1 Movement Sequences Upon successful completion of this course the student will be able to demonstrate movement sequences of the various forms of the Commercial Dance vocabulary. DANC 262 Commercial Dance: SLO #2 Theatrical Codifications Upon successful completion of this course the student will be able to identify and differentiate various theatrical codifications of Commercial Dance. DANC 262 Commercial Dance: SLO #3 Current Trends Upon successful completion of this course the student will be able to identify and give examples of current trends in popular dance, jazz styling and commercial audition preparation.	X	X					X			
DANC 265 Intermediate African Dance: SLO #1 Complex Polyhythmic Body Movement Sequences Upon successful completion of this course the student will be able to demonstrate the coordination of complex polyhythmic body movement sequences of the African Dance music. DANC 265 Intermediate African Dance: SLO #2 Dunham Technique Upon successful completion of this course the student will be able to recognize and exhibit torso movements, isolations and feet movements of Dunham Technique in both warm-ups and center combinations at an intermediate level. DANC 265 Intermediate African Dance: SLO #3 Technical Skills			X						X	

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>						COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	P4	P5	P6	1	2	3	4
	Upon successful completion of this course the student will be able to reproduce technical skills and traditional dances that are inherent in African dance at an intermediate level.									
DANC 268 Intermediate Latin Social Dance: SLO #1 Reproducing Folk and Regional Dances Upon successful completion of this course the student will be able to reproduce selected folk and regional Latin Social Dances.				X				X		
DANC 268 Intermediate Latin Social Dance: SLO #2 Differentiating Dances Upon successful completion of this course the student will be able to differentiate between the various selected folk dances and regional Latin Social Dances.				X				X		
DANC 268 Intermediate Latin Social Dance SLO #3 Musical Rhythms Upon successful completion of this course the student will be able to apply musical rhythms as they relate to Latin Social Dance.				X				X		
DANC 271A Intermediate Choreography A: SLO #1 Complex Dances Upon successful completion of this course the student will be able to categorize, design, and demonstrate complex dances utilizing the three elements of choreography; space, time and energy.					X			X		
DANC 271A Intermediate Choreography A: SLO #2 Styles of Choreography Upon successful completion of this course the student will be able to develop narrative, thematic and abstract styles of choreography.					X			X		
DANC 271A Intermediate Choreography A: SLO #3 Choreographic Phrases Upon successful completion of this course the student will be able to formulate choreographic phrases for large groups and ensembles of dancers.					X			X		
DANC 271B Intermediate Choreography B: SLO #1 Create A Dance for Alternate Spaces Upon successful completion of this course the student will be able to create a dance for alternate spaces including a theater in the round or site-specific dance.					X			X		
DANC 271B Intermediate Choreography B: SLO #2 Creating Entrances and Exits Upon completion of this course the student will be adept at creating entrances and exits for the dancers in their choreography as well as creating many alternate beginnings and endings for each dance that refer back to the theme of the work being created.					X			X		
DANC 271B Intermediate Choreography B: SLO #3 Understand and Utilize Music/Sound-Scores Upon successful completion of this course the student will be familiar with many composers who write specifically for dance and will be able to understand and utilize music/sound-scores (including text) that support the theme of the dances they are creating.					X			X		
DANC 287ABCD Concert Dance Ensemble: SLO #1 Reproducing Performances Upon successful completion of this course the student will be able to reproduce performances through video analysis.					X			X		
DANC 287ABCD Concert Dance Ensemble: SLO #2 Technical Execution and Performance Artistry Upon successful completion of this course the student will be able to demonstrate technical execution and performance artistry of designated dances.					X			X		
DANC 287ABCD Concert Dance Ensemble: SLO #3 Formal and Informal Performances Upon successful completion of this course the student will be able to examine, choose, and participate in one or more formal or informal performances.					X			X		
DANC 289ABCD Advanced Dance Theatre: SLO #1 Performing Member Upon successful completion of this course the student will be able to organize production elements and rehearse as a performing member of a dance company.					X			X		
DANC 289ABCD Advanced Dance Theatre: SLO #2 Skills for Dance Productions Upon successful completion of this course the student will be able to demonstrate dance performance techniques and artistic skills for dance productions.					X			X		
DANC 289ABCD Advanced Dance Theatre: SLO #3 Preparations Upon successful completion of this course the student will be able to formulate preparations for pre-professional dance auditions.					X			X		

Appendix C

SLO/PLO TIMELINES

SLO Timeline Worksheet (2017 - 2020)																	
Division: Fine Arts						Program: DANCE						Program Review Year: 2018					
<p><i>Directions:</i> Use this worksheet to enter the existing assessment timelines for 2016 as listed in TracDat and distribute assessments for each SLO/PLO statement over the next four-year timeline (2017-2020). Type an X in the cells below to indicate the semester in which the SLOs/PLOs are being assessed. The completed worksheet should be emailed to the division facilitator by <u>JUNE 1, 2017</u>. Facilitators are responsible for making sure the information is complete and e-mailing an <u>electronic copy of this Timeline Worksheet document</u> (in Word or PDF format) to ipena@elcamino.edu by _____. Once received by the SLO Administrative Assistant, this information will be input into TracDat.</p>																	

Course and SLO #	Note if offered only in FA/SU/SP	SP	SU	FA												
		2016	2016	2016	2017	2017	2017	2018	2018	2018	2019	2019	2019	2020	2020	2020
PLO #1					X											
PLO #2							X									
PLO #3											X					
PLO #4													X			
PLO #5														X		
PLO #6																X
DANCE 101 - SLO #1							X									
DANCE 101 - SLO #2													X			
DANCE 101 - SLO #3																X
DANCE 103 - SLO #1							X									
DANCE 103 - SLO #2													X			
DANCE 103 - SLO #3																X
DANCE 105 - SLO #1							X									
DANCE 105 - SLO #2													X			
DANCE 105 - SLO #3																X
DANCE 110 - SLO #1											X					
DANCE 110 - SLO #2														X		
DANCE 110 - SLO #3					X											
DANCE 120A - SLO #1											X					
DANCE 120A - SLO #2														X		
DANCE 120A - SLO #3					X											
DANCE 120B - SLO #1											X					
DANCE 120B - SLO #2														X		
DANCE 120B - SLO #3					X											
DANCE 130A - SLO #1											X					
DANCE 130A - SLO #2														X		
DANCE 130A - SLO #3					X											
DANCE 130B - SLO #1											X					
DANCE 130B - SLO #2														X		
DANCE 130B - SLO #3					X											
DANCE 140 - SLO #1											X					
DANCE 140 - SLO #2														X		
DANCE 140 - SLO #3					X											
DANCE 161 - SLO #1											X					
DANCE 161 - SLO #2														X		
DANCE 161 - SLO #3					X											
DANCE 162 - SLO #1											X					
DANCE 162 - SLO #2														X		
DANCE 162 - SLO #3					X											
DANCE 164 - SLO #1														X		
DANCE 164 - SLO #2																X
DANCE 164 - SLO #3							X									
DANCE 165 - SLO #1														X		
DANCE 165 - SLO #2																X
DANCE 165 - SLO #3							X									

Course and SLO #	Note if offered only in FA/SU/SP	SP	SU	FA													
		2016	2016	2016	2017	2017	2017	2018	2018	2018	2019	2019	2019	2020	2020	2020	
DANCE 167 - SLO #1																X	
DANCE 167 - SLO #2					X												
DANCE 167 - SLO #3											X						
DANCE 168 - SLO #1																X	
DANCE 168 - SLO #2					X												
DANCE 168 - SLO #3											X						
DANCE 170 - SLO #1																	X
DANCE 170 - SLO #2							X										
DANCE 170 - SLO #3															X		
DANCE 171A - SLO #1																	X
DANCE 171A - SLO #2							X										
DANCE 171A - SLO #3															X		
DANCE 171B - SLO #1																	X
DANCE 171B - SLO #2							X										
DANCE 171B - SLO #3															X		
DANCE 183abcd - SLO #1																	X
DANCE 183abcd - SLO #2							X										
DANCE 183abcd - SLO #3															X		
DANCE 220A - SLO #1											X						
DANCE 220A - SLO #2																X	
DANCE 220A - SLO #3					X												
DANCE 220B - SLO #1											X						
DANCE 220B - SLO #2																X	
DANCE 220B - SLO #3					X												
DANCE 221 - SLO #1											X						
DANCE 221 - SLO #2																X	
DANCE 221 - SLO #3					X												
DANCE 230A - SLO #1											X						
DANCE 230A - SLO #2																	X
DANCE 230A - SLO #3					X												
DANCE 230B - SLO #1											X						
DANCE 230B - SLO #2																X	
DANCE 230B - SLO #3					X												
DANCE 240 - SLO #1											X						
DANCE 240 - SLO #2																X	
DANCE 240 - SLO #3					X												
DANCE 250 - SLO #1					X												
DANCE 250 - SLO #2											X						
DANCE 250 - SLO #3																X	
DANCE 261 - SLO #1											X						
DANCE 261 - SLO #2																X	
DANCE 261 - SLO #3					X												
DANCE 262 - SLO #1											X						
DANCE 262 - SLO #2																X	
DANCE 262 - SLO #3					X												
DANCE 265 - SLO #1															X		
DANCE 265 - SLO #2																	X
DANCE 265 - SLO #3							X										
DANCE 268 - SLO #1																X	
DANCE 268 - SLO #2					X												
DANCE 268 - SLO #3											X						
DANCE 271A - SLO #1																	X
DANCE 271A - SLO #2							X										
DANCE 271A - SLO #3															X		
DANCE 271B - SLO #1																	X
DANCE 271B - SLO #2							X										
DANCE 271B - SLO #3															X		
DANCE 287abcd - SLO #1																	X
DANCE 287abcd - SLO #2							X										
DANCE 287abcd - SLO #3															X		
DANCE 289abcd - SLO #1																	X
DANCE 289abcd - SLO #2							X										
DANCE 289abcd - SLO #3															X		

Appendix D

6-YEAR CURRICULUM COURSE REVIEW TIMELINE

COURSE	CTE	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024
DANC 99 (formerly 99abc)	N				X						CCC Chair			
DANC 101 (formerly 1)	N		X			X						6 YR		
DANC 103 (formerly 3)	N				X						6 YR			
DANC 105 (formerly 5)	N					X						6 YR		
DANC 110 (formerly 19ab)	N				X						6 YR			
DANC 110 (formerly 19ab)	N				X						6 YR			
DANC 120A (formerly 32ab)	N				X						6 YR			
DANC 120B	N		X		X				6 YR					
DANC 130A (formerly 42ab)	N	X	X		X				6 YR					
DANC 130B	N		X		X				6 YR					
DANC 140 (formerly 22ab)	N	X						X						6 YR
DANC 150 (formerly 20abcd)	N	X		IA										
DANC 161 (formerly 61ab)	N					X						6 YR		
DANC 162 (formerly 26abcd)	N	X						X						6 YR
DANC 164 (formerly 12abcd)	N		X						6 YR					
DANC 165 (formerly 16ab)	N					X						6 YR		
DANC 166 (formerly 9ab)	N		X	IA										
DANC 167 (formerly 10)	N					X						6 YR		
DANC 168 (formerly 51ab)	N		X						6 YR					
DANC 170 (formerly 70abcd)	N	X						X						6 YR
DANC 171A (formerly 171)	N	X		X										
DANC 171B	N			X						6 YR				
DANC 183ab (formerly 183abcd)	N	X	X		X				6 YR					
DANC 220A (formerly 33abcd)	N				X						6 YR			
DANC 220B	N			X	X					6 YR				
DANC 221 (formerly 35abcd)	N					X						6 YR		
DANC 230A (formerly 43abcd)	N	X	X		X				6 YR					
DANC 230B	N		X		X					6 YR				
DANC 240 (formerly 23abcd)	N	X						X						6 YR
DANC 250 (formerly 21abcd)	N	X	X						6 YR					
DANC 261 (formerly 62abcd)	N						X						6 YR	
DANC 262 (formerly 25abcd)	N	X						X						6 YR
DANC 265 (formerly 17abcd)	N					X						6 YR		
DANC 268 (formerly 52abcd)	N					X						6 YR		
DANC 271A (formerly 271)	N	X		X						6 YR				
DANC 271B	N			X						6 YR				
DANC 287ab (formerly 287abcd)	N	X	X		X				6 YR					
DANC 289ab (formerly 289abcd)	N	X	X		X				6 YR					

Appendix E

CAREER AND TECHNICAL EDUCATION (CTE) SUPPLEMENTAL QUESTIONS

CTE programs must conduct a full program review every 4 years. The comprehensive program review includes responses to the CTE supplemental questions below. Every two years (once between full program reviews) these supplemental questions must be answered and submitted to Academic Affairs for posting on the College website.

Use labor market data, advisory committee input/feedback, and institutional and program-level data to respond to the following questions:

1. **How strong is the occupational demand for the program?** In your response, describe any changes in demand over the past 5 years and discuss the occupational outlook for next 5 years. Provide applicable labor market data (e.g., US Bureau of Labor Statistics, Employment Development Department) that address state and local needs.

Click here to enter text.

2. **How does the program address needs that are not met by similar programs in the region?** In your response, identify any distinctive components of the program (e.g., curriculum, facilities, resources) and/or describe any unique contributions the program or its students/graduates make to the community served.

Click here to enter text.

3. **What are the completion, success, and employment rates for students in the program?** In your response, identify the standards set by the program and discuss any factors that may impact completion, success, and employment rates among students in the program. Describe the status of any action plans for maintaining/improving rates relative to such benchmarks.

Click here to enter text.

4. **List any licensure/certification exam(s) required for entry into the workforce in the field of study and report the most recent pass rate(s) among program graduates.** In your response, identify any applicable performance benchmarks set by regulatory agencies and describe the status of any action plans for maintaining/improving pass rates relative to such benchmarks.

Click here to enter text.

5. **Are the students satisfied with their preparation for employment? Are the employers in**

the field satisfied with the level of preparation of program graduates? Use data from student surveys, employer surveys, and other sources of employment feedback to justify your response.

[Click here to enter text.](#)

6. **Is the advisory committee satisfied with the level of preparation of program graduates? How has advisory committee input and feedback been used in the past two years to ensure employer needs are met by the program?** Describe the status and impact of any advisory committee recommendations.

[Click here to enter text.](#)

California Education Code 78016 requires that the review process for CTE programs includes the review and comments of a program's advisory committee. **Provide the following information:**

- a. Advisory committee membership list and credentials
- b. Meeting minutes or other documentation to demonstrate that the CTE program review process has met the above Education Code requirement.

Appendix F

ASSESSMENT: COURSE FOUR CCOLUMN

ECC: DANC 101: Dance Appreciation

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Critiquing Dance Styles - Upon successful completion of this course, the student will be able to critique dance styles through a variety of mediums including live dance concert attendance and video analysis.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017) Input Date: 12/02/2013 Inactive Date: Comments:</p>	<p>Essay/Written Assignment - Students attended a required live dance concert through the El Camino College Center for the Arts. This included purchasing a "lab" ticket for the event and following concert critique etiquette for the duration of the event. A concert critique guideline was distributed and disseminated prior to the event. Following the event this guideline was used in order to apply technical execution and performance artistry components in order to analyze these designated elements of the concert.</p> <p>Standard and Target for Success: The standard and target for success regarding this SLO statement is as follows: 90% - A complete understanding of the dance styles critiqued 80% - A proficient understanding of the dance styles critiqued 70% - A basic understanding of the dance styles critiqued</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014) Standard Met? : Standard Met The results of all sections of Dance 101 show a complete understanding by 66.10% as opposed to the target of 90%. Proficient understanding was identified by 26.55% with the remaining 5.65% identified as having a basic level of understanding. Since there were at least 5 different instructors providing individual and separate concert critique guidelines. Additionally the live concert attended was selected from a list of campus events for the fall semester allowing for variances in dance styles critiqued. (01/15/2015)</p> <p>% of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Jill Nunes Jensen, Amy Allen, Hiroko Hojo, Jennifer La Curan Related Documents: Dance Fall 2014 CSLO Assessment report</p>	<p>Action: An effort by the various Dance 101 instructors to come up with a more centralized critique template. The "survey" nature and emphasis of this class should allow for a more generalized overview of criteria that can be used by all of the appreciation classes. Additionally one or two of the live concert events should be designated for assessment for all of the appreciation class sections minimizing the wide range of dance styles that is presented through a variety of concerts. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p>

60% - An inability to understand the dance styles critiqued
Additional Information:
Related Documents:
[CSLO Assessment Fall 2014](#)

SLO #2 Compare and Differentiate Styles of Dance - Upon successful completion of this course, the student will be able to compare and differentiate between theatrical, social and world styles of dance.
Course SLO Status: Active
Course SLO Assessment Cycle: 2015-16 (Fall 2015)
Input Date: 12/02/2013
Inactive Date:
Comments:

Exam/Test/Quiz - The three styles of dance assessed in this CSLO statement are found in chapters five through 10 of the text for this course, *Appreciating Dance* by Nora Ambrosio. A series of quizzes were administered specific to the three styles of dance, theatrical, social, and world dance.
Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.
Additional Information:

Semester and Year Assessment Conducted: 2015-16 (Fall 2015)
Standard Met? : Standard Not Met
39.52% of the students who were assessed met the standard 90% or better in having a complete understanding of this statement. Another 39.52% of the students who were assessed had at least a proficient understanding of this statement for a combined total of 79.04% which is close to meeting the 80% standard for this CSLO! The remaining 16.94% of the students assessed had at least a basic level understanding of this statement with only 1 student, 0.81% expressing an inability to understand this statement. (01/17/2016)
% of Success for this SLO:
Faculty Assessment Leader: Daniel Berney
Faculty Contributing to Assessment: Daniel Berney, Jennifer la Curan, Hiroko Hojo, Amy Allen, Jill Nunes

Action: The addition of concerts emphasizing social and world dance that the students would attend to support the textual material that differentiates between the three primary styles of dance would aid in the results of the students understanding this CSLO statement. The students are already obligated to attend concerts that focus on the theatrical styles of dance. (06/30/2016)
Action Category: Program/College Support
Follow-Up: It is hoped that in the development of the CFA season for the following season that concerts in styles of dance that are social and world dance specific are included. (06/30/2017)

SLO #3 Identifying Elements Used in the Choreographic Process - Upon successful completion of this course, the student will be able to identify the elements used in the choreographic process and distinguish between narrative, thematic, and abstract choreographic works.
Course SLO Status: Active
Course SLO Assessment Cycle: 2016-17 (Fall 2016)
Input Date: 12/02/2013
Inactive Date:
Comments:

Performance - Students were obligated to view a series of performances on youtube, video, film and in a live concert setting throughout the course of the semester. They were then given a guideline to follow that prompted them to discern the differences between the elements used in the choreographic process enabling them to distinguish between narrative, thematic and abstract choreographic works.
Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.
Additional Information:
Related Documents:
[RE_Dance_CSLO_for_fall_2016.zip](#)

Semester and Year Assessment Conducted: 2016-17 (Fall 2016)
Standard Met? : Standard Met
39.04% of the students in this assessment had a complete understanding of this SLO assessment. Another 44.52% of the students surveyed had at least a proficient understanding resulting in a compilation total of 83.56% surpassing the target for success for this CSLO assessment. It should be noted that the other 15.75% of the students surveyed had at least a basic understanding of this CSLO assessment statement. (01/10/2017)
% of Success for this SLO:
Faculty Assessment Leader: Daniel Berney
Faculty Contributing to Assessment: Daniel Berney, Hiroko Hojo and Amy Allen

Action: "Lab" ticket support for off campus live concerts to compliment the current "in house" lab program would add a more professional and wide ranging component to the live dance concert critique obligation used for this CSLO assessment. (06/30/2017)
Action Category: Program/College Support

ECC: DANC 103:History of Dance in the 20th Century

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Recognizing the Various Periods of Dance Developments - Upon successful completion of this course, the student will be able to recognize and differentiate between the various periods of dance development in the 20th Century.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p>Input Date: 12/02/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Essay/Written Assignment - Students were given two term paper assignments that addressed the various styles of dance and their development through the periods of the 20th Century. They were to recognize and differentiate between the various styles of dance and what factors influenced their development.</p> <p>Standard and Target for Success: The standard and target for success regarding this SLO statement is as follows: 90% - A complete understanding of the periods of dance development in the 20th Century 80% - A proficient understanding of the periods of dance development in the 20th Century 70% - A basic understanding of the periods of dance development in the 20th Century 60% - An inability to understand the periods of dance development in the 20th century</p> <p>Additional Information:</p> <p>Related Documents:</p> <p>Dance_CSLO assessment results Fall 14.pdf</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>66.67% of the students had a complete understanding of this SLO and another 33.33% had at least a proficient understanding of this SLO. The students had two written assignments with different resources as a basis for their paper. The first was library driven with reference, reserve and periodical based research. The second paper was based on selected readings from one of the course texts, "The Dance Experience". The first paper was early in the semester with little initial lecture support while the second paper was at the end of the semester encompassing most of the semester's lectures. (01/17/2015)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Daniel Berney</p> <p>Related Documents:</p> <p>Dance_CSLO Assessment results Sp 14.pdf</p>	<p>Action: Limit this assignment to one paper at the end of the semester when the lectures will be better assimilated and the students better prepared for this assignment. Since the class is taught in a chronological manner a paper addressing this specific SLO regarding the various periods of dance development in the 20th Century. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #2 Distinguishing the Various Styles of Dance - Upon successful completion of this course, the student will be able to distinguish the various styles of dance relevant to the evolution of technology during the 20th Century.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/02/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Term/Research Paper - Students were given the directive of researching the topic of contemporary dance through a variety of sources including the conventional library catalogs, databases, and internet. Additionally the content was specific to reality based television on this subject.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>76.19% of the students had a complete understanding of this statement with another 9.52% having at least a proficient understanding of this statement. The combined total of these two groups, 85.71% surpasses the target for success in regarding this CSLO as does the remaining 14.29% of the students having at least a basic understanding of this statement for a total of 100% in these three groups. This also means that 0% of the students has an inability to understand this statement. (01/17/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Daniel Berney</p>	<p>Action: This assignments and resulting assessment would indicate that a continuing development of technology based research for the students in this discipline will continue to reinforce and support the use of technology based assignments. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Based on the continuing offering of reality based television in this discipline an emphasis on research assignments specific to technology should be expanded. (06/30/2017)</p>
<p>SLO #3 Identifying major Dancers and Choreographers - Upon successful completion of this course, the student will be able to identify the major dancers and choreographers of the 20th Century.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/02/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Exam/Test/Quiz - Students were given a series of quizzes, mid-term exams and final exams both objective and subjective based in order to identify major dancers and choreographers of the 20th century.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>63.16% of the students surveyed for this CSLO assessment had a complete understanding of this statement. Another 31.58% of the students had at least a proficient understanding of this CSLO assessment statement for a combined total of 94.74% of the students surveyed. This total surpassed the standard target mean for this CSLO assessment and resulted in only 5.26% of the students surveyed with a basic understanding of this CSLO assessment statement. (01/11/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Daniel Berney</p> <p>Related Documents:</p> <p>RE_Dance_CSLO_for_fall_2016.zip</p>	<p>Action: It should be proposed to amend the title of the course as the 20th Century does not in effect include the current dance environment given the recent popularity of reality dance television, the continued growth of street, social, and world dance and the evolving technological advancements that impact music and dance today. (06/30/2017)</p> <p>Action Category: Curriculum Changes</p>

ECC: DANC 105:Music for Dance

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Examining/Evaluating the Application of the Musical Accompaniment - Upon successful completion of this course the student will be able to examine and evaluate the application of the musical accompaniment to the dance component in a live dance concert environment.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016), 2017-18 (Spring 2018)</p> <p>Input Date: 12/02/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Laboratory Project/Report - Student's work with a live musical accompanist in developing a semester culminating live dance presentation with the option of performing in a live dance concert environment.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of this statement. 80% of the students have at least a proficient understanding of this statement. 70% of the students have at least a basic understanding of this statement. 60% of the students have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met?: Standard Not Met</p> <p>This class had limited enrollment and is geared specifically for the dance major. It is unique in that the instructor works closely with the students and a live musical accompanist. The students work individually and in small groups in a lecture/lab setting. 12 students participated in the survey and assessment analysis with the following results: 1 student responded with a complete understanding, 3 people with a proficient understanding, 7 people with a basic understanding and 1 person responded with an inability to understand the dances styles critiqued. Obviously these results are not indicative of the standard being met for this CSLO. (06/08/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Amy Allen</p>	<p>Action: This class appeared to struggle with the intimate class environment and dynamic of the instructor/accompanist/student relationship. An examination of other structural models of Music for Dance that have a more traditional classroom setting may be prudent prior to this class being offered. (06/30/2017)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #2 Differentiating Simple and complex Rhythmic Structures - Upon successful completion of this course the student will be able to differentiate and give an example of simple and complex rhythmic structures as they relate to the choreographic process.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016), 2017-18 (Spring 2018)</p> <p>Input Date: 12/02/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Presentation/Skill Demonstration - Students work with an accompanist individually and in small group settings in order to compete this CSLO assessment. The instructor creates the choreographic assignment that is then complimented by the musical accompaniment as developed by the student in collaboration with both classmates and the accompanist.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of this statement. 80% of the students have at least a proficient understanding of this statement. 70% of the students have at least a basic understanding of this statement. 60% of the students have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met?: Standard Not Met</p> <p>This class is offered intermittently for the dance major and is held in a small class size setting (fill ratio is 15 students) with an instructor and live musical accompanist. It is a lecture/lab class and is roomed in a designated dance studio space as are the other lecture/lab dance technique classes. The data analysis of this assessment indicated the following results: 1 student achieved a complete understanding, 5 students had a proficient understanding, and 6 students a basic understanding of this CSLO assessment. (06/08/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Amy Allen</p>	<p>Action: As also indicated from CSLO assessment #1 this class may need to be addressed with more structure and clearer indication of the curriculum for the class as there are varying dynamics between the instructor, accompanist and students. (06/30/2017)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #3 Compiling a Musical Staff - Upon successful completion of this course the student will be able to compile a musical staff with an accompanying system of movement notation.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016), 2017-18 (Spring 2018)</p> <p>Input Date: 12/02/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Journal/Log - Students were introduced to musical and movement systems of notation and then given a series of in class assignments and projects both individually and in group settings in order to develop musical and movement notations to be presented with live musical accompaniment.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met?: Standard Not Met</p> <p>50% of the students responding to this SLO assessment statement has only a basic understanding, another 25% has at least a proficient understanding and the remaining respondents has either a complete understanding or an inability to understand this statement. This class is specific to dance majors and they work in group collaborative environments alongside a faculty instructor and live musical accompanist. (01/22/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Amy Allen</p> <p>Related Documents: DanceCSLO_sp2016_all.pdf</p>	<p>Action: The teaching process used in this specific classroom setting appears to need to be addressed due to the varying level of dynamics of the faculty instructor, musical accompanist and this particular group of dance majors. The factional environment appears to not have lent itself to the collaborative component critical for success regarding this SLO assessment. (06/30/2017)</p> <p>Action Category: Teaching Strategies</p>

ECC: DANC 164:World Dance

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Movement Sequences - Upon successful completion of this course the student will be able to demonstrate movement sequences of the various forms of the World Dance vocabulary.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016), 2017-18 (Spring 2018)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Presentation/Skill Demonstration - Students were given a series of isolation movement sequences and ask to incorporate them into a Middle Eastern dance routine. These isolations were also identified as being theatrically based and found in dance styles such as jazz, street and modern dance.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of this statement. 80% of the students have a proficient understanding of this statement. 70% of the students have a basic level of understanding of this statement. 60% of the students have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>15 of the 16 students responding to this assessment statement indicated a complete understanding of this assignment. The other 1 student responded with a basic understanding of this assessment process. The students comments included such results as requesting repeatability at the multi-level platform in order to further strengthen and reinforce the skills they have already assimilated in this course (this assessment was done at the end of the semester). It is currently offered at only the beginning level, 164, with no intermediate level, 264, currently developed and therefore not co-listed. (06/18/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Karin Jensen</p>	<p>Action: The action plan is actually three-fold. First develop an upper level, intermediate world dance class to co-list with the current beginning , Dance 164 class. Second propose repeatability in the class sequencing in order to re-inforce the skills being applied. Third change the class title to a more identifiable and specific style of world dance that is clearer regarding the actual class content. An example would be "Middle Eastern Dance." (06/30/2017)</p> <p>Action Category: Curriculum Changes</p>
<p>SLO #2 Theatrical Codifications - Upon successful completion of this course the student will be able to differentiate between and exhibit various theatrical codifications of World Dance.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016), 2017-18 (Spring 2018)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were presented with a series of different theatrical codifications of World Dance including traditional and contemporary forms. The contemporary forms were then presented in sequences including group duet and solo options with elements of styles applicable with relevancy to the contemporary forms such as Gothic, Tribal and Fusion.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of this statement. 80% of the students have a proficient understanding of this statement. 70% of the students have a basic level of understanding of this statement. 60% of the students have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>75% of the students responding to this SLO assessment statement indicated a complete understanding. The other 25% responding with at least a proficient understanding resulting in a total at this level of 100% student response between these top two tiers of the rubric. All the students were engaged in the same process and sequence of learning the various forms of this dance form since there was only one level presented resulting in course material consistency throughout the entire semester. (06/30/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Karin Jensen</p> <p>Related Documents:</p> <p>DanceCSLO_sp2016_all.pdf</p>	<p>Action: Although the SLO assessment results for this class were overwhelmingly positive the goal would be not only the initial exposure but continuance of study regarding this dance form. This would only be possible with the development of an intermediate level class in the World Dance form which does not at this point exist in the ECC dance department curriculum. (06/30/2017)</p> <p>Action Category: Program/College Support</p>
<p>SLO #3 Customs of World Dance - Upon successful completion of this course the student will be able to identify and differentiate various music, art, costumes, and regional customs of World Dance from a cultural perspective.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Spring 2016), 2017-18 (Spring 2018)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Presentation/Skill Demonstration - Students brought in costume pieces and accessories that complimented the world dance region that was being studied and utilized these items in a presentation initially for the classroom environment and ultimately for the stage in a semester ending performance.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of this statement. 80% of the students have a proficient understanding of this statement. 70% of the students have a basic level of understanding of this statement. 60% of the students have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Spring 2016)</p> <p>Standard Met? : Standard Met</p> <p>12 of the sixteen students who participated in this assessment responded with a complete understanding of this assessment statement. The other four students responded with a proficient understanding which is an excellent assessment result of this CSLO. (06/18/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Karin Jensen</p>	<p>Action: The teaching process in this class is already at a "advanced" beginner level and the need for multi-levels and repeatability appear to be the primary focus of the faculty and students regarding this "skill specific" class. (06/30/2017)</p> <p>Action Category: Curriculum Changes</p>

ECC: DANC 165:African Dance

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Polyrythmic Body Movements - Upon successful completion of this course the student will be able to demonstrate the coordination of polyrythmic body movement sequences of the African Dance music.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were given a series of isolations, progressions and simple center combinations that were ultimately developed into a choreographed routine for a final class presentation complete with live musical accompaniment. The use of polyrythmic movements and music created challenges for the students and especially when combined with an intermediate section of African Dance, Dance 265.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Students met this standard with a complete understanding of this SLO statement assessment, unlike the Intermediate level African Dance class, Dance 265. The aligned statement would however, indicate a more simplified version of the polyrythmic nature of the music and movement required for this dance style as opposed to the more complex nature of the intermediate class. Therefore a recommendation of Dance 105, Music for Dance for Beginning African Dance may not be as pressing an issue. (02/01/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Imara Quionez</p>	<p>Action: Although the pre-requisite of Dance 105, Music for Dance, may not be as pressing for Dance 165, Beginning African Dance given the results of this SLO assessment, a recommended preparation may still be the most effective strategy in continuing the effectiveness of this SLO regarding polyrythmic music and movement. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: The separation of Beginning African Dance, Dance 165, from Intermediate African Dance, Dance 265 and the recommended preparation for Music for Dance, Dance 105 as curriculum building options for this dance style that relies of polyrythmic structure in both the music and the movement. (06/30/2017)</p>
<p>SLO #2 Social and Religious Significance - Upon successful completion of this course the student will be able to recognize and demonstrate the social and religious significance in the African Dance cultures at a basic level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were given a series of dances related to the African genre of world dance including ecstatic, harmonious, and trance like dances based on a series of traditional African rituals. These were then developed into a semester long project culminating in a final dance class performance in a theatrical setting.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>69.23% of the students assessed in this CSLO has a complete understanding of this statement. Another 15.38% had at least a proficient understanding for a total of 84.61% and thus surpassing the target mean for this CSLO assessment statement. The other 15.38% has at least a basic understanding of this CSLO assessment statement. (01/11/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Kanisha Bennett</p> <p>Related Documents: RE_Dance_CSLO_for_fall_2016.zip</p>	<p>Action: The separation of the beginning level, DANC 165 from the intermediate level, DANC 265 should be the ultimate goal of this world dance form. This needs to be addressed initially through the offering of DANC 165/265 each fall and spring semester rather than once a year which dramatically compromises the continuity of the class for those students striving to continue with this technique from the beginning level. DANC 165 onto the intermediate level, DANC 265. (06/30/2017)</p> <p>Action Category: Program/College Support</p>
<p>SLO #3 Regional Customs - Upon successful completion of this course the student will be able to distinguish and give examples of various music, art, costumes, and regional customs of African Dance from a cultural perspective.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Presentation/Skill Demonstration - Students prepared a final presentation utilizing the CSLO #3 elements of African Dance from a cultural perspective. Students included research and rehearsal of the cultural perspectives of African dance for presentation in a theatrical dance environment.</p> <p>Standard and Target for Success: The standard and target for success regarding this SLO statement is as follows: 90% - A complete understanding of this dance styles from a cultural perspective 80% - A proficient understanding of the dance styles from a cultural perspective 70% - A basic understanding of the dance styles from a cultural perspective 60% - An inability to understand the dance styles from a cultural perspective</p> <p>Additional Information:</p> <p>Related Documents: Dance_CSLO assessment results Fall 14.pdf</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Not Met</p> <p>80% of the students surveyed responded with a complete understanding of this dance style from a cultural perspective. The other 20% responded with an inability to understand this dance style from a cultural perspective. The disparity of these responses can be directed to the dynamic of combining this section of beginning African Dance, Dance 165, with Intermediate African Dance, Dance 265. For the 80% of respondents who had a complete understanding of this dance style from a cultural perspective the addition of the lecture component attached to the Intermediate African dance class (1 lecture, 3 lab for the intermediate class vs. 3 lab only for the beginning class) aided in the assimilation of the cultural elements of this dance style. For the 20% of the students that responded with an inability to understand this dance style from a cultural perspective the combining of classes and resulting accelerated pace in developing the performance elements could have been a detrimental factor. (01/18/2015)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Michelle Funderburk</p> <p>Related Documents: Dance CSLO assessment results Fall 14.pdf</p>	<p>Action: The Intermediate and Beginning African dance classes will probably continue to be offered together due to the realistic approach of fulfilling class seat requirements driven by the lack of repeatability. An effort to initiate rehearsal and performance schedule timelines earlier in the semester would be more realistic in order to attain target measure for success regarding this class SLO. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p>

ECC: DANC 170 :Improvisation

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 The Creative Process - Upon successful completion of this course the student will be able to identify and differentiate between the creative process utilized in Improvisational Dance rather than technical dance skills.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were given textual directives in developing and ultimately performing an improvisational compilation of movements in a live concert environment. This was contrasted by the theatrical technique classes that were performing in the same concert.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>81.82% of the students surveyed regarding this CSLO assessment statement responded with at least a complete understanding which is an outstanding result. The other 18.18% of the students responding has at least a proficient understanding for a total of 100% far exceeding the target means for this CSLO assessment statement. (01/11/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adams</p> <p>Related Documents:</p> <p>RE_Dance_CSLO_for_fall_2016.zip</p> <p>DanceCSLO_fa16_Danc170 (1).pdf</p>	<p>Action: As with the pedagogical approach that is currently being implemented in the choreography classes (for which this class is a prerequisite) a collaborative approach with co-instructors may benefit both the students in the class and the teaching/participating faculty members as well. This would initiate the collaborative component that is already weaved into the fabric of the choreography classes and help accelerate this process in a foundation level class. (06/30/2017)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #2 Improvisational Sequences - Upon successful completion of this course the student will be able to organize improvisational sequences into the three main areas of space, time and movement invention.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Presentation/Skill Demonstration - Students developed movement sequences utilizing the three main areas of space, time and movement invention utilizing a collaborative presence by the students in the studio environment. These sequences were then detailed for application in a culminating performance in a theater setting with an audience. The interaction between the students was an integral component of these improvisational sequences.</p> <p>Standard and Target for Success:</p> <p>90% of the students respond with a complete understanding of their ability to organize improvisational sequences. 80% of the students respond with a proficient understanding of their ability to organize improvisational sequences. 70% of the students respond with a basic understanding of their ability to organize improvisational sequences. 60% of the students respond with an inability to organize improvisational sequences.</p> <p>Additional Information:</p> <p>Related Documents:</p> <p>Dance CSLO assessment results Fall 14.pdf</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Not Met</p> <p>58.33% of the students surveyed indicated a complete understanding of their ability to organize improvisational sequences. Another 25% indicated a proficient understanding of their understanding of the ability to organize improvisational sequences. Another 16.67% had no response regarding this SLO statement. In analyzing these results although the standard was not met the percentages reflected a compilation of the top two categories of 83.33% of the respondents. Since this class has a wide range of technical disparity due to it's single "leveling" (i.e. no beginning or intermediate), the ability of the class to work cohesively is somewhat compromised.</p> <p>Despite this fact the class was able to work in a collaborative manner inn successfully presenting the improvisational sequences into the three main areas of space, time and movement invention. (01/18/2015)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adams</p> <p>Related Documents:</p> <p>Dance CSLO assessment results Fall 14.pdf</p>	<p>Action: Additional emphasis on the technical application of the three elements of this SLO to address the disparity of student technical base due to the lack of class leveling. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #3 Group Improvisational Dance - Upon successful completion of this course the student will be able to design and direct formally structured group improvisational dance.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were directed to develop improvisational phrases that utilized the elements of the choreographic process. These choreographic phrases were then combined and ultimately presented for a culminating improvisational performance at the conclusion of the semester.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>90.91% of the students assessed responded with a complete understanding of this statement which is at the target mean for excellence regarding this CSLO. The remaining 9.09% had at least a proficient understanding of this statement meaning that 100% of the students were in the 80% mean or better regarding understanding this statement. (01/17/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adams</p>	<p>Action: Addition of musical accompaniment for this class and additional sections in the evenings and/or weekends in order to build this component of the dance program. This class serves as a prerequisite for the choreography classes and therefore must be offered additionally in order to serve students at various time periods. (06/30/2016)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: It is desired that by this time period additional sections of this course will be offered through support by additional FTES allocated by the Fine Arts Division. (06/30/2017)</p>

ECC: DANC 171A:Beginning Choreography A

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Three Elements of Choreography - Upon successful completion of this course the student will be able to design a dance utilizing the three elements of choreography; space, time and energy.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were given a semester long process including utilizing the elements of choreography in an initial proposal followed by audition and rehearsal period culminating in a semester ending performance.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>81.82% of the students in this assessment responded with a complete understanding of this assessment statement. The other 18.18% of the students responding had at least a proficient understanding of this assessment statement resulting in a 100% goal of the standard target for success for this SLO assessment. (01/21/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis and Jessica Kondrath</p> <p>Related Documents:</p> <p>DanceCSLO_fa16_Danc171A (1).pdf</p>	<p>Action: The remarkable success of the choreography program has created a dilemma for the dance department as the need has now arisen for the beginning/introductory level choreography class (Danc 171A) would be more effective separated from the second through fourth levels (Danc 171B, 271A, 271B). (06/30/2017)</p> <p>Action Category: Program/College Support</p>
<p>SLO #2 Differentiating Styles - Upon successful completion of this course the student will be able to differentiate between narrative, thematic and abstract styles of choreography.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Presentation/Skill Demonstration - Students developed choreography for a final showcase performance utilizing the three choreographic elements of space, time and energy initiated in a series of sequences employing these different styles of choreography as listed in SLO #2.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of their ability to differentiate between narrative, thematic and abstract styles of choreography. 80% of the students have a proficient understanding of their ability to differentiate between narrative, thematic and abstract styles of choreography. 70% of the students have a basic level of understanding of their ability to differentiate between narrative, thematic and abstract styles of choreography. 60% of the students have an inability to differentiate between narrative, thematic and abstract styles of choreography.</p> <p>Additional Information:</p> <p>Related Documents:</p> <p>Dance CSLO assessment results Fall 14.pdf</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Not Met</p> <p>80% of the students surveyed responded with a complete understanding of their ability to differentiate between narrative, thematic and abstract styles of choreography. 13.33% of the students surveyed responded with a proficient understanding of their ability to differentiate between narrative, thematic and abstract styles of choreography. 6.67% of the students surveyed responded with a basic level of understanding of their ability to differentiate between narrative, thematic and abstract styles of choreography. Combined the top two categories resulted in 93.33% of the respondents indicating an overwhelming comprehension regarding differentiating these different styles of choreography. This would indicate that the rehearsal and resulting performance process was conducted in a manner that allowed for sufficient reinforcement and final assimilation of the SLO #2 criteria as stated. (01/18/2015)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer La Curan</p> <p>Related Documents:</p> <p>Dance CSLO assessment results Fall 14.pdf</p>	<p>Action: Continue to reinforce the choreographic styles of narrative, thematic and abstract through a series of smaller initial "exercises" without taking away from the rehearsal process required in order to present a final showcase presentation. The value of working toward the final performance allows for the greater appreciation and ability to differentiate between the choreographic styles as stated in this Dance 171A SLO#2. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #3 Choreographic Phrases - Upon successful completion of this course the student will be able to formulate choreographic phrases for solos, duets and small groups of dancers.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students formulated choreographic phrases for themselves and students in the aligned Dance 183 class, Dance Ensemble for presentation in the semester culminating ECC Student Choreographic Showcase. Students were assessed on the audition, rehearsal and final showcase presentation of their choreographic phrases.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The standard for success was met with 100% of the students having a complete understanding of this assessment statement! Contributing to this success would be two factors, the successful completion of the prerequisite for this course, Dance 170, and secondly the faculty and students of Dance 183 an a co-instructed capacity to coordinate this culminating production for the semester. (02/01/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer La Curan, Jessica Kondrath</p>	<p>Action: The growth of the program in the area of choreography may lend itself to separating the upper level, Dance 271 classes from the lower level 171 classes. This would allow for more specific assignments related to the beginning development of choreographic phrases without the "pressures" of being compared against the more intermediate level choreographic phrases of the 271 level students. (06/30/2016)</p> <p>Action Category: Curriculum Changes</p> <p>Follow-Up: The follow up on this action would hopefully result in a separation of the 171 and 271 choreographic sections in order to better develop the choreographic phrases specific to the culminating group presentations. (06/30/2017)</p>

ECC: DANC 171B:Beginning Choreography B

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Articulate Intent, Focus, and Theme of the Dance - Upon successful completion of this course the student will be able to articulate the intent, focus and theme of the dance he/she is creating.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/15/2014</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students auditioned dancers from the performance based class Danc 183 that were then placed into the choreographic process that resulted in dances ultimately developed for a semester ending performance.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>100% of the students surveyed responded with a complete understanding of this SLO assessment statement. The multi-level approach to the choreography class (Danc 171 combined with Danc 271) has resulted in a mentoring process that is complimented by the two instructor approach that allows for a continued growth among the students in all facets of the choreographic process. (01/21/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis and Jessica Kondrath</p> <p>Related Documents: DanceCSLO_fa16_all.pdf</p>	<p>Action: Despite the success of this particular CSLO assessment the dance program would be well served to "clone off" the choreography classes to a "two level" series that offers beginning/introductory choreography (Danc 171A) as a separate entity from the other three classes (Danc 171B, 271A, 271B) which combined would warrant sufficient enrollment to further accelerate the success of those classes. (06/30/2017)</p> <p>Action Category: Program/College Support</p>
<p>SLO #2 Choreographic Structures - Upon successful completion of this course the student will understand how to use a variety of choreographic structures and be adept at utilizing choreographic theme and variation within these structures.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2014-15 (Spring 2015), 2017-18 (Fall 2017)</p> <p>Input Date: 12/15/2014</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were given designated assignments that were focused in developing potential choreographic phrases to be adjudicated in a resulting semester long culminating performance. These choreographic phrases included solos, duets, small group and large group structures from which to apply the choreographic element of theme and variation. The results of the adjudicated process of these phrases were then given a directed timeline for refinement prior to their culminating performances.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of this statement. 80% of the students have a proficient understanding of this statement. 70% of the students have a basic level of understanding of this statement. 60% of the students have an inability to understand this statement.</p> <p>Additional Information:</p> <p>Related Documents: Dance CSLO Fall 2014 in SP 2015.docx</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Spring 2015)</p> <p>Standard Met? : Standard Met</p> <p>Although results were combined with Dance 171A as these two classes were taught and assessed simultaneously the combine rubric of students have at least a proficient understanding of this CSLO was 86.95 surpassing the target for success of 80%. The goal of 90% for a complete understanding was 16.09% and therefore still needs to be addressed regarding the combining of these classes (see action plan for recommendations). (06/03/2015)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer LaCuran</p>	<p>Action: This is the first year that Dance 183, Dance Ensemble, was taught separately from Dance 171/271 and yet was still combined in terms of integrating the students from both classes into the same performance. Since the choreography classes (Dance 171/271) already were taught by co-instructors, separating Dance Ensemble (Dance 183) factored in another instructor that needed to integrate the student performers from Dance 183 into the Dance 171/271 choreographers presentations. Thus the need to have additional preparation by the three instructors prior to the adjudicated process for the choreographers presentations becomes essential. (06/30/2016)</p> <p>Action Category: Teaching Strategies</p>
<p>SLO #3 Speak with Artistic Knowledge and Clarity - Upon successful completion of this course the student will be able to speak with artistic knowledge and clarity and ask pertinent questions about the work being created by all students in the choreography class during feedback sessions.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/15/2014</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Journal/Log - Students were asked to keep record journals of their choreographic assignments in terms of the process they utilized in developing their final choreographic phrases for their culminating performances.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p> <p>Related Documents: Dance CSLO assessment results fall 2015 addendum.pdf</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>The data shows that 100% of the students in Dance 171 B (and 171 A as well!) had a complete understanding of this assessment statement. This would indicate that the foundation of the Dance 170 class as a prerequisite for the Dance 171A and 171B sections of Beginning Choreography were effective in building an initial development of choreographic phrases and analysis as required in order to develop the more intricate phrases that are part of the Dance 271 Intermediate Choreography class curriculum. (02/01/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer la Curan, Jessican Kondrath</p>	<p>Action: As proposed in the Dance 171A action plan the separation of the Dance 171A/B classes from the Dance 271A/B classes for a more specific choreographic phrase development process may be beneficial. (06/30/2016)</p> <p>Action Category: Curriculum Changes</p> <p>Follow-Up: Hopefully the separation of the 171 from the 271 choreography classes will allow for more in depth development of the choreographic phrases required for these levels of Choreography. (06/30/2017)</p>

ECC: DANC 183abcd:Dance Workshop Ensemble

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Reviewing Dance Performances - Upon successful completion of this course the student will be able to review performances through video analysis.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were put into groups and then performed individually in order to participate in an audition process in conjunction with the Dance 171,271 choreography classes. These groups and individuals were then selected for specific choreographed routines by the students of the choreography classes (Danc 171A/B and Danc 271 A/B). These routines were then put through a series of reviews that culminated in semester ending performances that were subsequently analyzed by the students and faculty.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>100% of the students surveyed for regarding this SLO assessment responded with a complete understanding of this statement. It should be noted that this specific section of Dance Ensemble was scheduled simultaneously with the Danc 171/271 choreography classes in order to collaborate in a performance oriented environment. Additionally the instructor of the Dance 183, Danc Ensemble class, worked concurrently with the co-instructors of the four choreography sections (Danc 171A/B and Dance 271 A/B) in developing an audition, rehearsal, performance and analytical timeline in which to complete this process by the conclusion of the semester. (01/21/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis and Jessica Kondrath</p> <p>Related Documents:</p> <p>DanceCSLO_fa16_Danc183ab (1).pdf</p>	<p>Action: This class would benefit from a development of levels to compliment the levels already in place for the choreography classes. The recommendation has already been made to actually offer the choreography classes as separate entities (Danc 171A separated from Danc 171B/271A/271B). The same argument could be made for Danc 183 initially being "leveled" with a beginning and intermediate class offering and the subsequent separation of those levels in order to compliment the proposed beginning/intermediate separation of the choreography classes. (06/30/2017)</p> <p>Action Category: Curriculum Changes</p>
<p>SLO #2 Technical Execution and Performance Artistry - Upon successful completion of this course the student will be able to differentiate between technical execution and performance artistry of designated dance performances.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p>Input Date: 12/14/2013</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students rehearsed and presented choreographic routines in collaboration with the students enrolled in Dance 171 in a Choreographic Showcase presented at the conclusion of the semester. Although much of their preparation was divided between class technique and performance rehearsals the initial emphasis was on the technical application in preparation for the eventual emphasis on rehearsals for the showcase performance.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of the difference between technical execution and performance artistry of the designated dance performance. 80% of the students have a proficient understanding of the difference between technical execution and performance artistry of the designated dance performance. 70% of the students have a basic level of understanding of the difference between technical execution and performance artistry of the designated dance performance. 60% of the students have an inability to understand of the difference between technical execution and performance artistry of the designated dance performance.</p> <p>Additional Information:</p> <p>Related Documents:</p> <p>Dance CSLO assessment results Fall 14.pdf</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>46.67% of the students responded with a complete understanding of the difference between the technical execution and performance artistry of the designated dance performance. 33.33% of the students responded with a proficient understanding of the difference between the technical execution and performance artistry of the designated dance performance. The combination of the top two categories resulted in the desired target for success of 80% although there was not the desired 90% of the students responding with a complete understanding of this SLO statement. This was the first semester that Dance 83abcd was offered as a "stand alone" class section and the results reinforce the dance faculty perception that given the opportunity to focus the first part of each class on the technical application, the resulting performance artistry component of the SLO statement will only be further strengthened through the combination of both elements. (01/19/2015)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Hiroshi Hamanishi, Angela Jordan</p> <p>Related Documents:</p> <p>Dance CSLO assessment results Fall 14.pdf</p>	<p>Action: As a repeatable class, Dance 183abcd should show continued target success gains if it is allowed to continue to be offered as a "stand alone" section and also to be coordinated in conjunction with the Choreograph class grouping of Dance 171A, Dance 171B, Dance 271A, Dance 271B. The resulting Choreography Showcase serves as an excellent model for the performing artistry component of this Dance 183 SLO #2. (06/30/2016)</p> <p>Action Category: Curriculum Changes</p>
<p>SLO #3 Participating in Performances - Upon successful completion of this course the student will be able to participate in one or more formal or informal performances.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/14/2013</p>	<p>Performance - Students participated in both formal and informal end of the semester performances. These performances included various degrees of costuming, sets, props, lighting and technical rehearsals culminating in both formal and informal performances with an audience.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>93.33% of the students assessed responded with a complete understanding of this statement surpassing the mean for this CSLO statement. Another 6.67% had at least a basic understanding of this statement with 0% of the students responding having an inability to understand this statement. (01/17/2016)</p>	<p>Action: The continuing of performance opportunities is critical to the development of the students in this class. Upon completion of this class many of the students are more fully prepared to audition and participate in the Dance 287 and 289, the advanced dance concert</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>Inactive Date: Comments:</p>	<p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement. Additional Information:</p>	<p>% of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Jessica Kondrath, Elizabeth Adamis, Jennifer La Curan</p>	<p>classes. The addition of a studio based performance venue as proposed in the program plan for the dance department would only serve to enhance and increase the success rate of this CSLO statement and it's student results. (06/30/2016) Action Category: Program/College Support Follow-Up: The 2015-2016 program plan for the dance department requests the upgrading of one of the existing dance studios to facilitate an informal performance venue for additional performing opportunities for the dance ensemble students. (06/30/2017)</p>

ECC: DANC 265:Intermediate African Dance

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Complex Polyrythmic Body Movement Sequences - Upon successful completion of this course the student will be able to demonstrate the coordination of complex polyrythmic body movement sequences of the African Dance music.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Fall 2015) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students worked with a live musician in demonstrating this SLO assessment first in the classroom environment through progressions, rehearsals and ultimately on the stage in a culminating semester ending final performance for an audience.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015) Standard Met?: Standard Not Met The target for success was not met for this specific SLO regarding the assessment data as a proficient understanding level but not a complete level attained. This may be another course (along with Dance 271) that could benefit from Dance 105, Music for Dance, serving as a prerequisite for the rationale of allowing the students to better comprehend the complex polyrythms necessary for this intermediate level class. (02/01/2016) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Imara Quionez</p>	<p>Action: The recommended preparation or pre-requisite implementation of Dance 105, Music for Dance regarding the students ability to better understand the polyrythmic nature of this class. (06/30/2016) Action Category: Teaching Strategies Follow-Up: A recommended preparation (or prerequisite) of Dance 105 for Dance 265 in order to develop a deeper understanding of this SLO statement regarding the polyrythmic nature of African Dance music and movement. (06/30/2017)</p>
<p>SLO #2 Dunham Technique - Upon successful completion of this course the student will be able to recognize and exhibit torso movements, Isolations and feet movements of Dunham Technique in both warm-ups and center combinations at an intermediate level.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Presentation/Skill Demonstration - Students in this intermediate class level were combined with students in a beginning class level and given warmup, progressions and center combinations specific to the Dunham Technique. This intermediate class was given instructions regarding specific movements during these various class intervals that related to the intermediate level class.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met?: Standard Met 100% of the students surveyed responded with at least a proficient understanding of this SLO assessment statement. In order to obtained more complete understanding this intermediate class should have a more accelerated environment where they are working apart from the more beginning students with whom they are currently being combined in a single classroom setting. (01/21/2017) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Kanisha Bennett Related Documents: DanceCSLO_fa16_all.pdf</p>	<p>Action: The beginning level of African Dance (Danc 165) needs to be offered separate from intermediate African Dance (Danc 265). Even before this can happen African Dance needs to be offered both fall and spring semesters in order to develop a continuity for the students from fall to spring semester. Currently it is being offered only once a year and in a combined classroom environment. This compromises the integrity of the class and fails to promote a level of continuity between the beginning and intermediate levels. (06/30/2017) Action Category: Program/College Support</p>
<p>SLO #3 Technical Skills - Upon successful completion of this course the student will be able to reproduce technical skills and traditional dances that are inherent in African dance at an intermediate level.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Presentation/Skill Demonstration - Students studied, rehearsed and subsequently performed traditional dances that are inherent in African dance at an intermediate level. This was a culminating performance as part of the ECC Dance Class final presentations program and included coordinating the technical skills through the conventional classroom setting along with the Dance 165 Beginning African Dance. The traditional dances were then analyzed through lectures specific to the Intermediate Dance, Dance 265 class (1 lecture, 3 lab vs Dance 165 3 lab only).</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of reproducing the technical skills and traditional dances that are inherent in African dance at an intermediate level. 80% of the students have a proficient understanding of reproducing the technical skills and traditional dances that are inherent in African dance at an intermediate level. 70% of the students have a basic level understanding of reproducing the technical skills and traditional</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014) Standard Met?: Standard Not Met 100% of the students responded with a basic level of understanding this Dance 265 SLO statement #3. There was a limited pool of students who responded to this assessment measure of SLO #3 in the Dance 265 class pool which may have compromised the final analysis. The point is that the standard and target for success was not met and a larger student pool would also address a better "balance" between the combined classroom environment since Dance 265 was combined with Dance 165 resulting in a comprising of the more Intermediate level material as presented. (01/19/2015) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Michelle Funderburk Related Documents: Dance CSLO assessment results Fall 14.pdf</p>	<p>Action: The ideal action plan would include separating the Beginning African Dance class, Dance 165 from the Intermediate African Dance class, Dance 265 allowing for the additional lecture unit attached to the Intermediate class section focusing on the details of the traditional dances inherent in African Dance. Additionally the technical skills would be developed at a more accelerated (and appropriate) level to the Dance 265 Intermediate African Dance class. (06/30/2016) Action Category: Curriculum Changes</p>

dances that are inherent in African dance at an intermediate level. 60% of the students have an inability to understand reproducing the technical skills and traditional dances that are inherent in African dance at an intermediate level.

Additional Information:

Related Documents:

[Dance CSLO assessment results Fall 14.pdf](#)

ECC: DANC 271A:Intermediate Choreography A

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Complex Dances - Upon successful completion of this course the student will be able to categorize, design, and demonstrate complex dances utilizing the three elements of choreography; space, time and energy.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students were given the complexity of utilizing the choreographic elements in large group, small group, duet and solo choreographic processes. These were then put through a series of rehearsal and presentations before faculty panel in an adjudicated manner in order to be selected for a semester ending performance in a live theater performance.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met?: Standard Met 100% of the students surveyed responded with a complete understanding of the SLO assessment statement. This student base of an intermediate level class (Danc 271A) that contains four sections and two levels of choreography reflects less weight than the lower class levels (Danc 171 A/B with which it is combined. (01/21/2017) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Elizabeth Adamis and Jessica Kondrath Related Documents: DanceCSLO_fa16_all.pdf</p>	<p>Action: The recommendation is to separate this class (Danc 271A) along with the second level of the beginning level of choreography (Danc 171B) and combine these two sections with the "fourth" section of choreography (Dance 271B). This would leave the introductory section of the choreography series (Danc 171A) as a "stand alone" class and allow the other three sections to accelerate their SLO assessment process with less compromise. It should also be noted that currently the four levels of choreography are co-instructed and also collaborate with another class, Danc 183, Dance Ensemble and therefore an additional instructor. This model is effective and action recommendations regarding that class (Dance 183) have also been addressed in this semester's SLO assessments. (06/30/2017) Action Category: Program/College Support</p>
<p>SLO #2 Styles of Choreography - Upon successful completion of this course the student will be able to develop narrative, thematic and abstract styles of choreography.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2014-15 (Spring 2015), 2017-18 (Fall 2017) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students were to initially present adjudicated proposals to the instructors given the directive of developing choreography from at least two of the three categories being either narrative, thematic or abstract. These were then give feedback and a timetable for development resulting in choreographic phrases developed for a culminating semester ending performance.</p> <p>Standard and Target for Success: 90% of the students have a complete understanding of this statement. 80% of the students have a proficient understanding of this statement. 70% of the students have a basic level of understanding of this statement. 60% of the students have an inability to understand this statement.</p> <p>Additional Information: Related Documents: Dance CSLO Fall 2014 in SP 2015.docx</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Spring 2015) Standard Met?: Standard Met Although the data results were combined with Dance 171 as these two classes were combined there were also two co-instructors who segregated the classes during part of the choreographic phrase development. Whereas the Dance 171, beginning level students were focused on theme and variation, the Dance 271, intermediate level choreographic students were emphasizing choreographic phrases in narrative, thematic and abstract process. The resulting phrases from both these levels were then presented in conjunction utilizing the students from the Dance Ensemble class, Dance 183. Thus the collaborative process successfully resulted in less than 10% of the entire class (9.13%) having a less than proficient understanding of this CSLO statement. (06/03/2015) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer LaCuran Related Documents: Dance CSLO Fall 2014 in SP 2015.docx</p>	<p>Action: The integration of the three classes (Dance 171, Dance 271, and Dance 183) and three instructors was implemented for the first time this year. A more comprehensive preparation timeline is critical so that the foundation for the chorographic processes of the two levels (Dance 171/Dance 271) is in place to coordinate with the student performers who will be utilized from the complimenting Dance Ensemble class (Dance 183). (06/30/2016) Action Category: Teaching Strategies</p>
<p>SLO #3 Choreographic Phrases - Upon successful completion of this course the student will be able to formulate choreographic phrases for large groups and ensembles of dancers.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Fall 2015) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students were allowed to audition and select students from the other sections of Choreography, Dance 171A, 171B and Dance 271B as well as students enrolled in Dance 183, Dance Ensemble in order to formulate choreographic phases to be performed in the semester culminating ECC Choreographic Showcase.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015) Standard Met?: Standard Met Students had a complete understanding of this SLO assessment statement at 100% and reflected a successful transition to the Intermediate Choreography level (271 series) from the Beginning Choreography level (171 series). The foundation for students of working in solos, duets and small groups at the beginning level of choreography allowed for the larger group ensembles now required at the intermediate level of choreography to be successfully mastered. (02/01/2016) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer La Curan, Jessica Kondrath</p>	<p>Action: A separation of the Dance 171 and 271 classes would allow for greater emphasis on the specific SLO statements and their accompanying assessments. Although based on current assessment results the combined classes are effective, as enrollment in this area continues to increase the ability of the co-instructors to effectively manage and disseminate the specific class SLO criteria will become problematic from a purely logistical viewpoint. (06/30/2016) Action Category: Teaching Strategies Follow-Up: Hopefully the increase in student enrollment in the four sections of choreography (Dance</p>

understand this statement.
Additional Information:

171A, 171B, 271A & 271B) will allow for the justification of separating the Beginning levels, Dance 171 A & 171B from the Intermediate levels, Dance 271A & 271B. (06/30/2017)

ECC: DANC 271B:Intermediate Choreography B

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Create A Dance for Alternate Spaces - Upon successful completion of this course the student will be able to create a dance for alternate spaces including a theater in the round or site-specific dance.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/15/2014</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students were given the directive to develop choreography for performance in a variety of spaces initially including proscenium stages and subsequently a variety of venues options. Emphasis was given to proposals ultimately to be presented in a semester ending performance in a traditional proscenium stage environment.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met?: Standard Met</p> <p>100% of the students surveyed responded with a complete understanding regarding this SLO assessment statement. These students are in the fourth semester of the choreography series and, although working in an environment with the other three levels are given a latitude to develop a more personal choreographic process. (01/22/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis and Jessica Kondrath</p> <p>Related Documents:</p> <p>DanceCSLO_sp2016_all.pdf</p>	<p>Action: As proposed with the other three levels of choreography (Danc 171A, Danc 171B, Danc 271A), a separation of the choreography classes into a more introductory class (Dance 171A), and a more advanced grouping (Dance 171B with Danc 271A and Dance 271B) would allow for a better sense of choreographic development regarding the process. (06/30/2017)</p> <p>Action Category: Program/College Support</p>
<p>SLO #2 Creating Entrances and Exits - Upon successful completion of this course the student will be adept at creating entrances and exits for the dancers in their choreography as well as creating many alternate beginnings and endings for each dance that refer back to the theme of the work being created.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015), 2017-18 (Fall 2017)</p> <p>Input Date: 12/15/2014</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Performance - Students developed ""floor patterns"" for the dancers in their choreographic projects based on spatial criteria as was available in the ECC Campus Theater where their semester ending culminating performance took place. Criteria included moving on and off in groups, duo and solos patterns as well as moving in darkness and around stationary light "trees", props and sets as designated.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met?: Standard Met</p> <p>Results of this assessment data reflect 100% of the students able to completely understand this SLO statement assessment. The use of the patterns for entrances and exits was greatly enhanced by the availability of the ECC Campus Theater for not only performances but rehearsals as well. (02/01/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer La Curan, Jessica Kondrath</p>	<p>Action: Ideally access to the ECC Recital Hall and ECC Marsee Auditorium for class room projects and rehearsals would allow for a wider range of logistical "issues" that the intermediate level choreography student would need to overcome in addressing this SLO statement. (06/30/2016)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: The separation of 171 and 271 classes and ideally, the addition of performance venues such as the Recital hall and the Marsee Auditorium would be made available in order to more fully realize the ability of the intermediate level student in addressing the stage logistics and challenges of various performing venues as required in addressing this SLO statement. (06/30/2017)</p>
<p>SLO #3 Understand and Utilize Music/Sound-Scores - Upon successful completion of this course the student will be familiar with many composers who write specifically for dance and will be able to understand and utilize music/sound-scores (including text) that support the theme of the dances they are creating.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/15/2014</p> <p>Inactive Date:</p> <p>Comments:</p>	<p>Presentation/Skill Demonstration - Students are given written/visual/sound directives regarding designated composers and directed to employ "phrase justifications" regarding phrases they are developing based on these artists.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met?: Standard Met</p> <p>Students were successful at 100% of this SLO assessment statement regarding understanding and completing this directive. The fact that most of these students had already completed Dance 105, Music for Dance, reinforced material that was initially presented in that class and is now required in a more advanced class environment. Additionally this material was potentially constructed in to choreographic phrases for presentation. (02/01/2016)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Daniel Berney</p> <p>Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer La Curan, Jessica Kondrath</p>	<p>Action: To propose the pre-requisite of Dance 105, Music for Dance, before the taking of Dance 271B, Intermediate Choreography (second semester) in order to have the best chance of success regarding the utilization of composers and live musicians as a component of developing choreographic phrases in this more accelerated creative and potentially collaborative environment. (06/30/2016)</p> <p>Action Category: Curriculum Changes</p> <p>Follow-Up: The adding of a pre-requisite, Dance 105, to the intermediate, second semester of choreography, Dance 271B. (06/30/2017)</p>

ECC: DANC 287abcd:Concert Dance Ensemble

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Reproducing Performances - Upon successful completion of this course the student will be able to reproduce performances through video analysis.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students initially were adjudicated through a formal audition process and then placed into groups where choreography was developed resulting in a final live performance. During the choreographic process the dancers reviewed weekly rehearsals, final dress and ultimately the audience attended performances in order to critique both the choreography and performance elements.</p> <p>Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met? : Standard Met 100% of the students responded with a complete understanding regarding this SLO assessment statement. These students were initially presented with an audition process and subsequent video analysis that were self-critiqued, peer reviewed and finally faculty adjudicated resulting in a final presentation in a series of live concert performances. (01/22/2017) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Elizabeth Adamis Related Documents: DanceCSLO_fa16_Danc287ab (1).pdf</p>	<p>Action: The increased use of smart classroom technology which has been provided by recent funding allocations should result in reinforcement of the critical analysis as part of the final performance product. (06/30/2017) Action Category: Teaching Strategies</p>
<p>SLO #2 Technical Execution and Performance Artistry - Upon successful completion of this course the student will be able to demonstrate technical execution and performance artistry of designated dances.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students spent the entire 8 week session in an intensive rehearsal environment resulting in one or more dances culminating in performances. The initial audition process was for evaluating the technical execution that was required in the culminating performance artistry component of this class. Since this was an audition class process there was a given expectation of an initial level of</p> <p>technical ability prior to the commencement of the rehearsal period. The accelerated nature of this rehearsal period also assumed that the performance artistry component was at least of an intermediate classroom level.</p> <p>Standard and Target for Success: 90% of the students respond with a complete understanding of their ability to demonstrate technical execution and performance artistry of designated dances. 80% of the students respond with a proficient understanding of their ability to demonstrate technical execution and performance artistry of designated dances. 70% of the students respond with a complete understanding of their ability to demonstrate technical execution and performance artistry of designated dances. 60% of the students respond with an inability to demonstrate technical execution and performance artistry of designated dances.</p> <p>Additional Information: Related Documents: Dance CSLO assessment results Fall 14.pdf</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014) Standard Met? : Standard Met 100% of the students responding identified the SLO #2 statement regarding an ability to demonstrate technical execution and performance artistry of designated dances with a complete understanding. This acknowledges the standard and target for success was met regarding this particular SLO statement. In analyzing this statement the two key elements, technical execution and performance artistry were the key components of the class sessions from the initial class meeting through the culminating</p> <p>performances. Even in the culminating performances there were multiple "tech rehearsals" and "actual Performances" allowing for ample reinforcement and realization of the goals of the individually choreographed dances. (01/19/2015) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Elizabeth Adamis, Jennifer La Curan, Related Documents: Dance CSLO assessment results Fall 14.pdf</p>	<p>Action: This SLO statement appears to be effective in its current application to the class structure. This is an excellent example of how the "lower" levels of performance classes (Dance 183abcd, Dance 171A, Dance 171B) have effectively prepared the students for the audition process that is an initial step in this class. (06/30/2016) Action Category: Teaching Strategies</p>
<p>SLO #3 Formal and Informal Performances - Upon successful completion of this course the student will be able to examine, choose, and participate in one or more formal or informal performances.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2015-</p>	<p>Performance - Students auditioned, were cast, rehearsed and performed in a semester culminating formal dance concert. Students were able to fully realize the aforementioned process in one or more choreographed dances with a period of reflection following the</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015) Standard Met? : Standard Met 76.92% of the students responding to this assessment had a complete understanding of this statement with an additional 23.08% having at least a proficient understanding of this statement. This totals 100% of the students responding with an understanding that surpassed the</p>	<p>Action: Although the class is tied to a single dance concert each semester, the opportunity to be aligned with additional formal or informal concert opportunities would create additional performance opportunities for these students who would also</p>

16 (Fall 2015)
Input Date: 12/14/2013
Inactive Date:
Comments:

performance.
Standard and Target for Success:
 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.
Additional Information:

basic and/or inability to understand this CSLO statement. (01/17/2016)
% of Success for this SLO:
Faculty Assessment Leader: Daniel Berney
Faculty Contributing to Assessment: Daniel Berney, Elizabeth Adams, Jennifer LaCuran

have additional opportunities for auditioning. (06/30/2016)
Action Category:
 Program/College Support
Follow-Up: In the development of the CFA performance calendar additional performance opportunities should be considered in order to provide more audition and performance opportunities. Additionally the development and implementation of an informal dance studio performance environment would also allow for additional audition and performance opportunities. (06/30/2017)

ECC: DANC 289abcd:Advanced Dance Theatre

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Performing Member - Upon successful completion of this course the student will be able to organize production elements and rehearse as a performing member of a dance company. Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students were adjudicated and then selected for a rehearsal period culminating in a series of live performances with guest artists. This rehearsal and performing environment created a dance company culture complete with the concept of understudies where students were directed to learn each other's stage positions throughout the choreographic process. Standard and Target for Success: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement. Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met? : Standard Met 90.91% of the students surveyed responded with a complete understanding of this SLO assessment statement. The other 9.09% of the students responded with at least a proficient understanding of this SLO statement resulting in 100% of the student response. These students are generally speaking the most advanced of the dance students participating the live concert that is the culminating event of the Danc 289 class. Additionally this is a class that carries a repeatable component allow for student skill development and more interaction with a series of resident faculty and guest artists choreographers in a more traditional dance company environment. (01/22/2017) % of Success for this SLO: Faculty Assessment Leader: Daniel Berney Faculty Contributing to Assessment: Elizabeth Adams, Jessica Kondrath and Valerie Cabag Related Documents: DanceCSLO_fa16_Danc289 (1).pdf</p>	<p>Action: The added concert environment under a "World Dance" umbrella would further strengthen and expand the dance concept of a "company" environment that is supported by this SLO assessment statement. Models for these types of performance environments are already in place and successfully produced each semester as seen through the dance programs at Santa Monica and Santa Ana Colleges. (06/30/2017) Action Category: Program/College Support</p>
<p>SLO #2 Skills for Dance Productions - Upon successful completion of this course the student will be able to demonstrate dance performance techniques and artistic skills for dance productions. Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017) Input Date: 12/14/2013 Inactive Date: Comments:</p>	<p>Performance - Students auditioned for and worked with guest choreographers and lead faculty in rehearsing and ultimately performing choreographed works for presentation in a variety of concert settings including the Fall 2014 ECC Dance Concert and in preparation for the Spring 2015 ACDFA conference to be held at CSULB. This process included multiple auditions for the different faculty and guest</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014) Standard Met? : Standard Met 80% of the students surveyed had a complete understanding of their ability to demonstrate dance performance technique and artistic skills for dance productions. The other 20% of the students has a proficient understanding of their ability to demonstrate dance performance technique and artistic skills for dance productions. Therefore although a complete understanding was less than the target 90% of the students (vs. the target of 90%), the top two categories totaled 100% exceeding the</p>	<p>Action: This performance based class is within the target for success regarding this designated SLO for Dance 189abcd. This class is highly structured and includes audition, rehearsal and critiques from the full-time dance faculty and guest artist choreographers allowing for an elevated level of expectations from the more advanced students in the ECC dance program. (06/30/2016)</p>

choreographers, an ongoing series of rehearsal's and culminating performances preceded by a series of "tech" rehearsals complete with lighting design and costume fittings.

Standard and Target for Success:
90% of the students respond with a complete understanding of the ability to demonstrate dance performance technique and artistic skills for dance productions. 80% of the students respond with a proficient understanding of the ability to demonstrate dance performance technique and artistic skills for dance productions. 70% of the students respond with a basic level of understanding of the ability to demonstrate dance performance technique and artistic skills for dance productions. 60% of the students respond with an inability to understand what is needed to demonstrate dance performance technique and artistic skills for dance productions.

Additional Information:

Related Documents:

[Dance CSLO assessment results Fall 14.pdf](#)

target for success regarding Dance 189abcd SLO #2. The fact that there were multiple auditions and an intensive rehearsal schedule allowed for more than adequate reinforcement of the material prior to the scheduled performances. (01/20/2015)

% of Success for this SLO:

Faculty Assessment Leader: Daniel Berney

Faculty Contributing to Assessment: Elizabeth Adamis

Related Documents:

[Dance CSLO assessment results Fall 14.pdf](#)

Action Category: Teaching Strategies

SLO #3 Preparations - Upon successful completion of this course the student will be able to formulate preparations for pre-professional dance auditions.

Course SLO Status: Active

Course SLO Assessment Cycle: 2015-16 (Fall 2015)

Input Date: 12/14/2013

Inactive Date:

Comments:

Portfolio - Students formulated an audition process that included preparing and then participating in an actual audition for one or more formal and informal dance concerts in a variety of settings.

Standard and Target for Success:

90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.

Additional Information:

Semester and Year Assessment Conducted: 2015-16 (Fall 2015)

Standard Met? : Standard Met

100% of the students responding to this assessment had a complete understanding of this statement. This exceeds the target mean for this CSLO statement. (01/17/2016)

% of Success for this SLO:

Faculty Assessment Leader: Daniel Berney

Faculty Contributing to Assessment: Daniel Berney,

Elizabeth Adamis, Jennifer LaCuran

Action: Continue to offer multiple performing opportunities both on campus (the fall and spring semester ECC dance concerts) and off campus (such as the spring ACDA concert and fall semester preparatory audition and rehearsal process) that require in depth audition processes. (06/30/2016)

Action Category: Program/College Support

Follow-Up: Continue to work with the CFA and Fine Arts Division in continuing support for the multiple performance opportunities for this class. (06/30/2017)

Appendix G

CSLO/PLO PIE CHARTS SPRING 2014-FALL 2017

SPRING 2014

Dance CSLO PLO 2, 3, 4, & 6

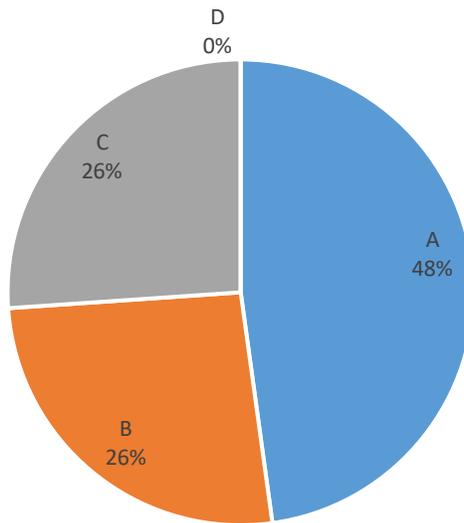
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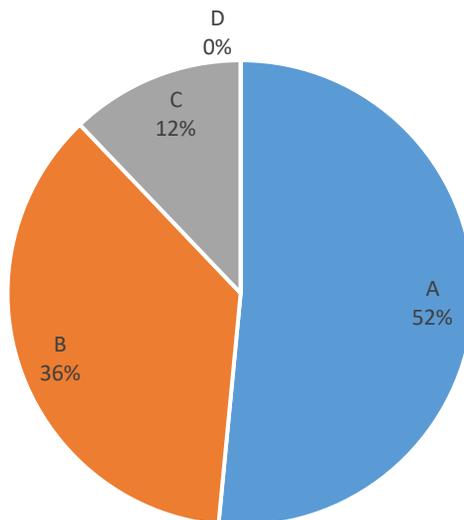
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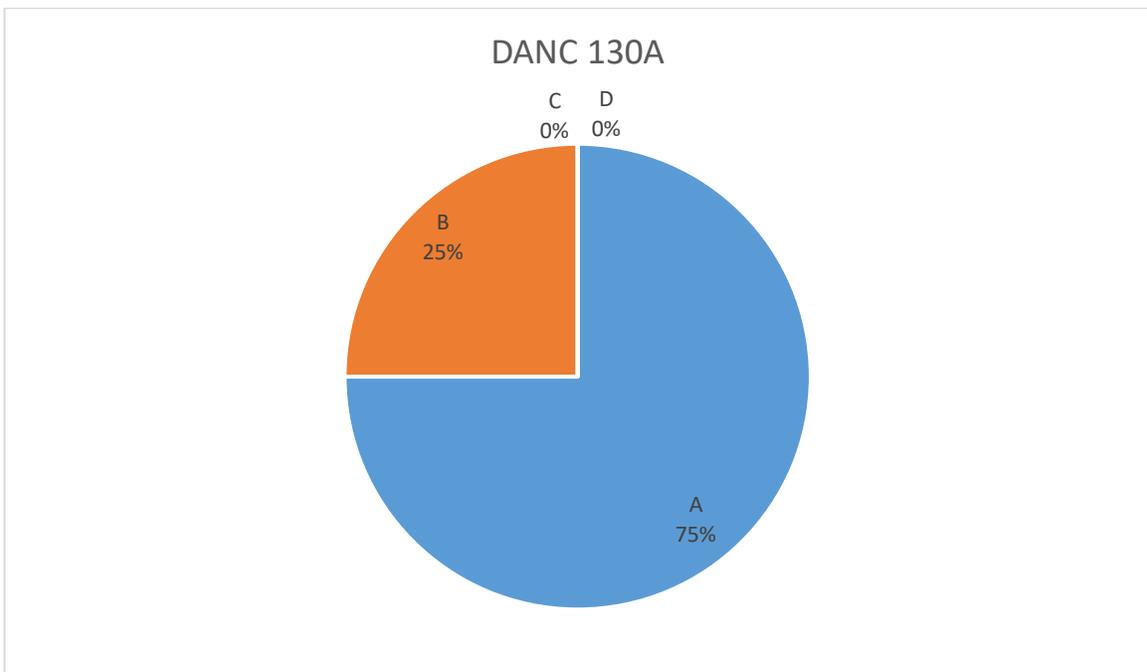
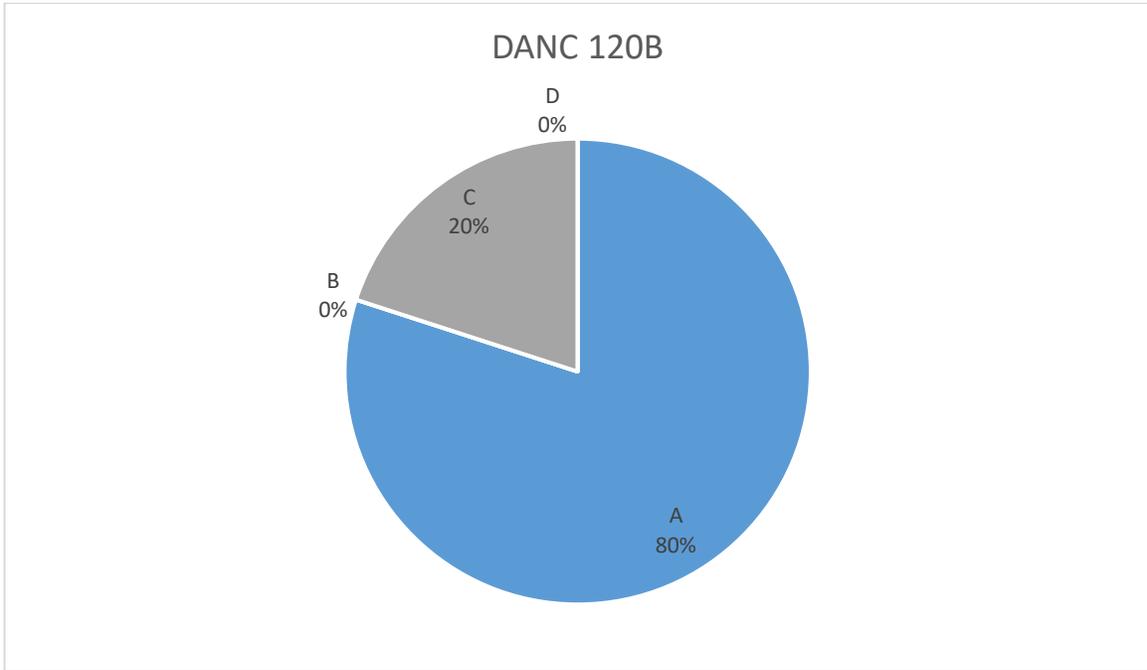
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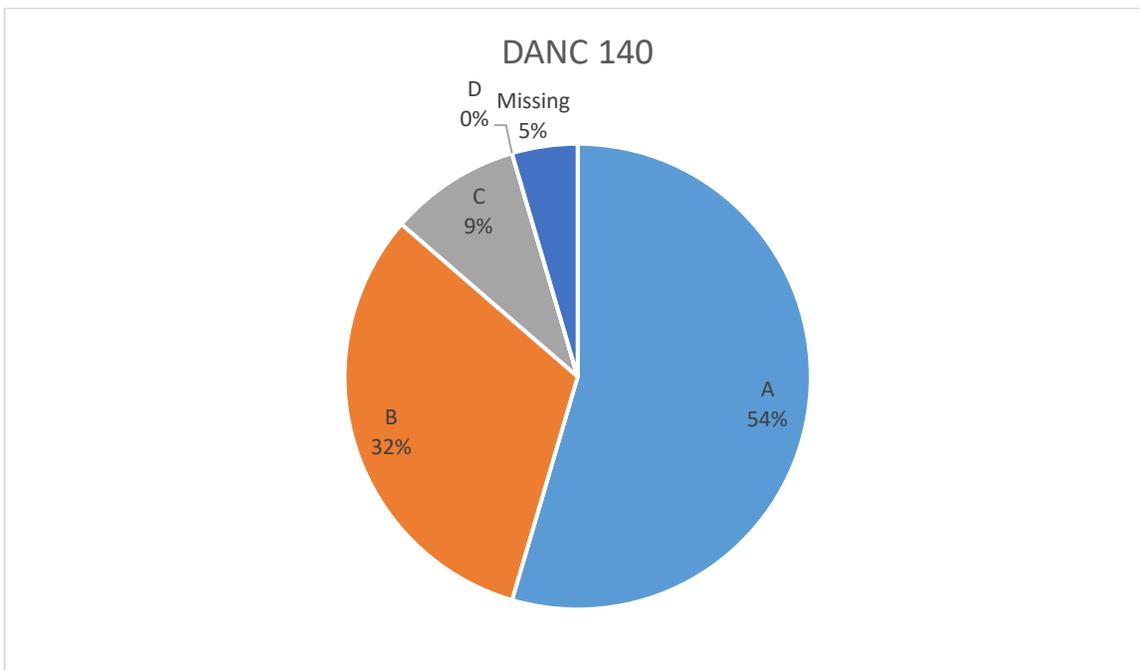
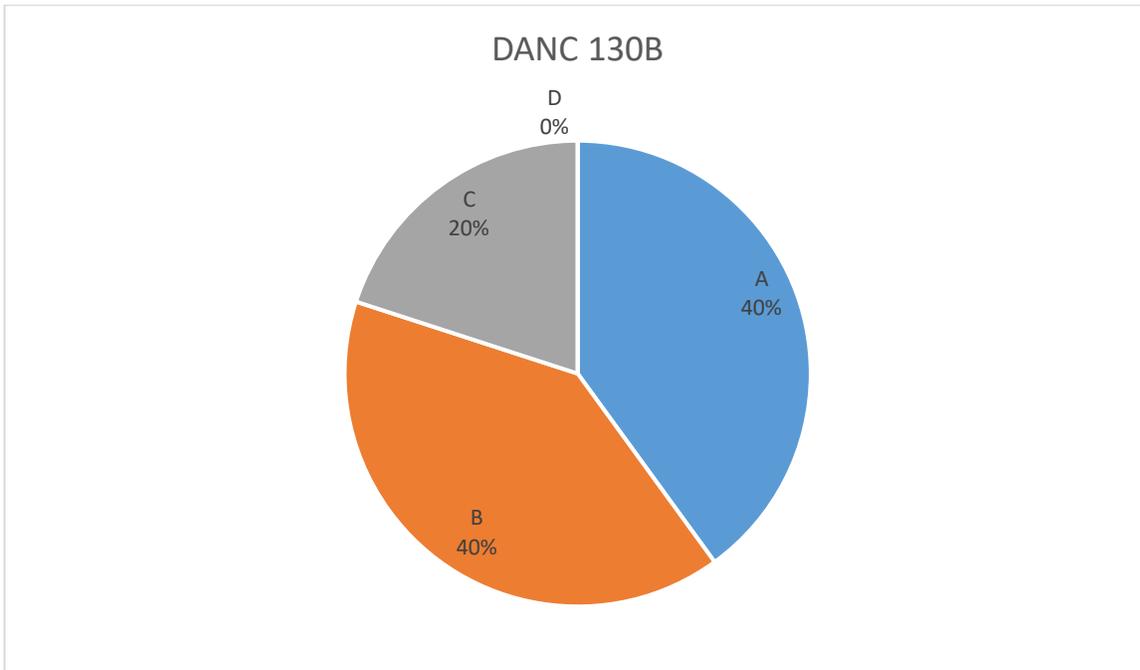
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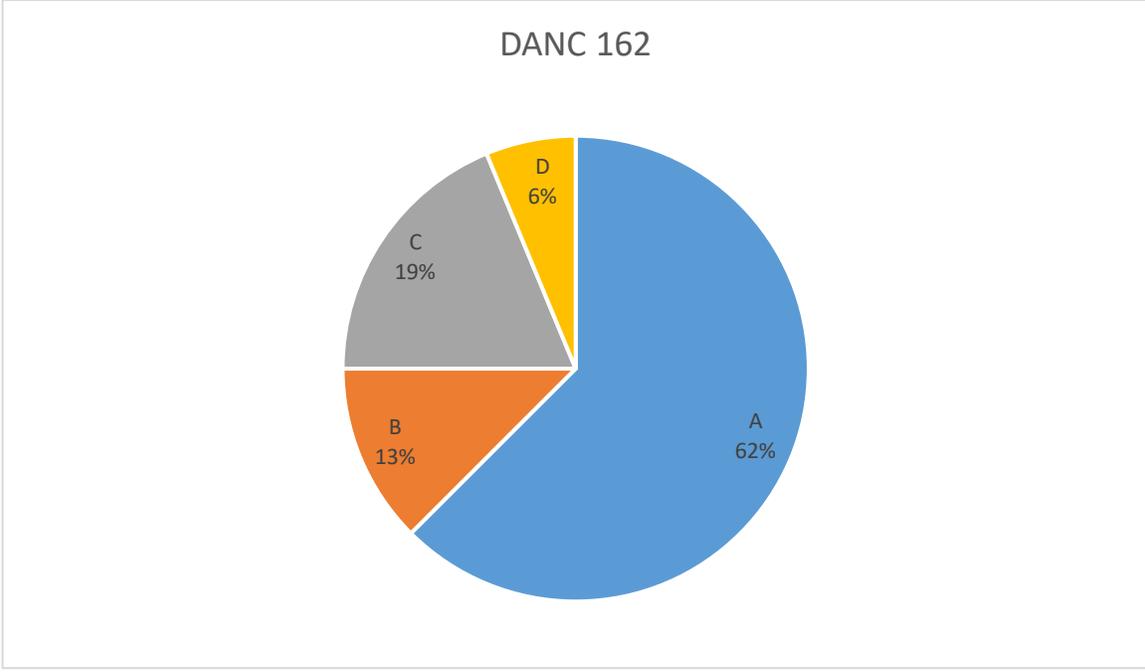
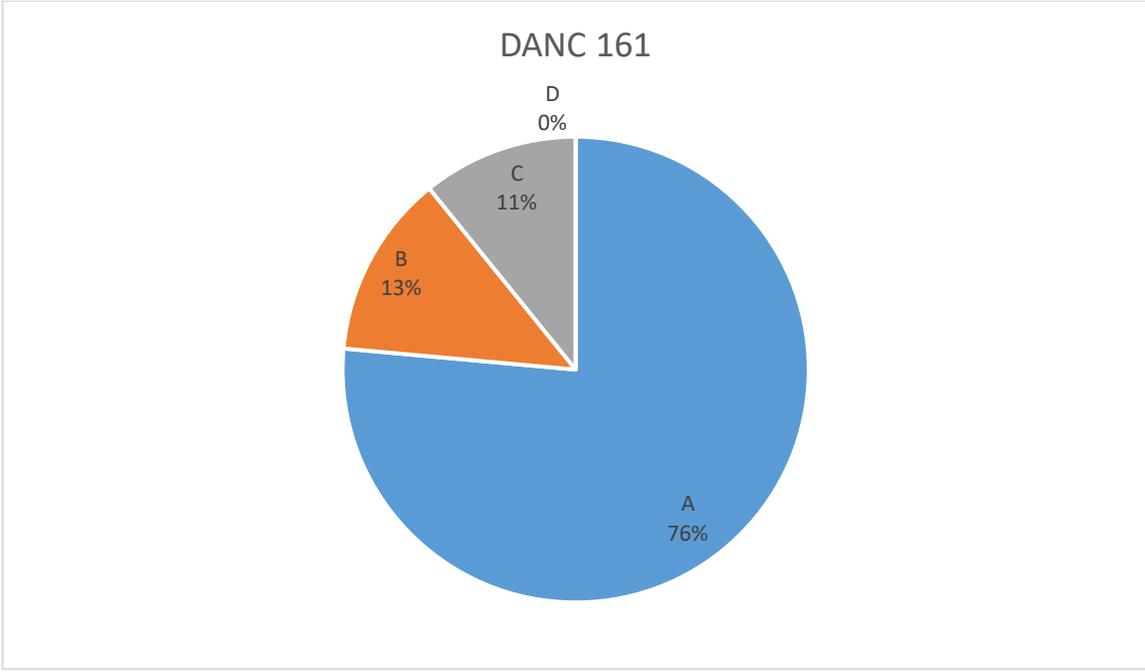
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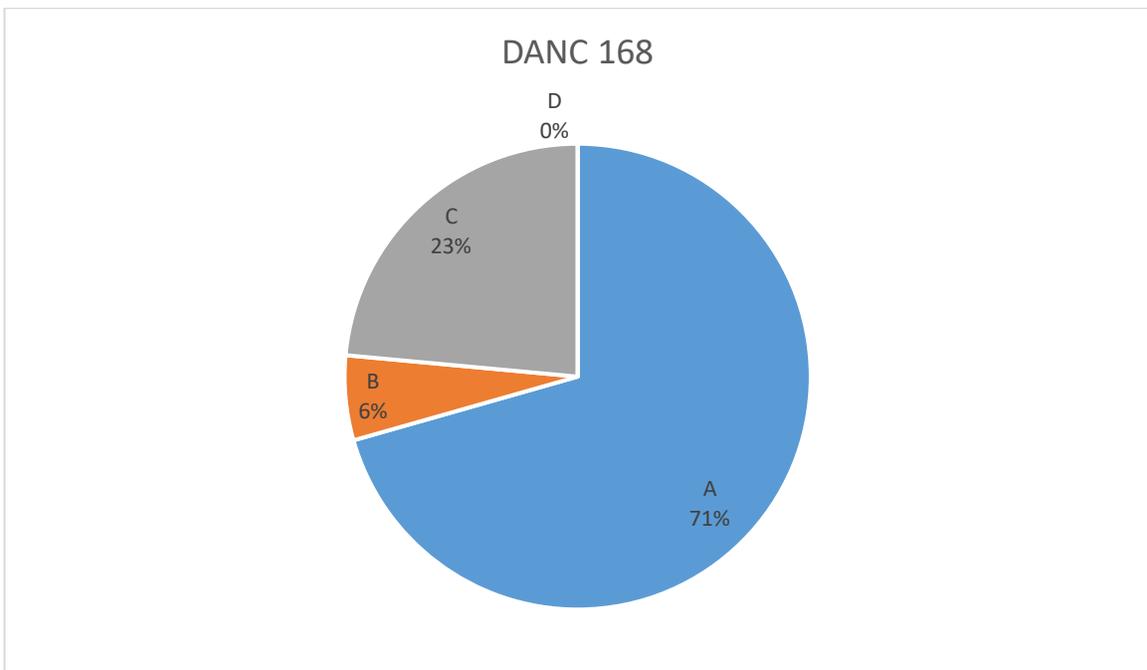
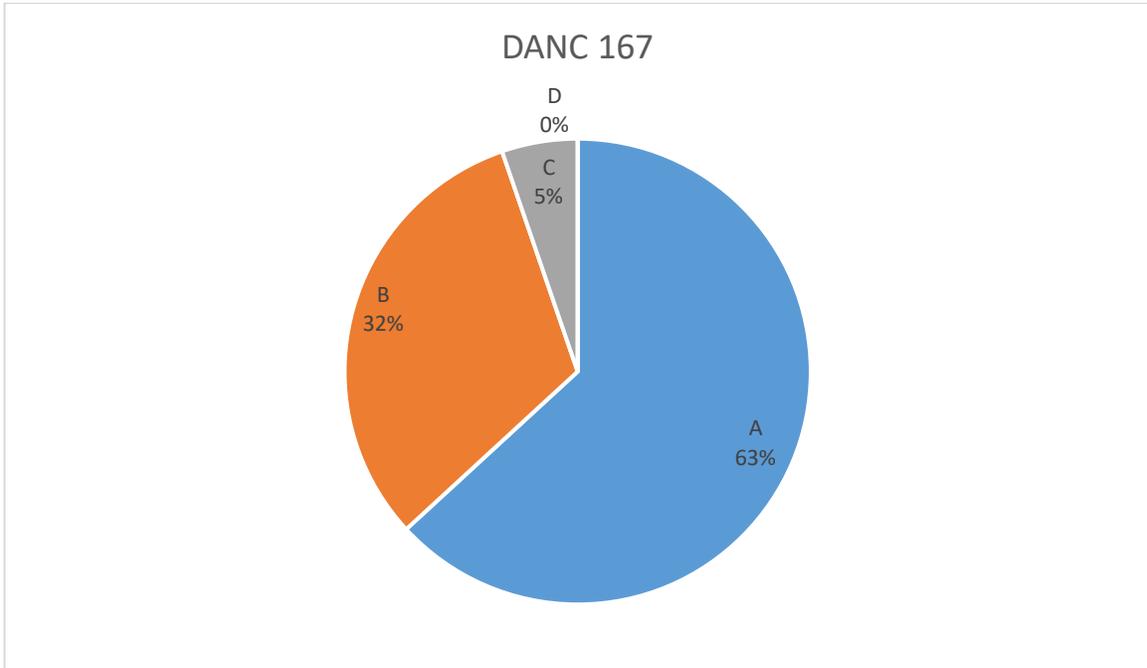
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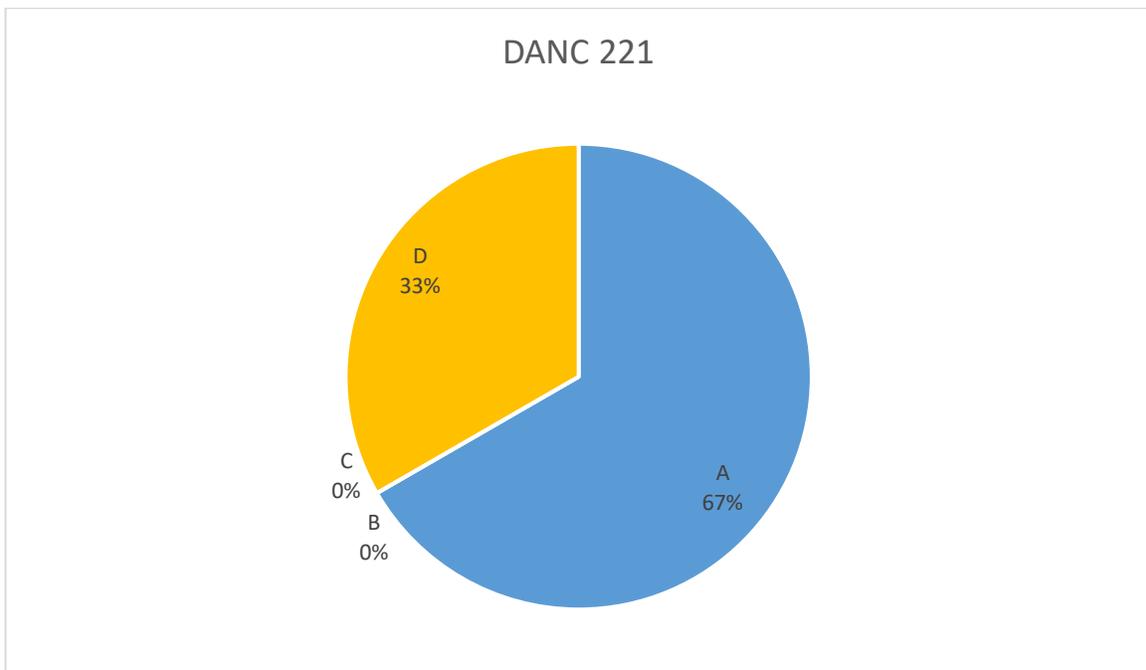
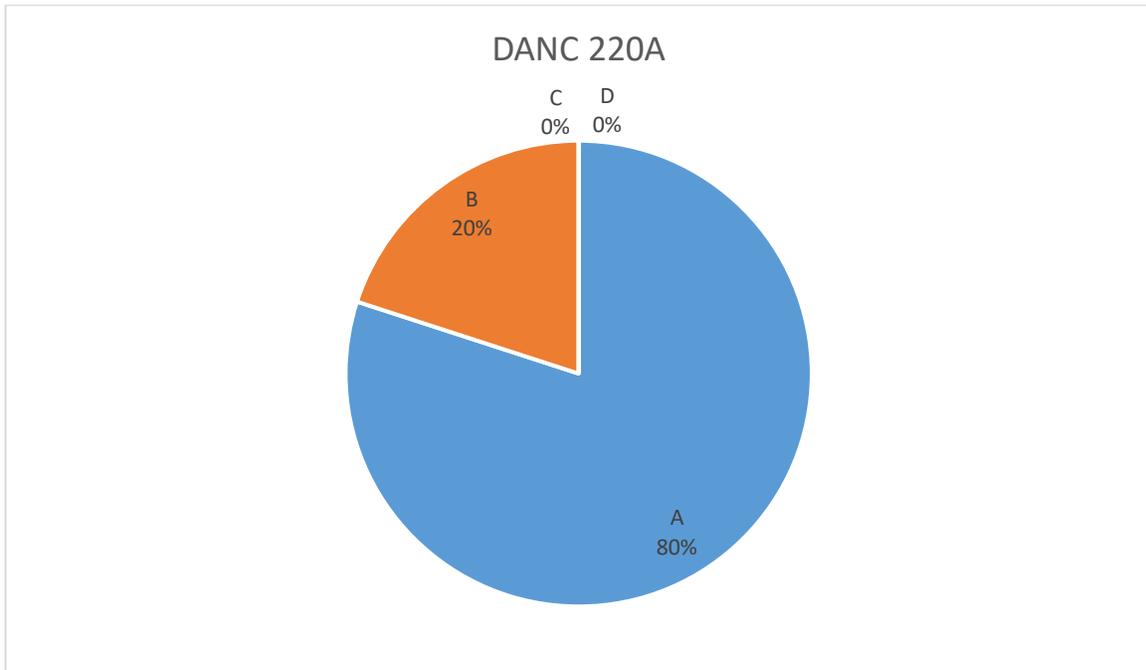
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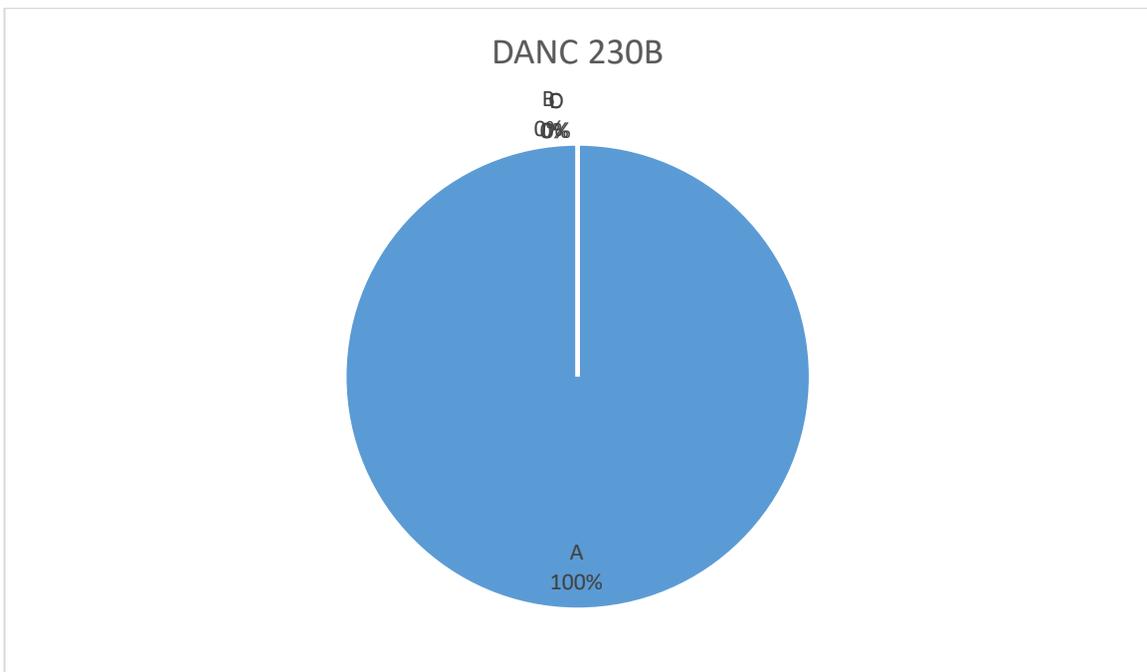
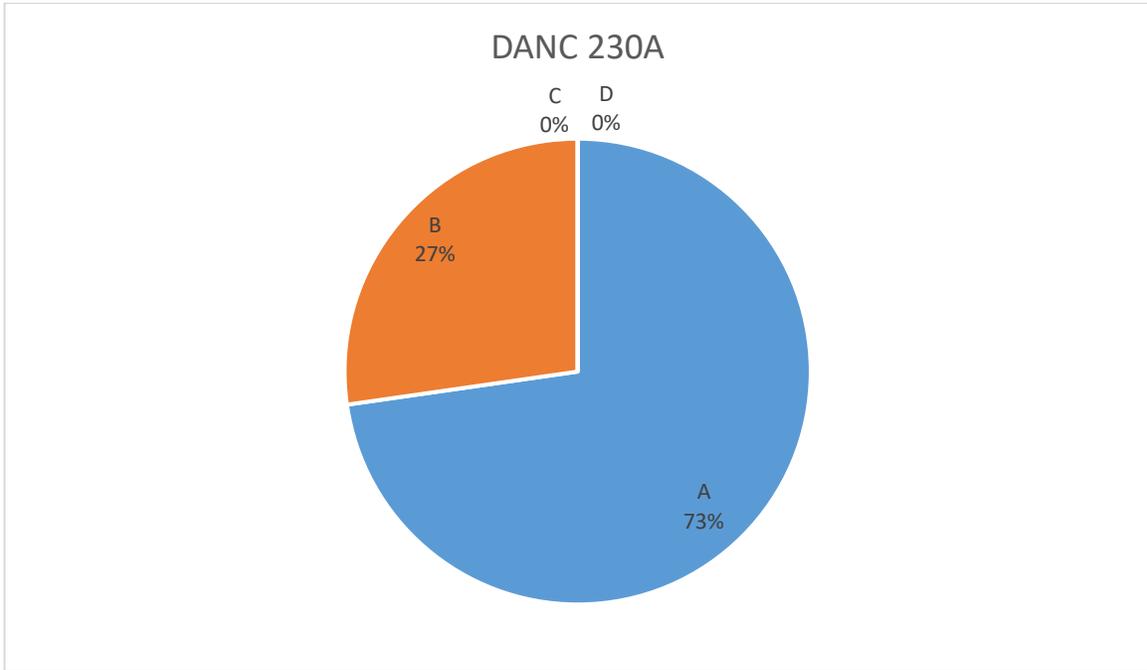
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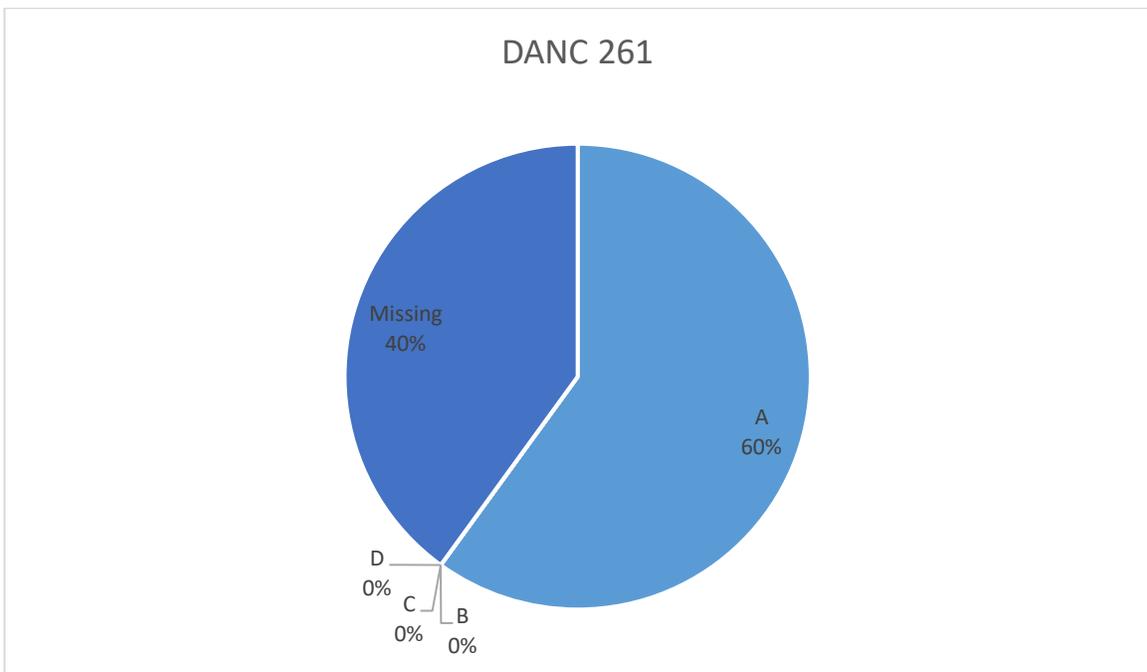
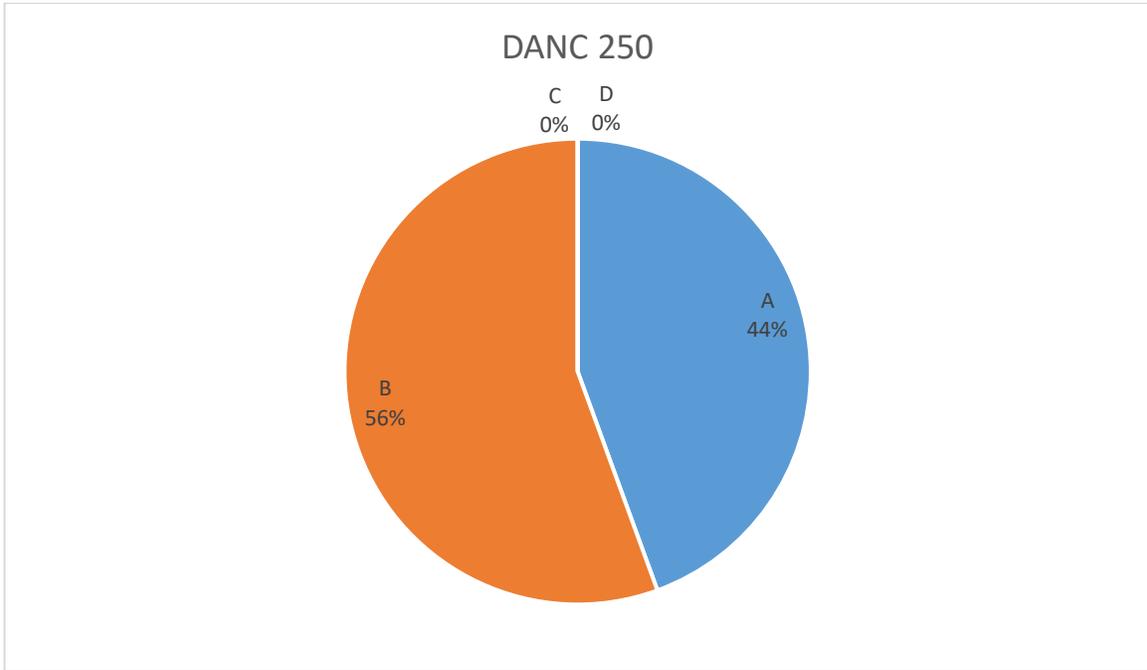
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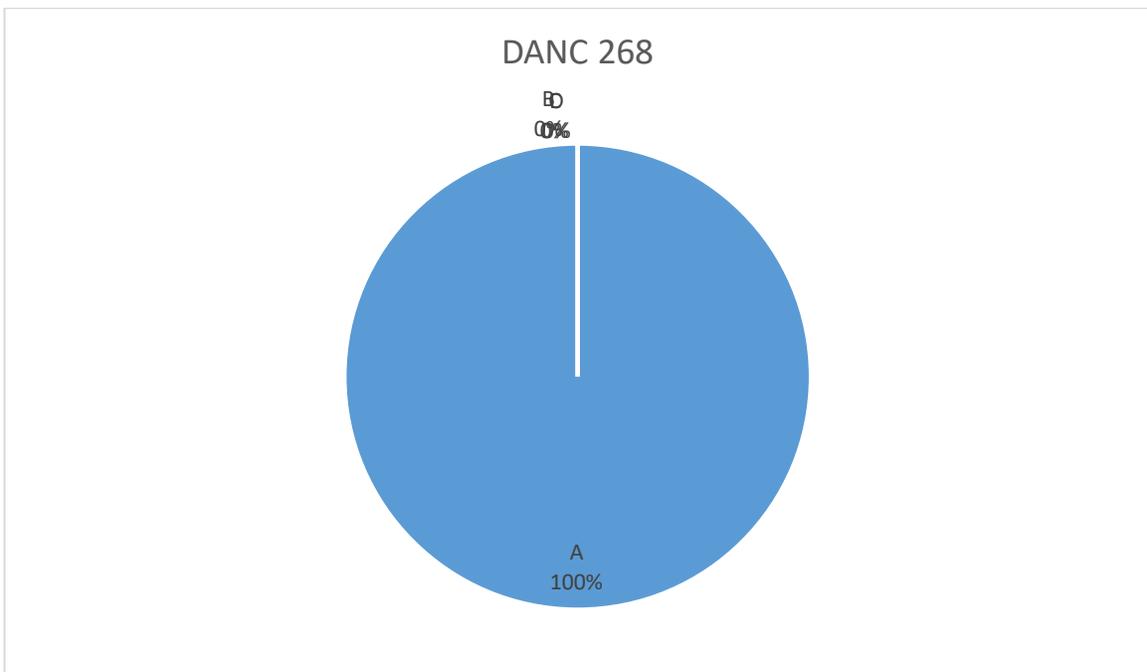
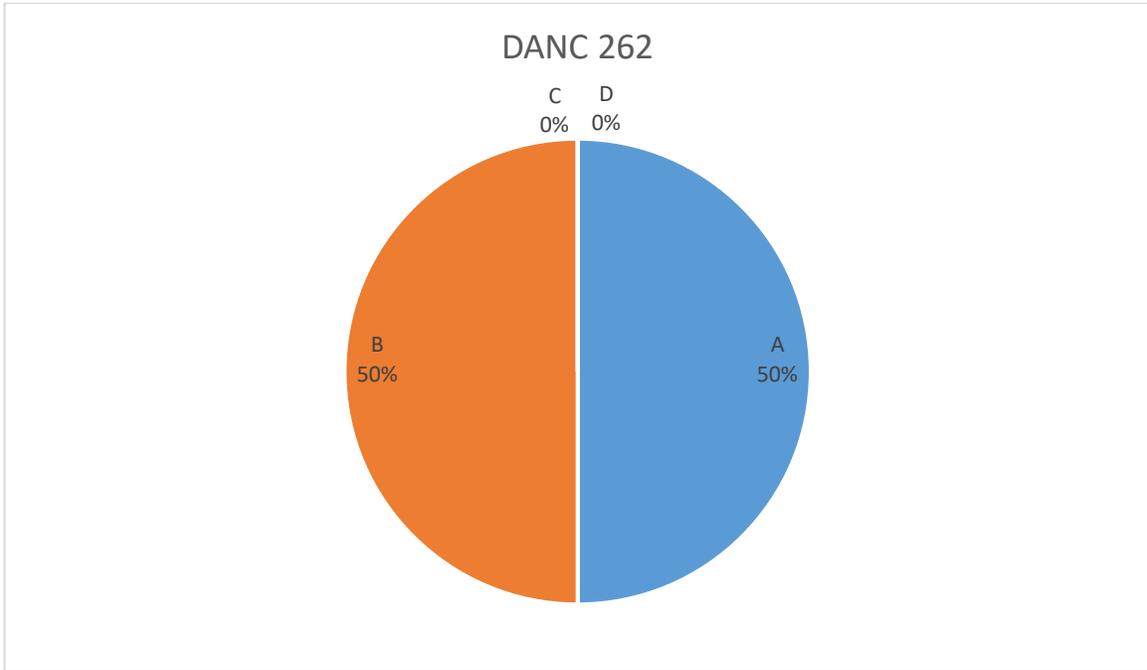
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[B] I have a proficient understanding of this statement.
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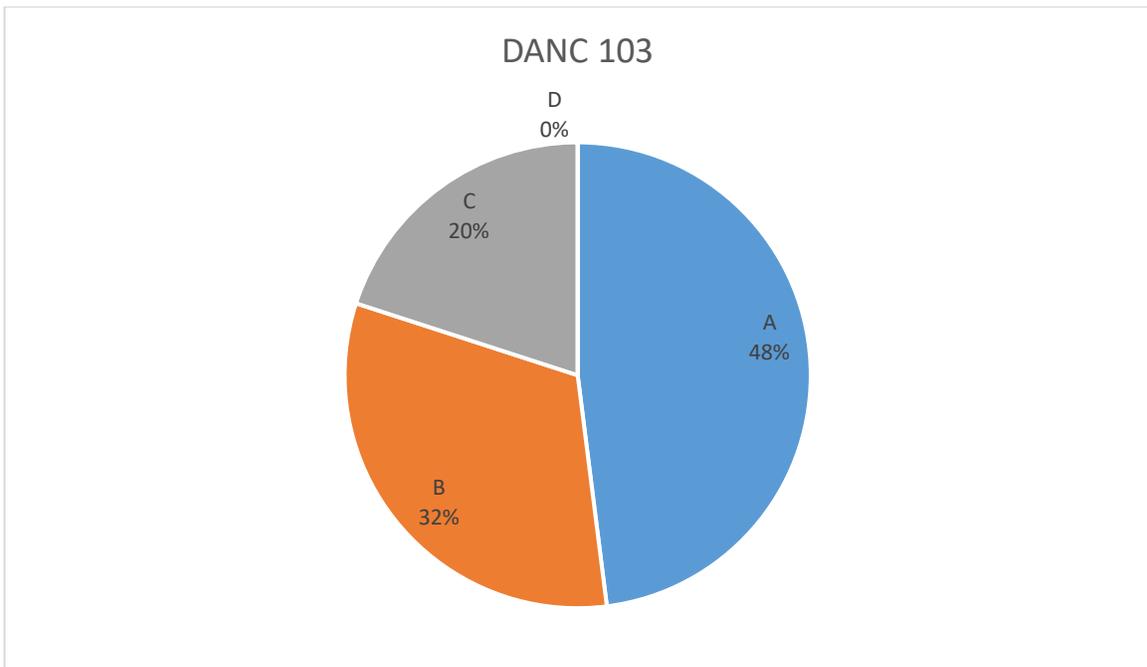
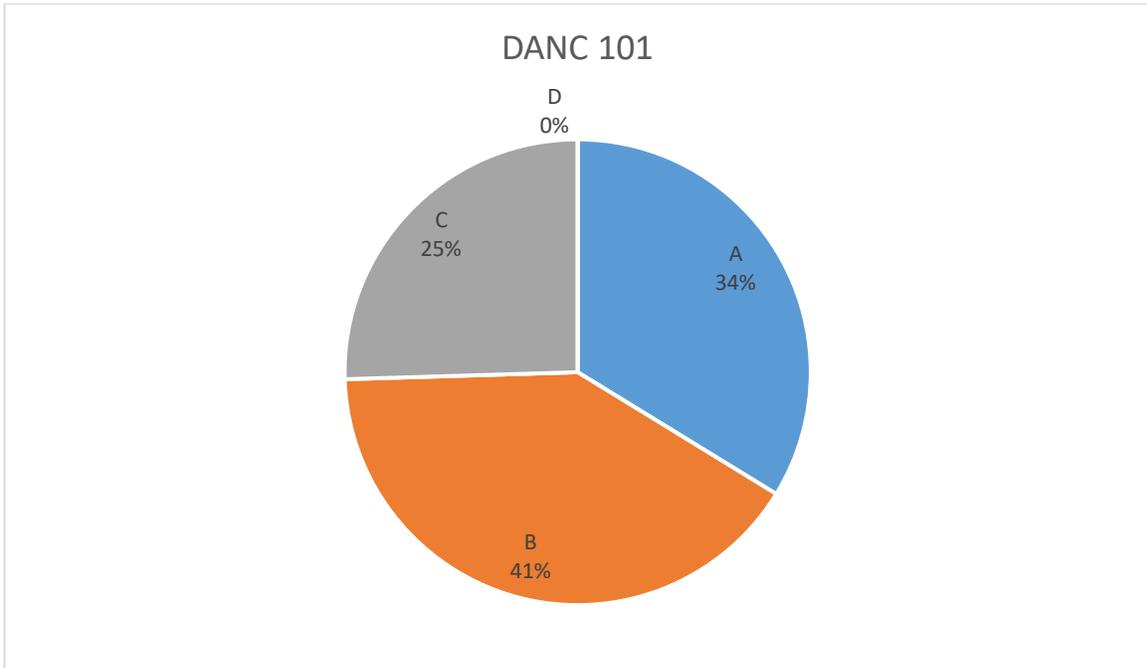
DANCE PLO 1

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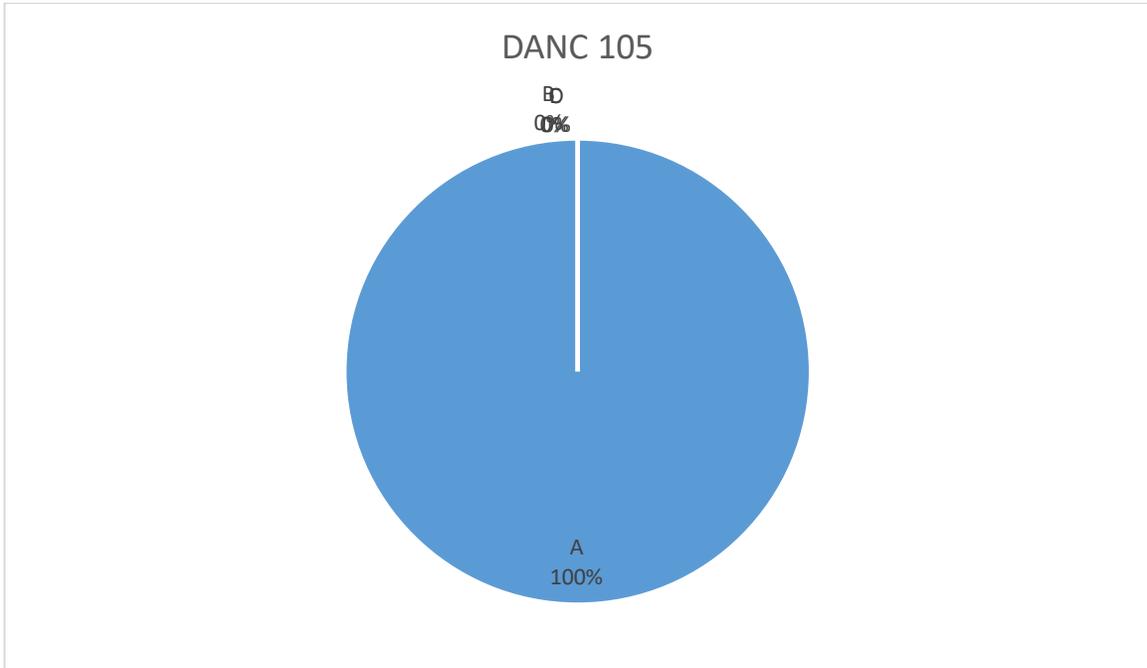
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[D] I have an inability to understand this statement.



- KEY: [A] I have a complete understanding of this statement.
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FALL 2014

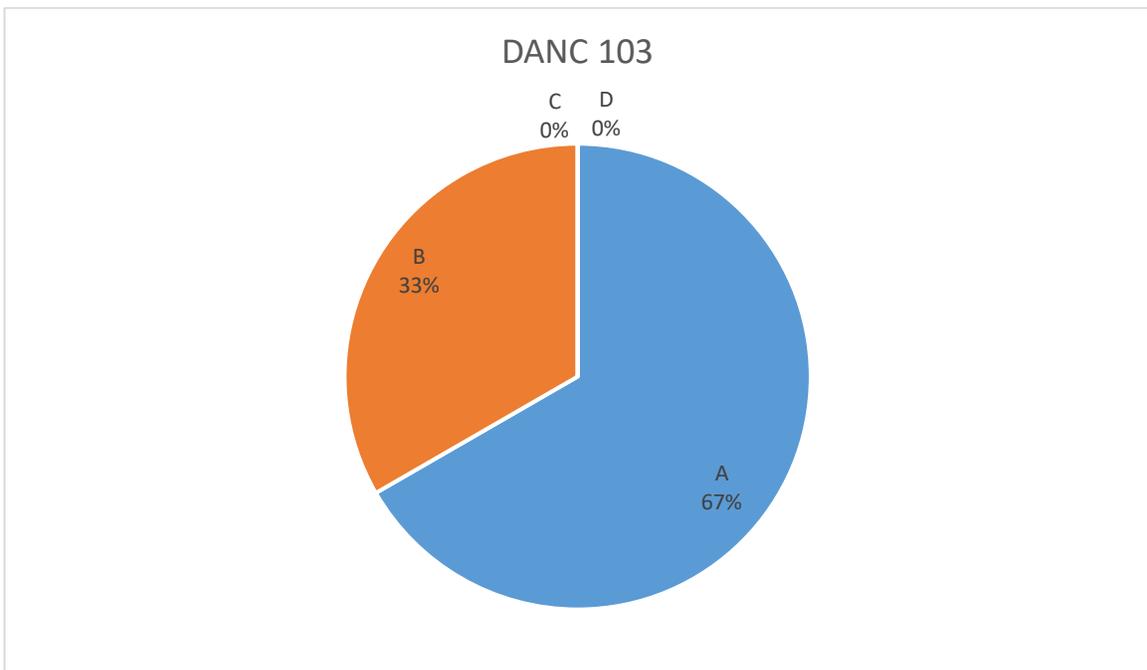
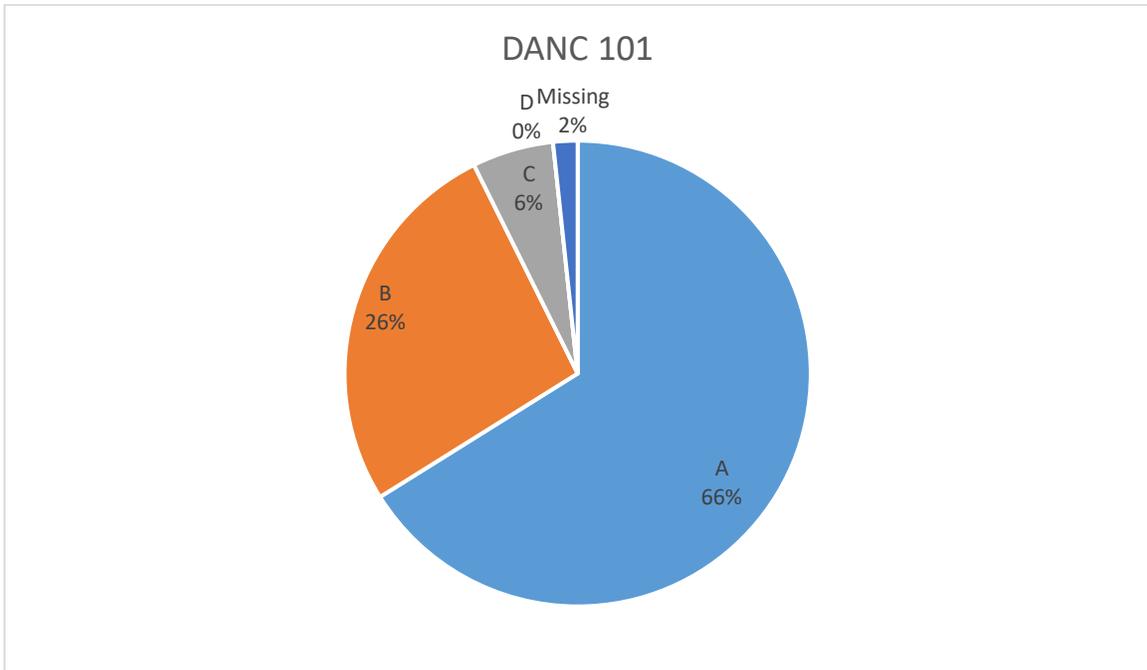
CSLO Assessment

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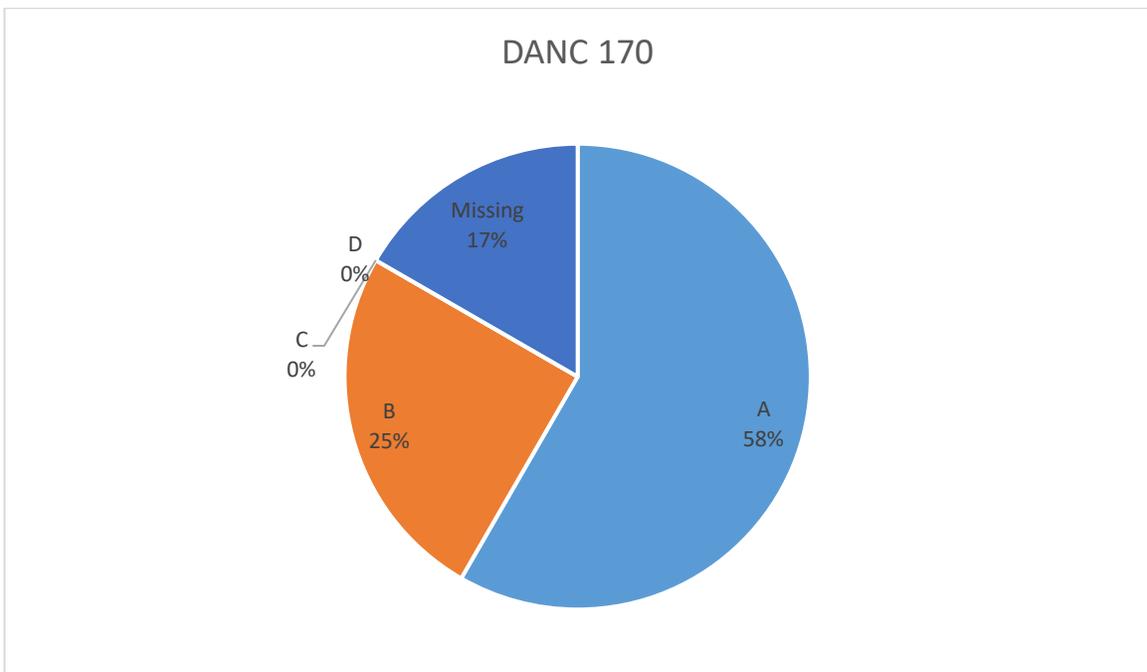
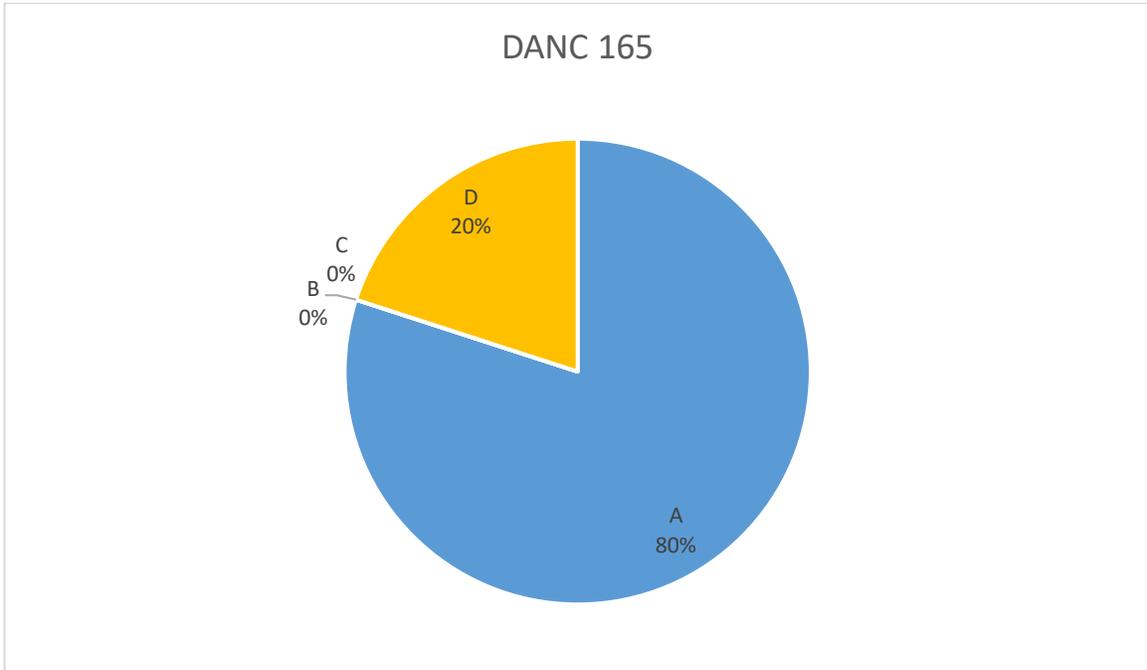
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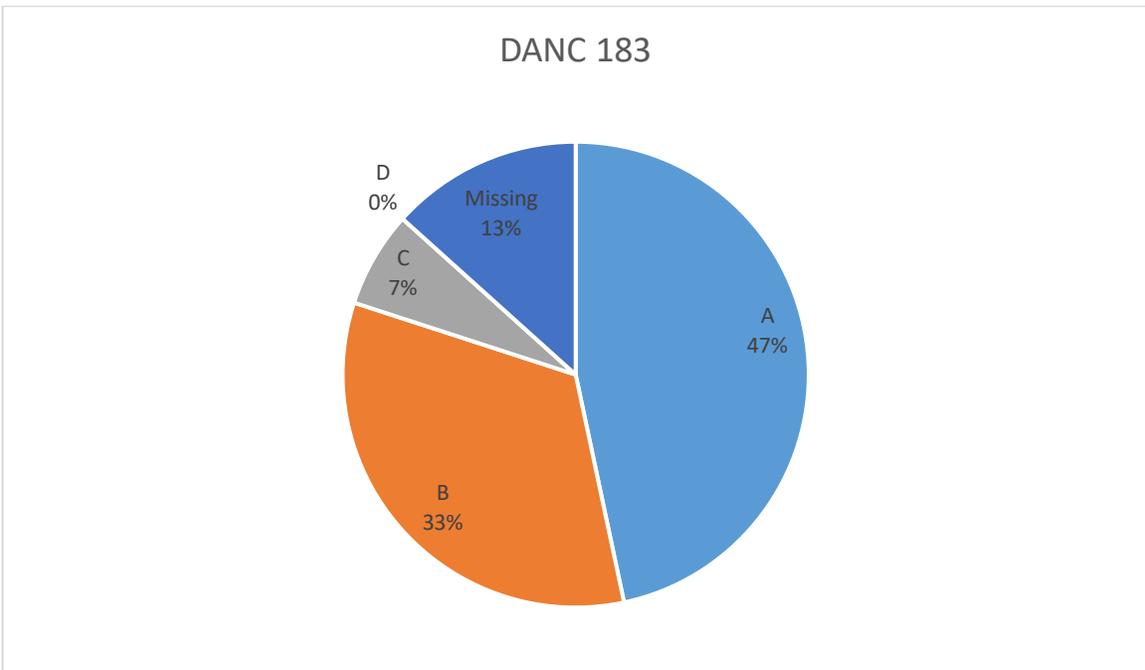
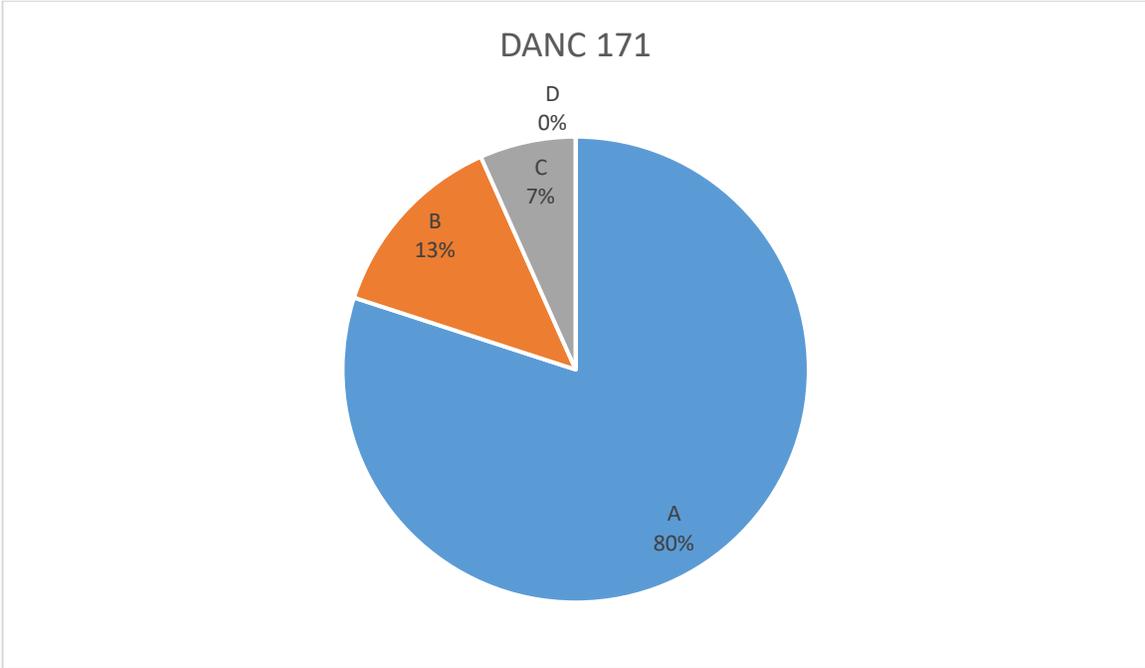
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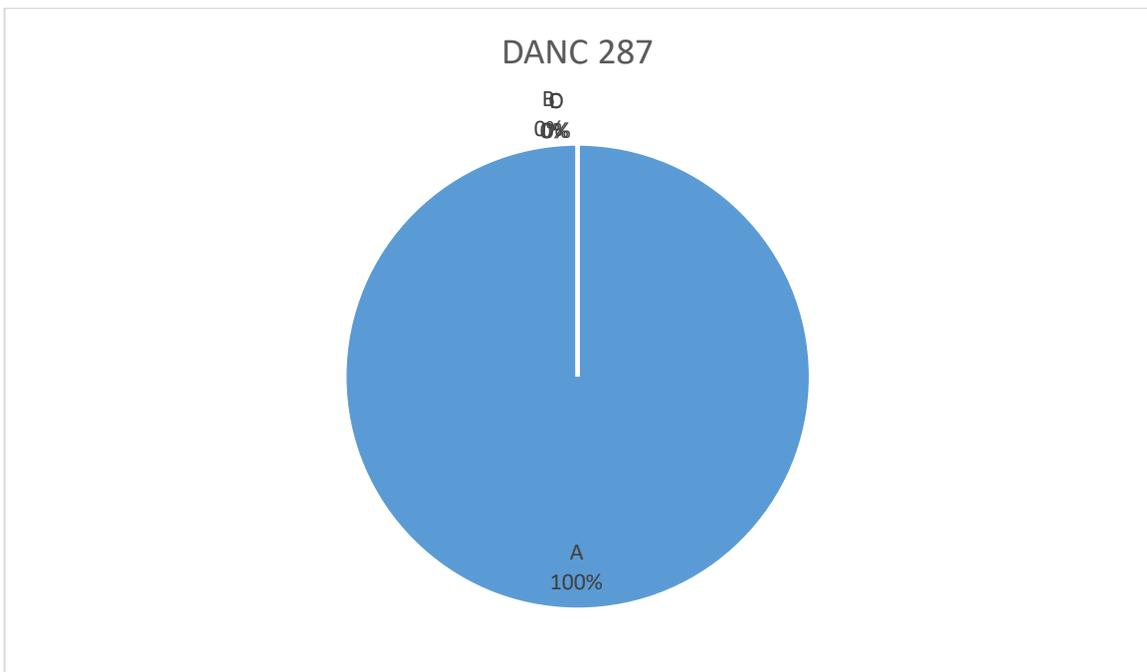
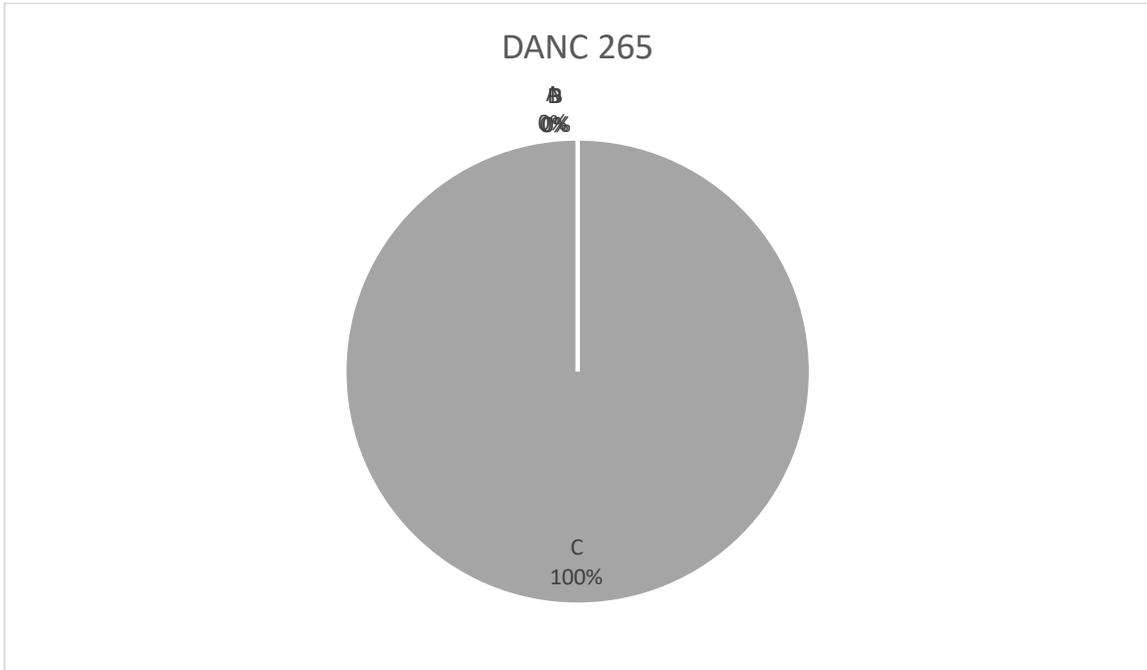
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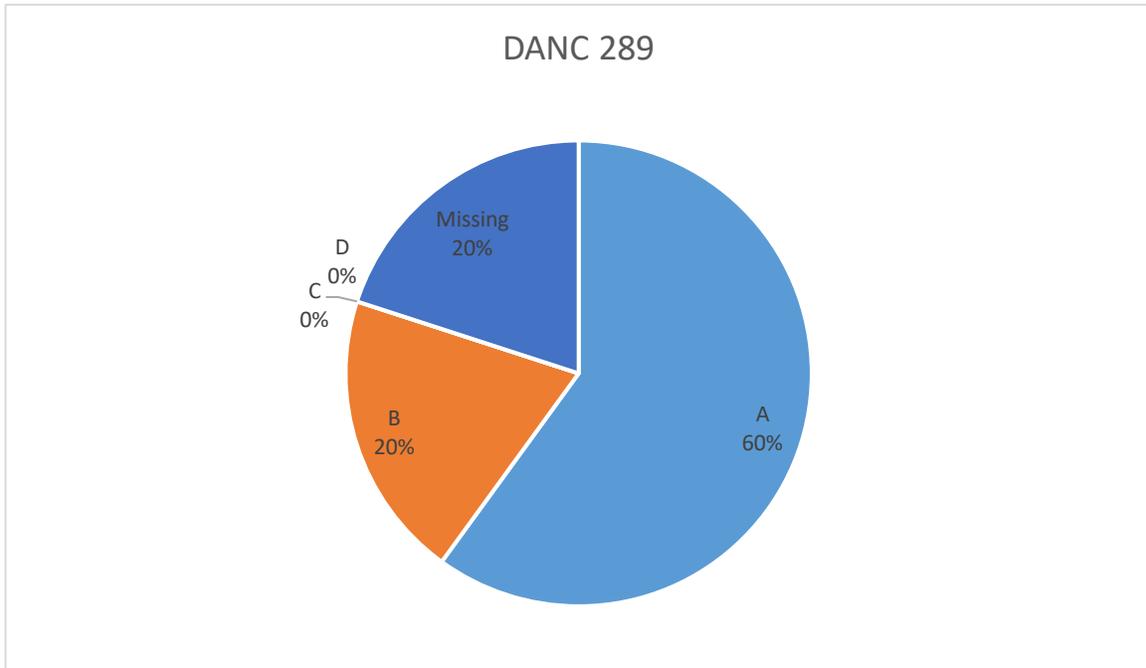
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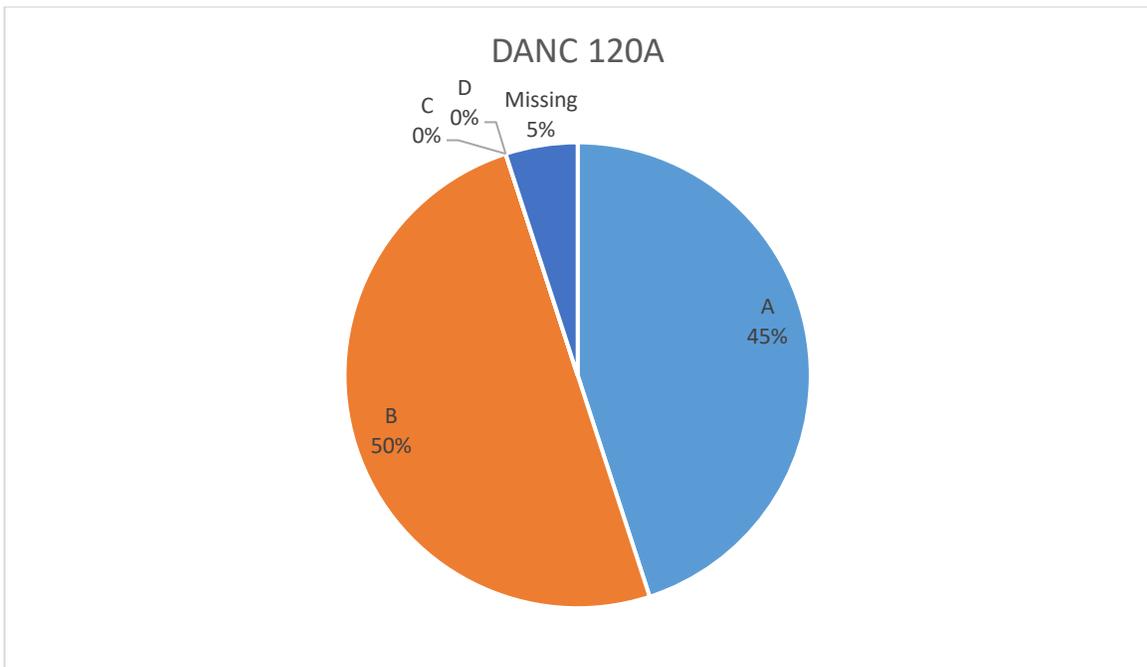
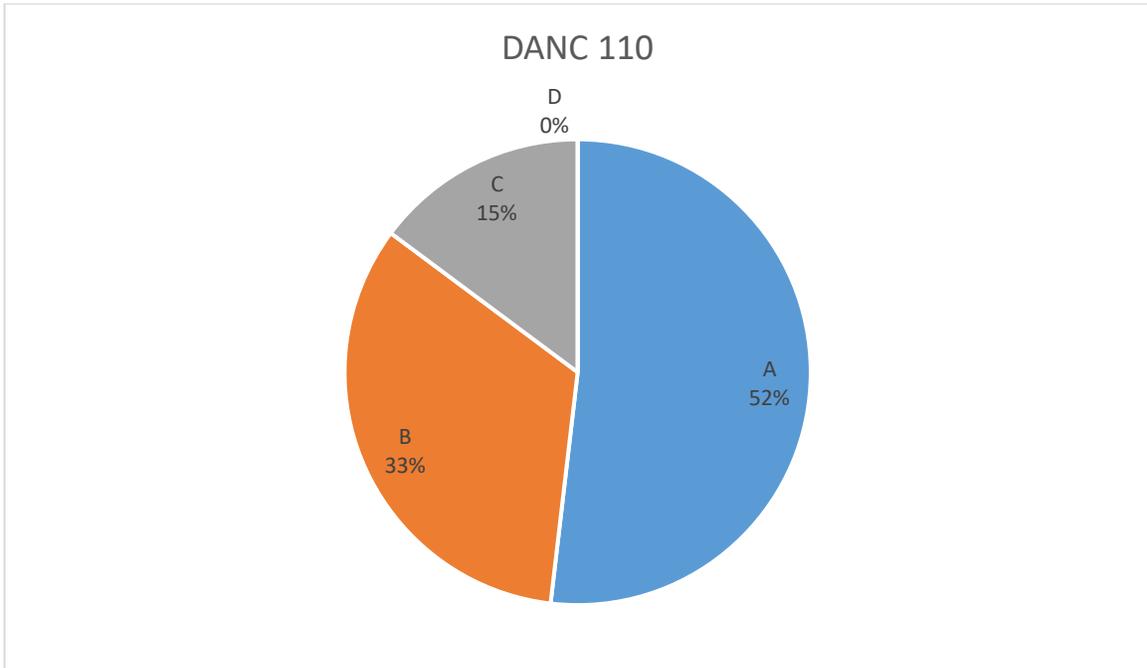


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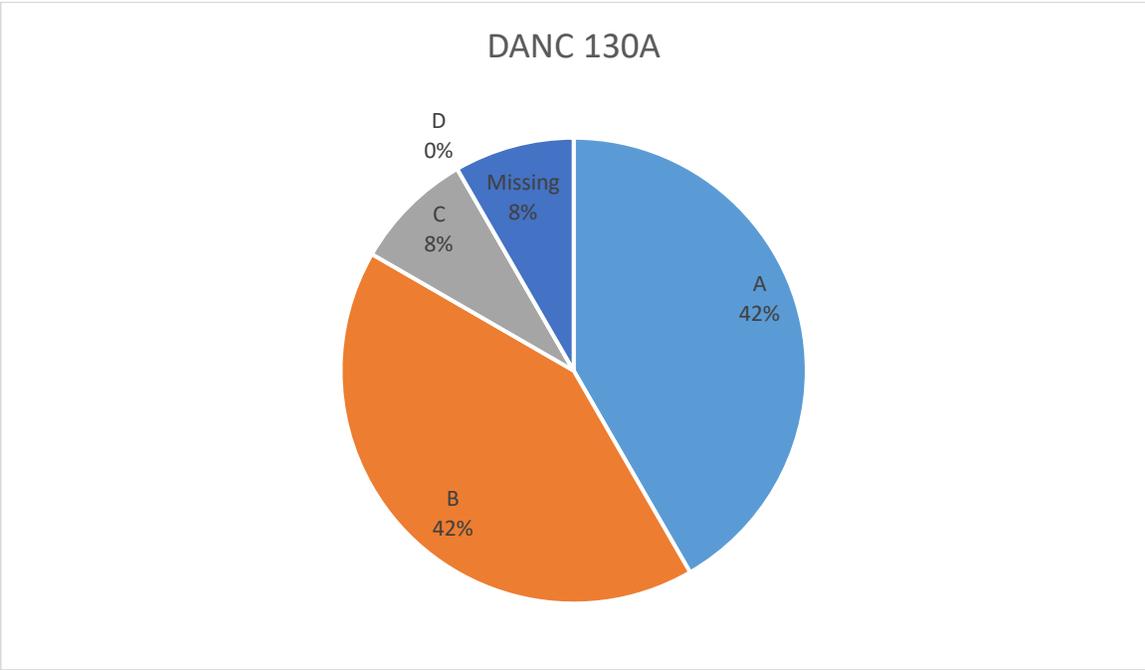
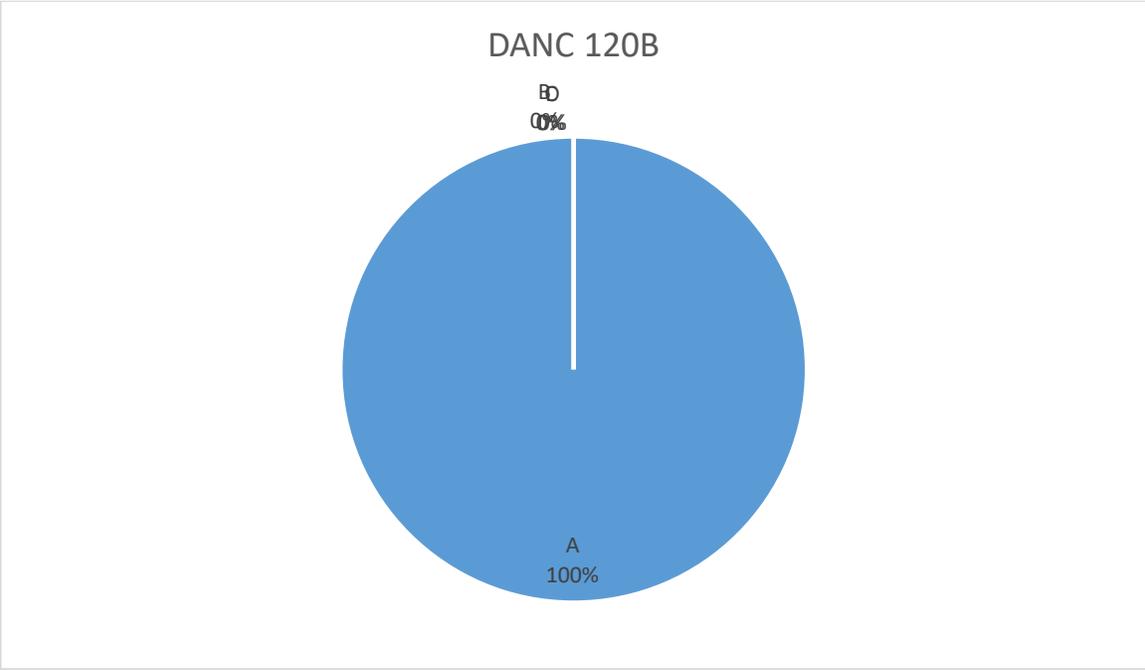


PLO 2 Assessment

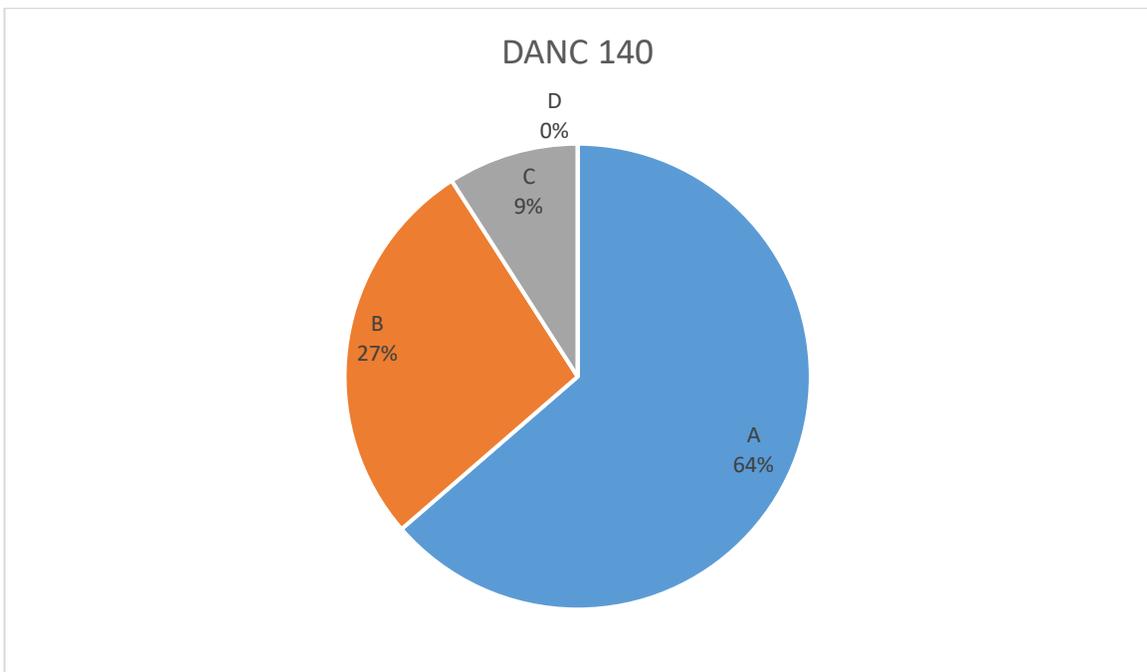
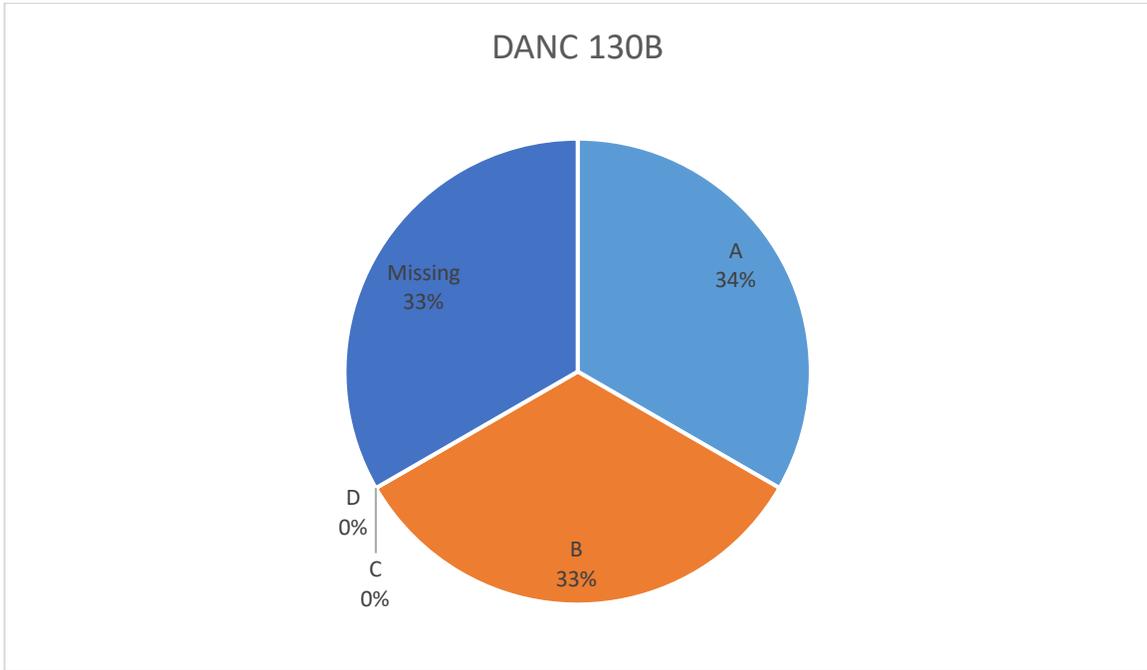
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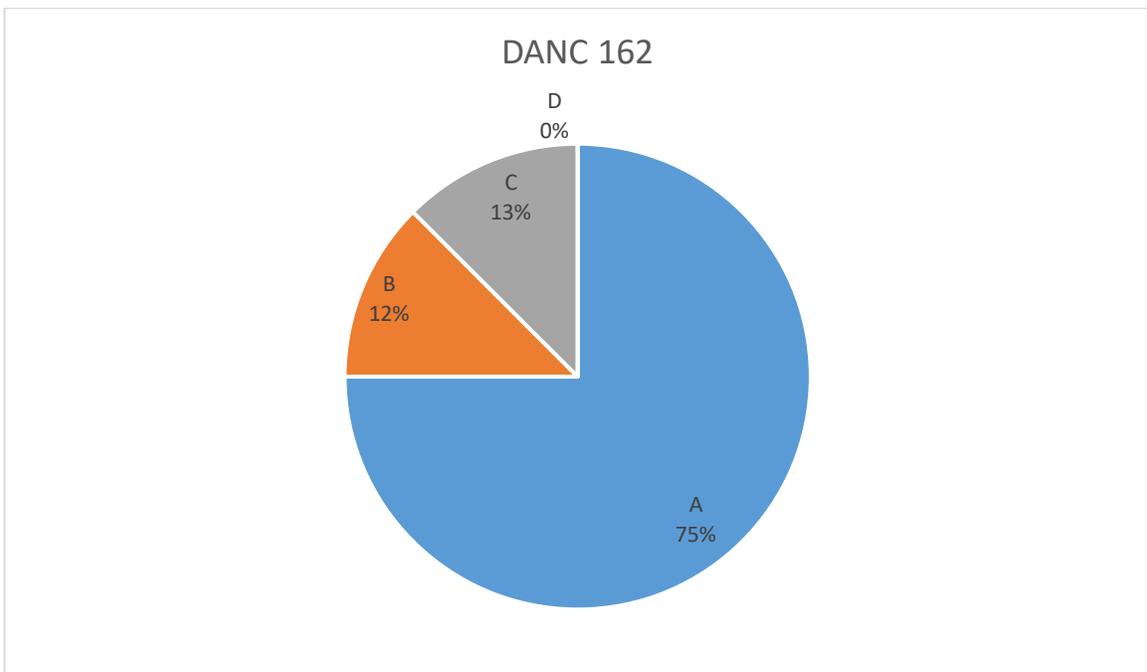
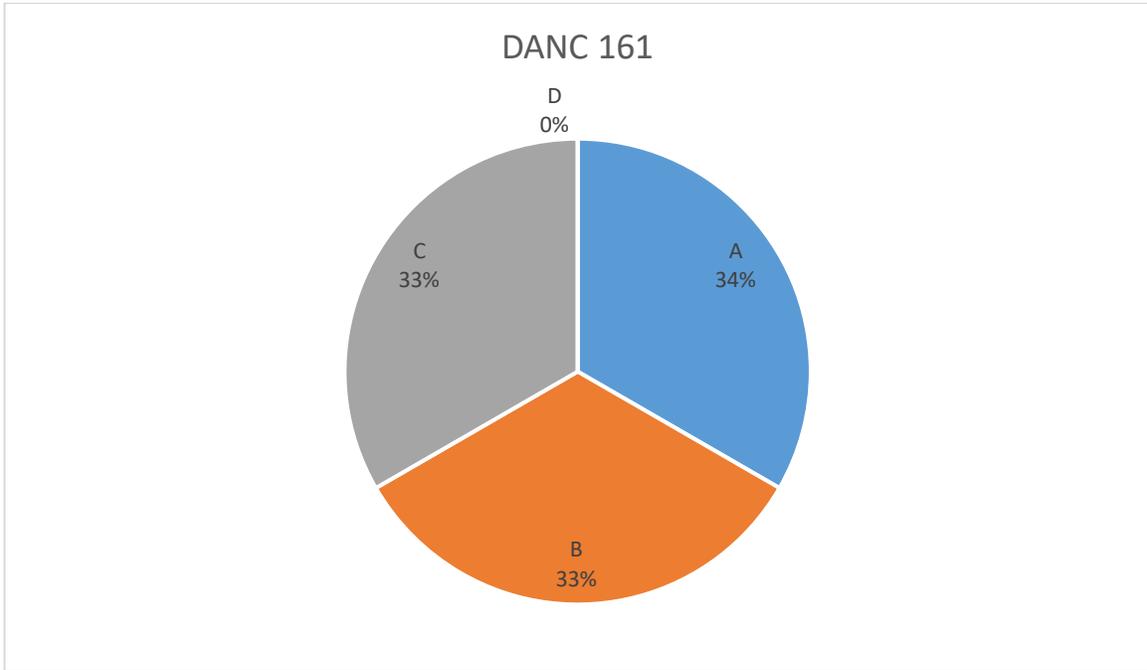
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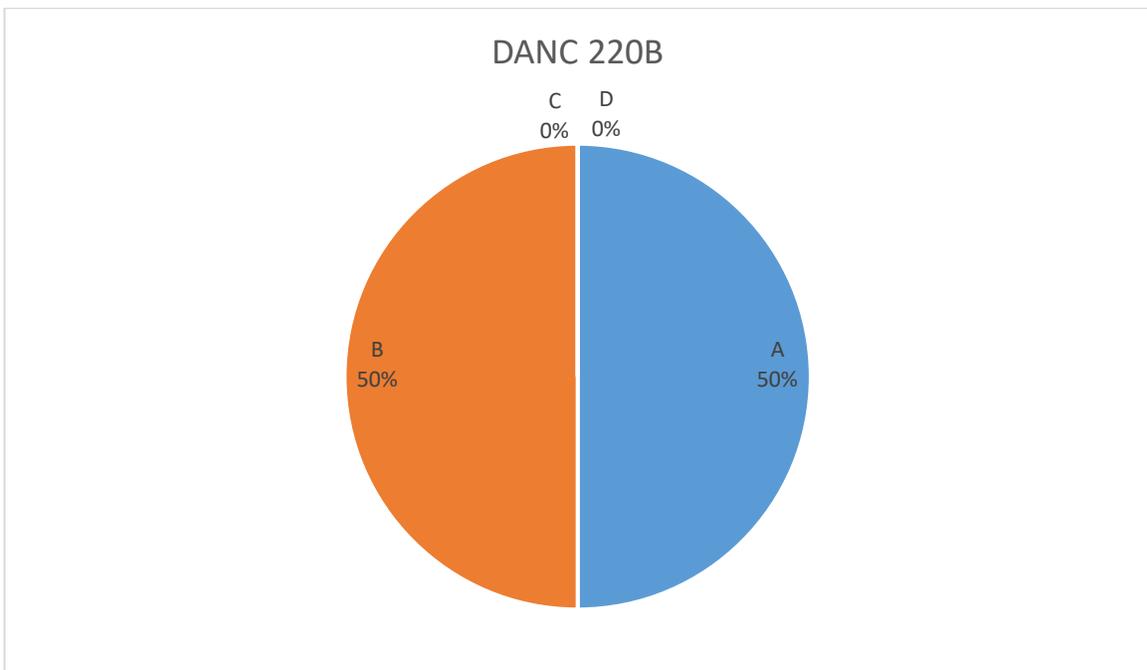
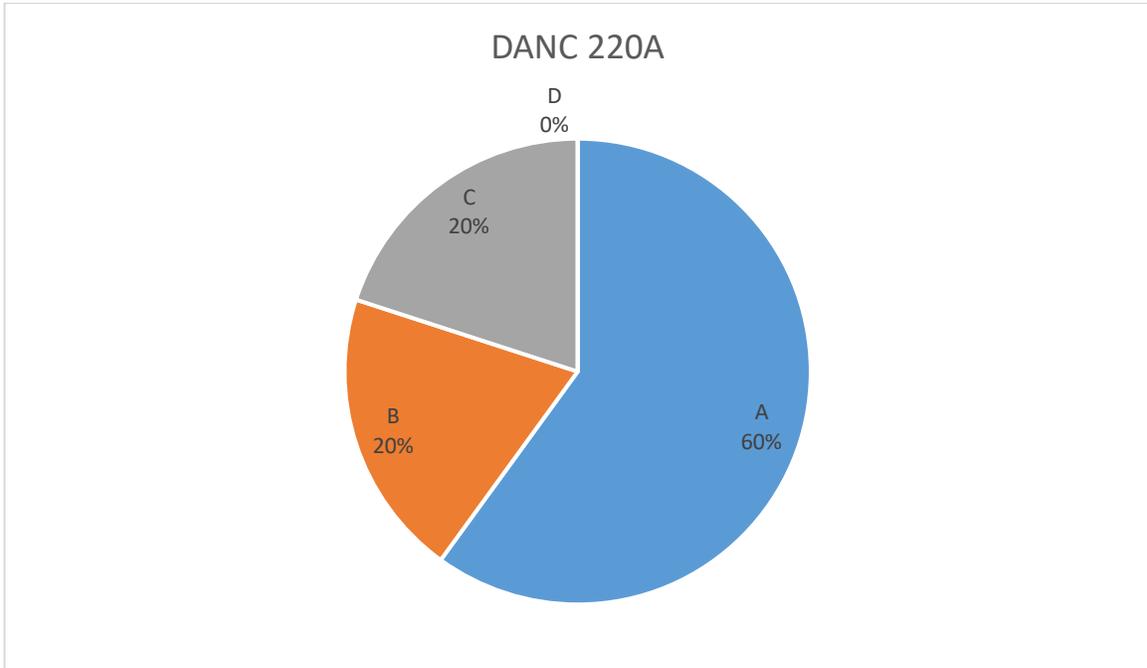
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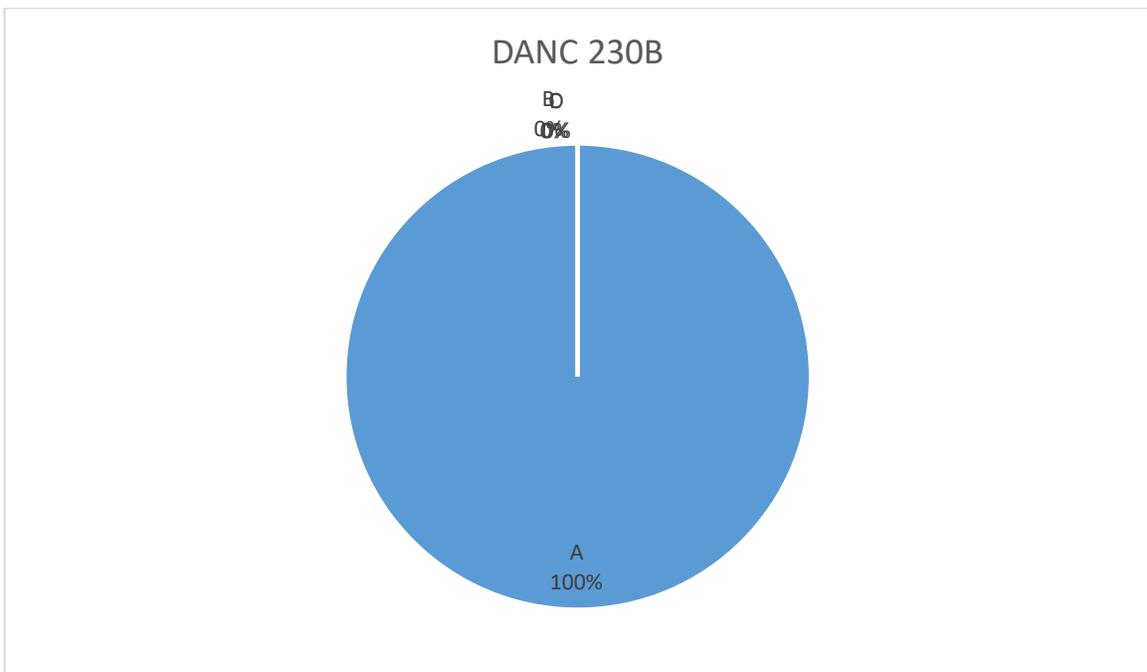
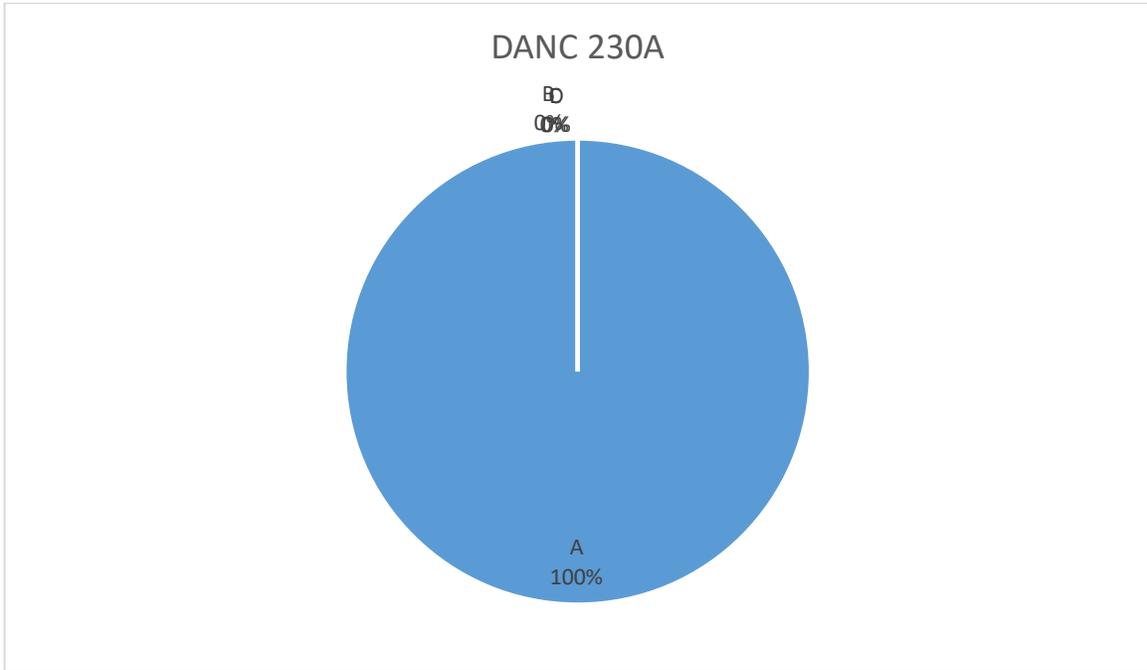
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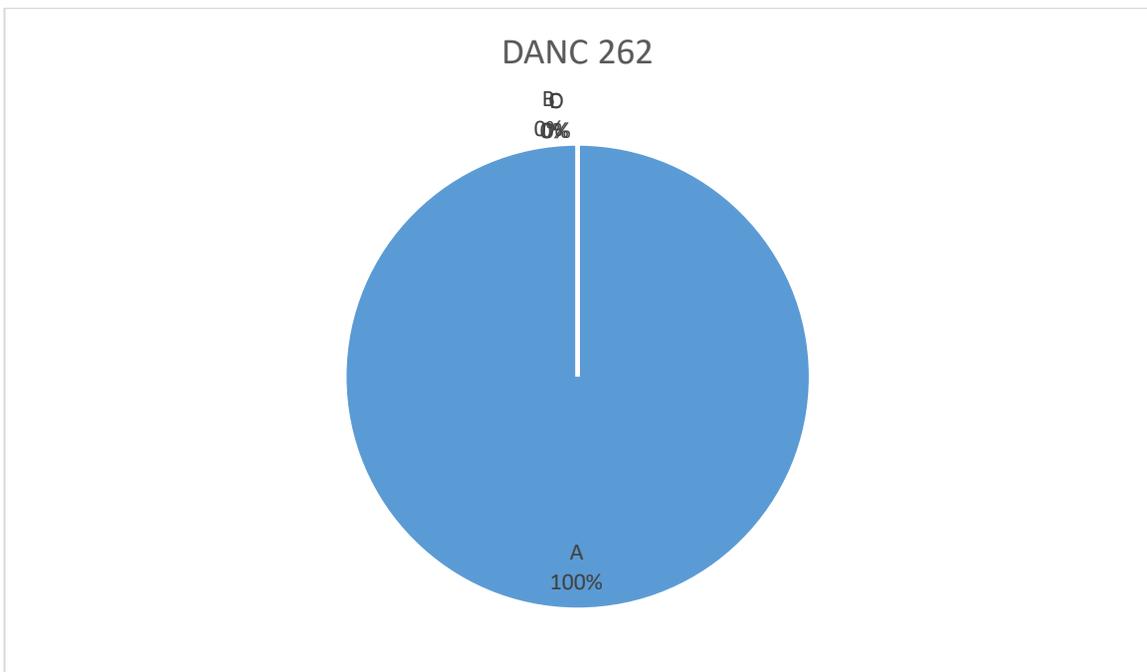
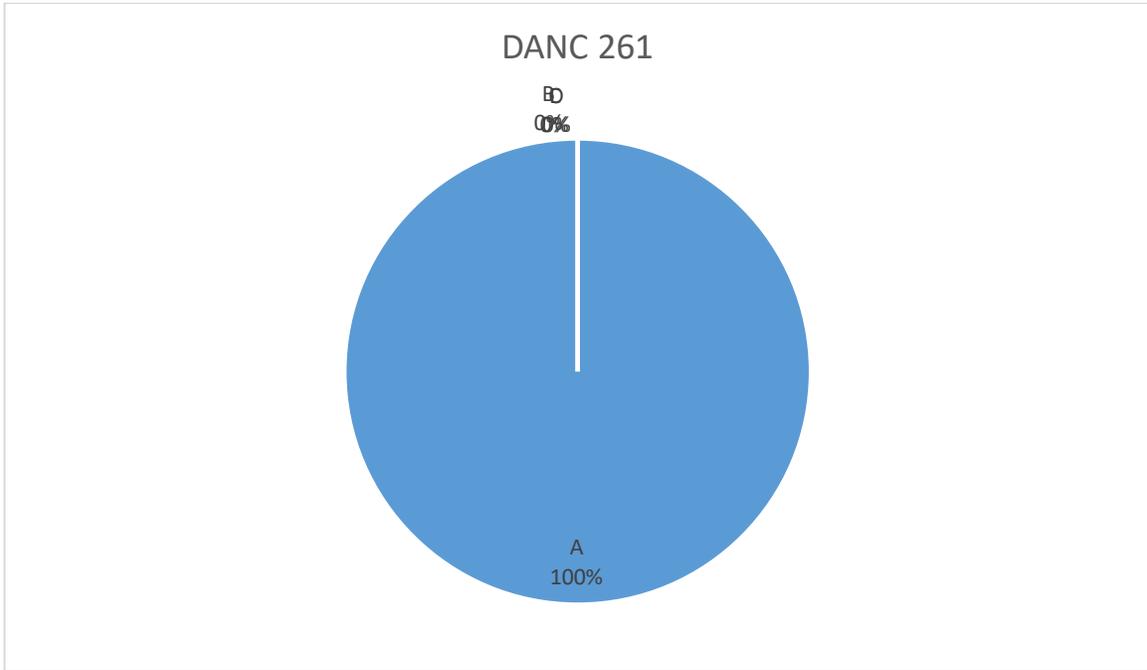
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[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



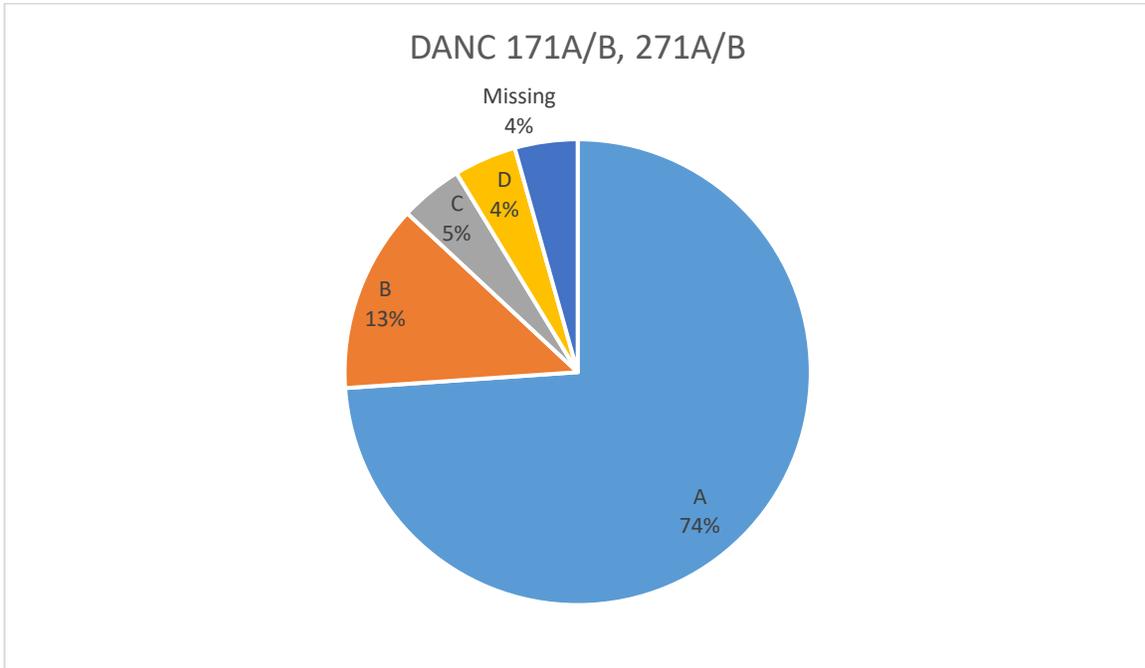
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



FALL 2014 / SPRING 2015

Dance Supplemental CSLO

- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



SPRING 2015

CSLO Assessment

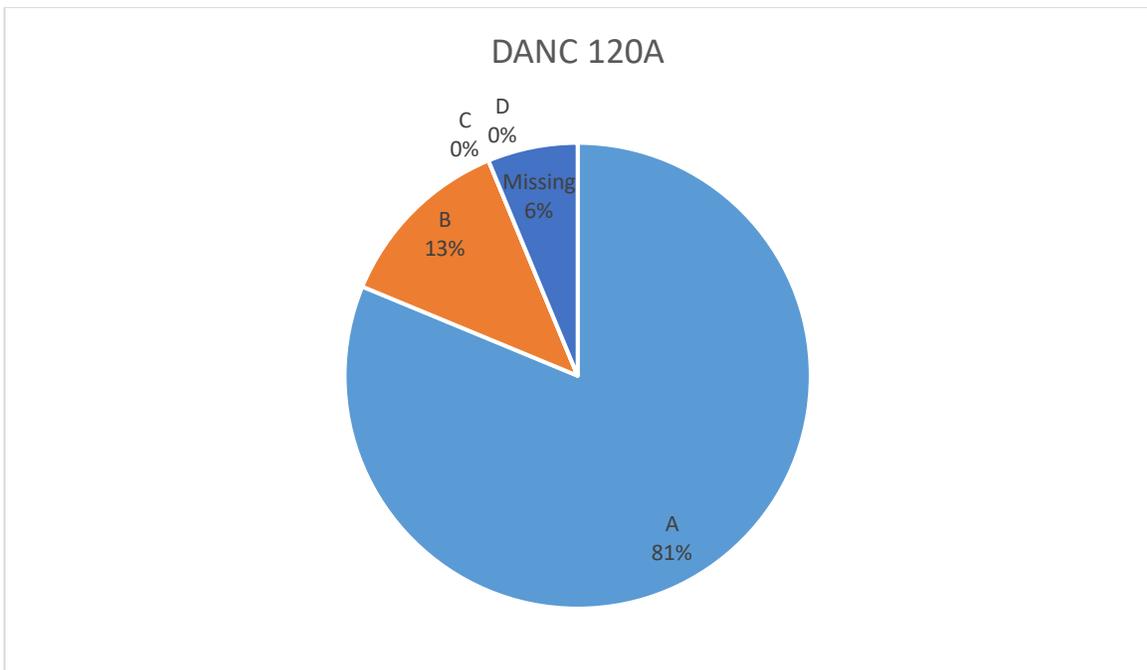
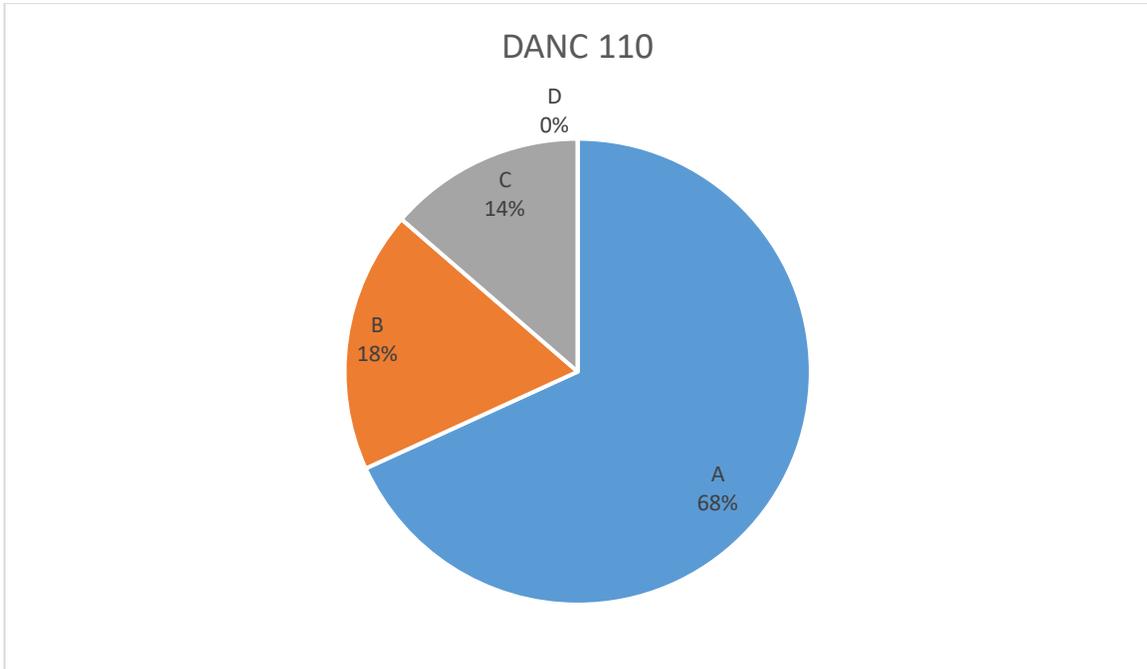
PLO #2 (CSLO Statement's #1), PLO #4 (CSLO Statement's #3), PLO #6 (CSLO Statement's #2)

KEY: [A] I have a complete understanding of this statement.

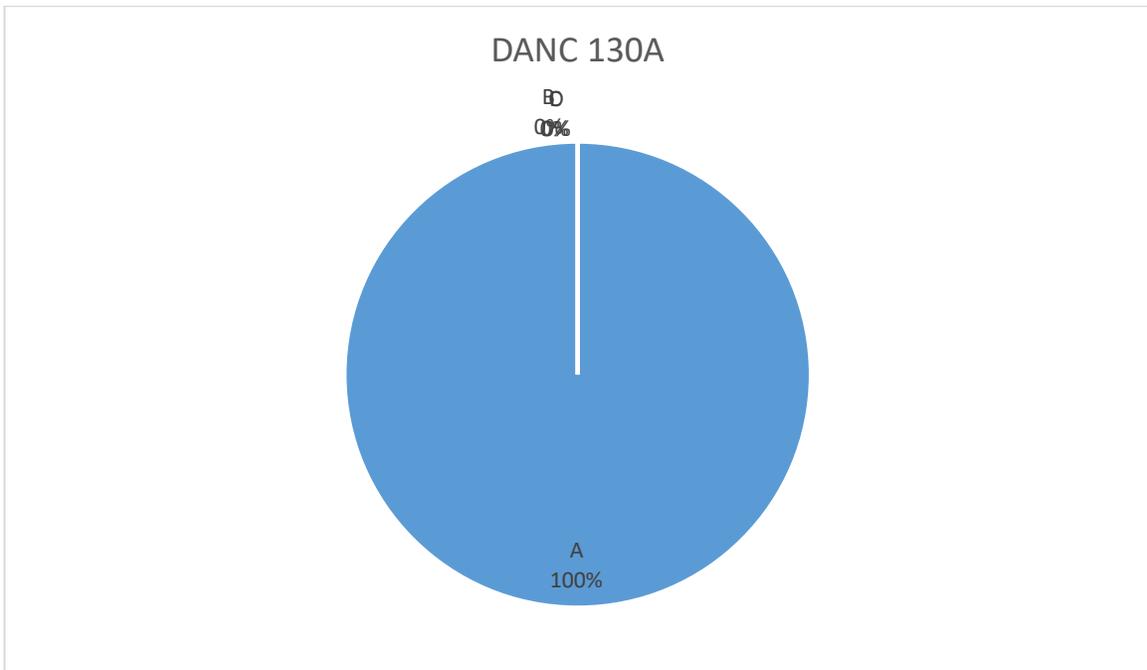
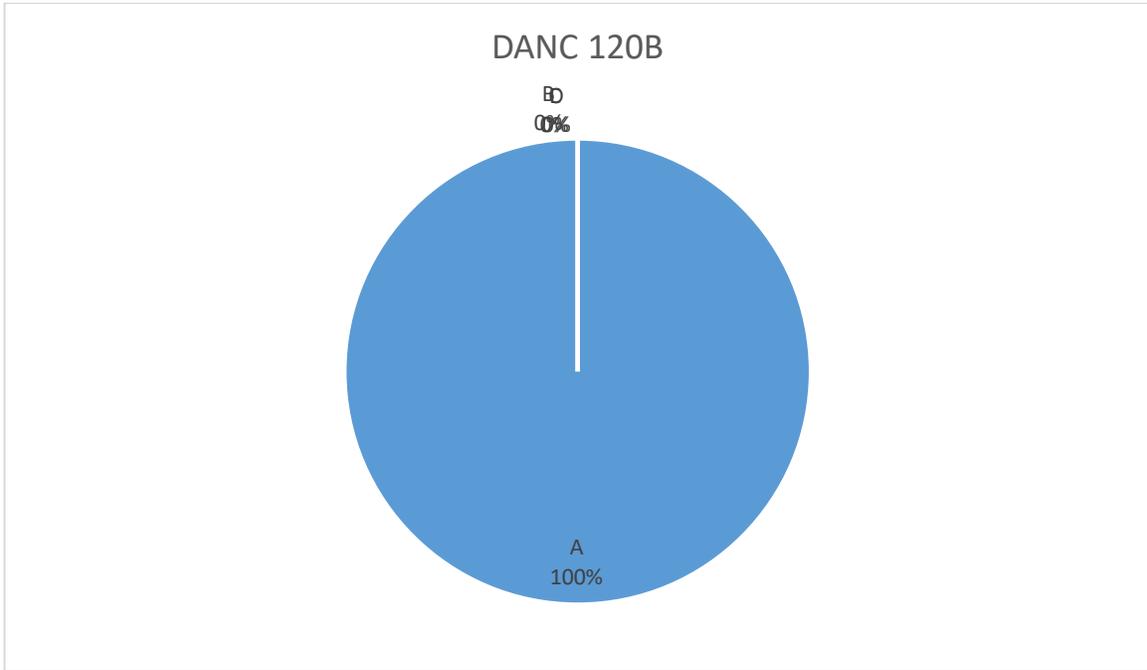
[B] I have a proficient understanding of this statement.

[C] I have a basic level of understanding of this statement.

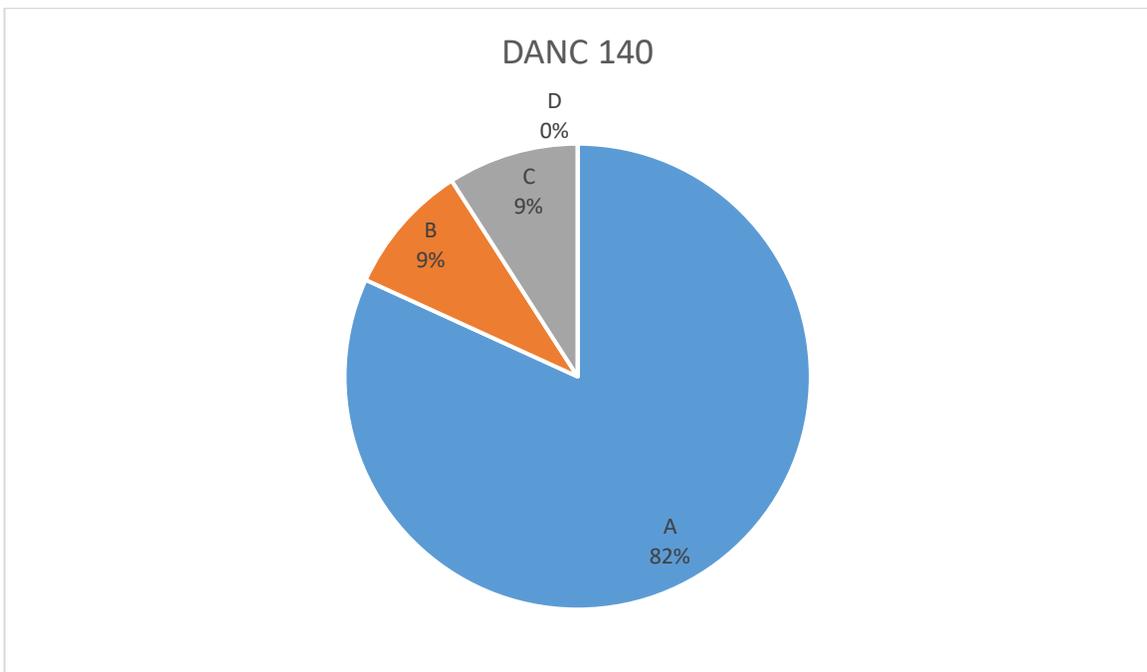
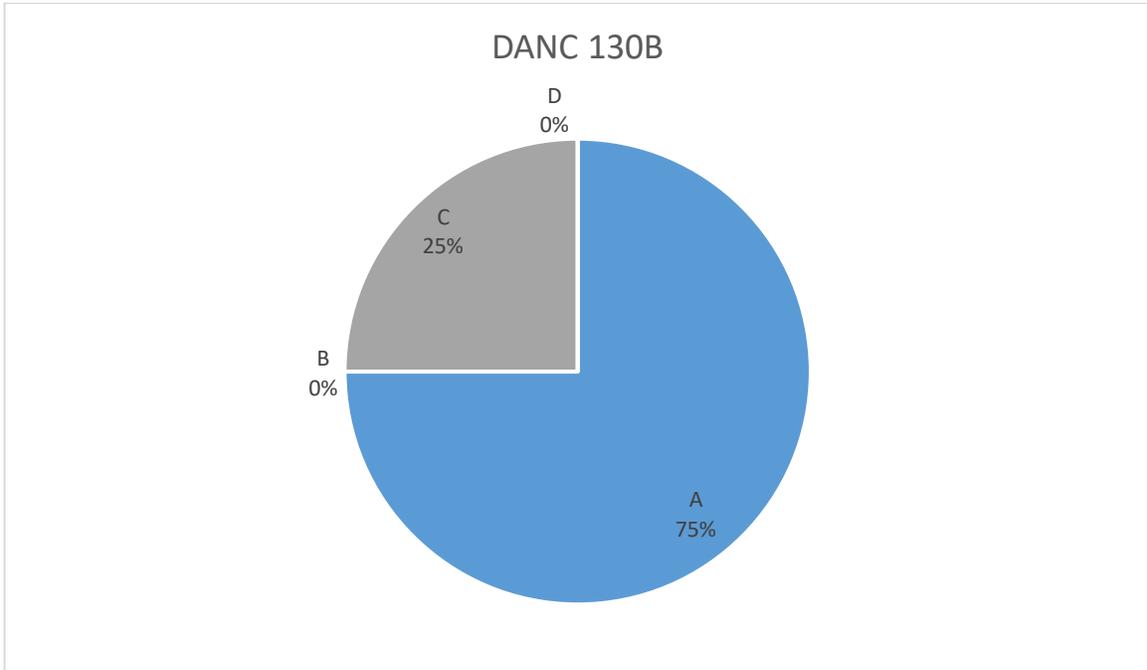
[D] I have an inability to understand this statement.



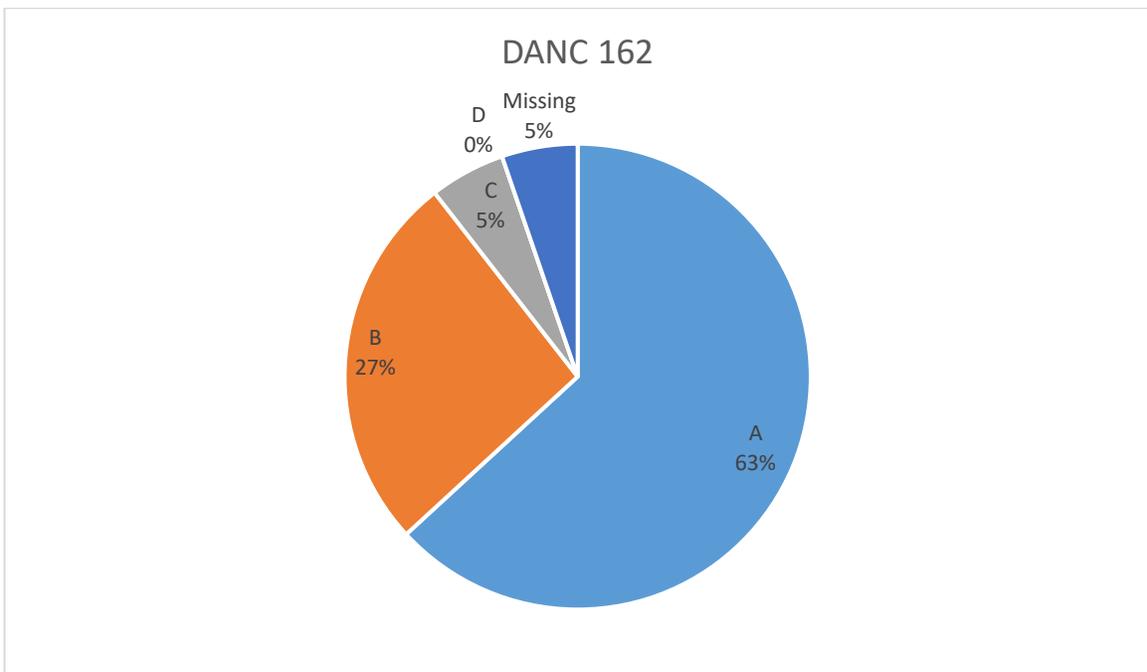
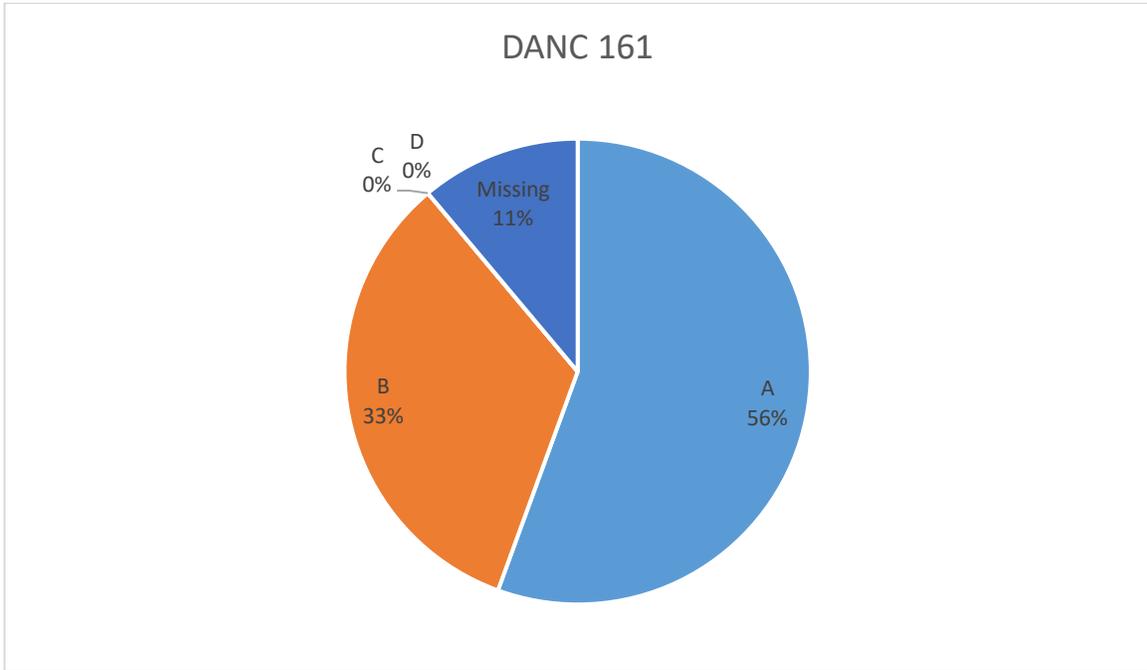
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.

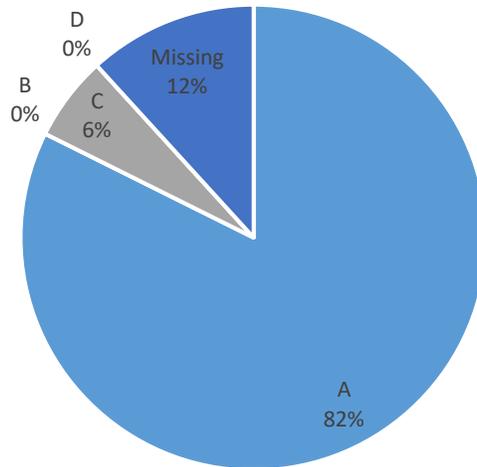


- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.

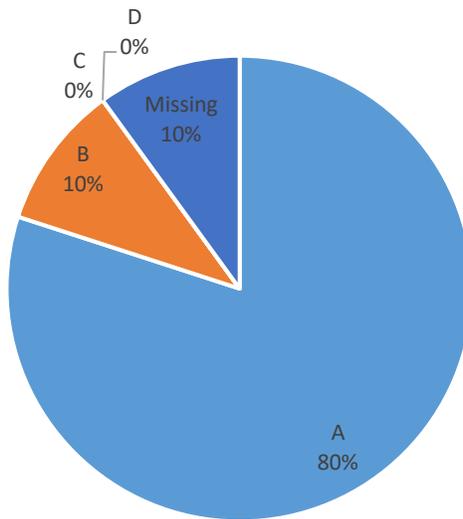


- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.

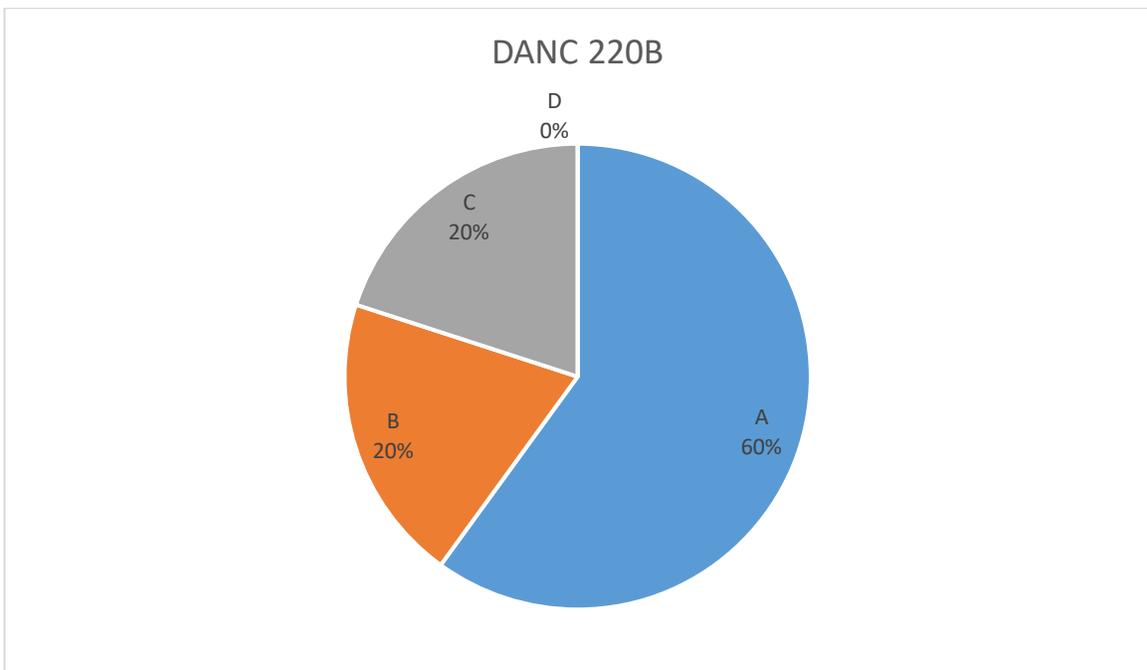
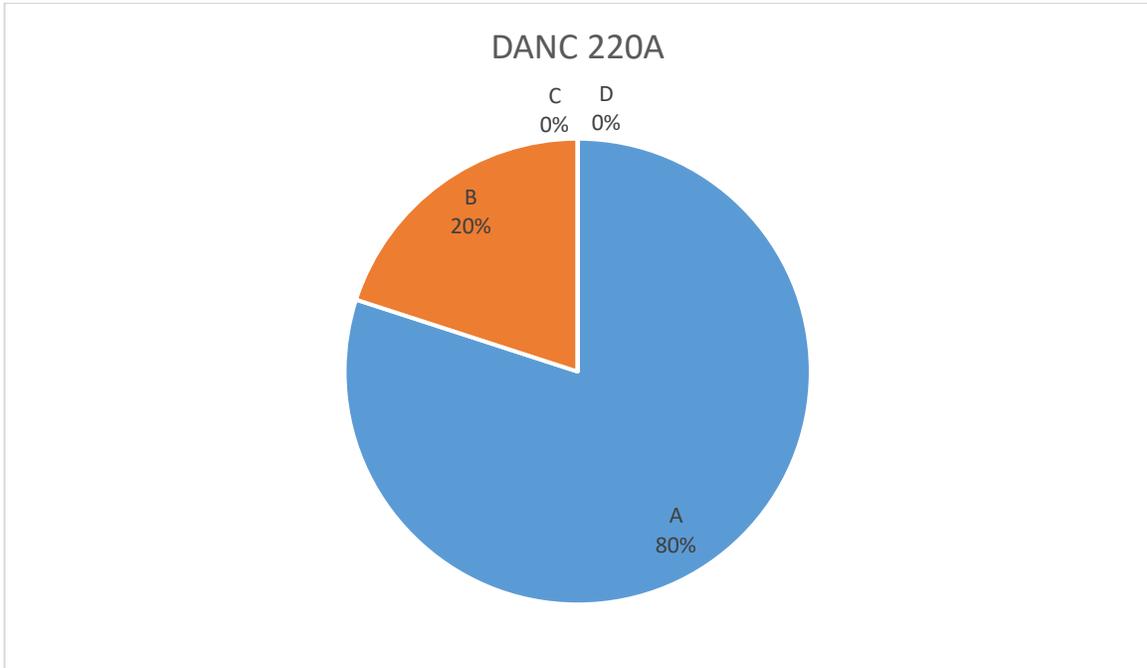
DANC 167



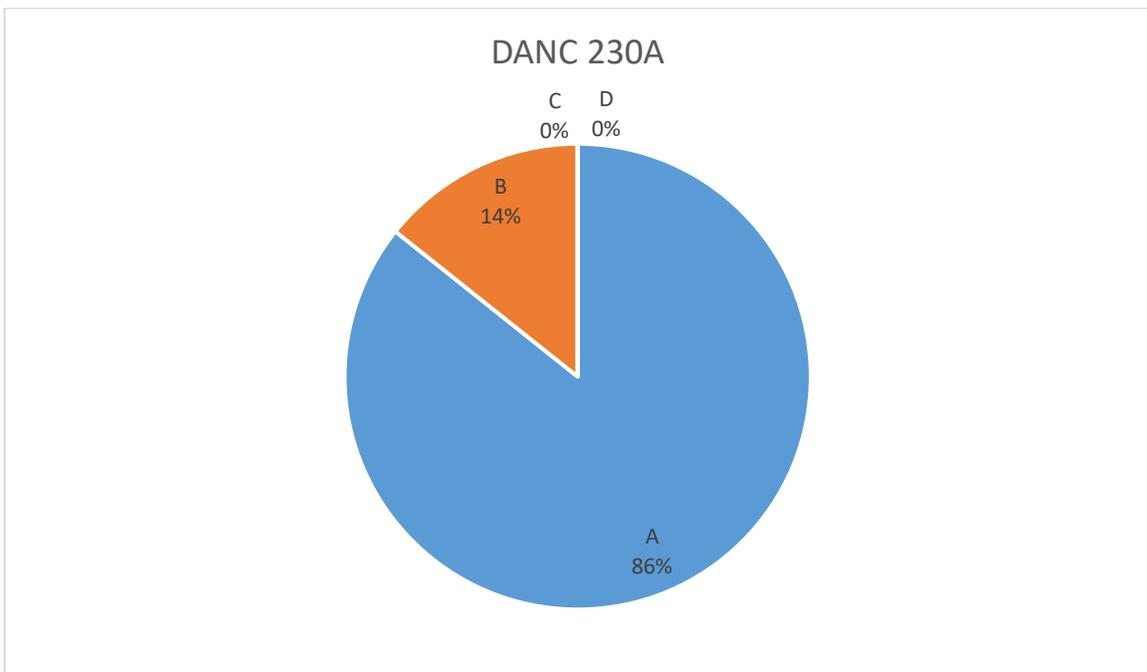
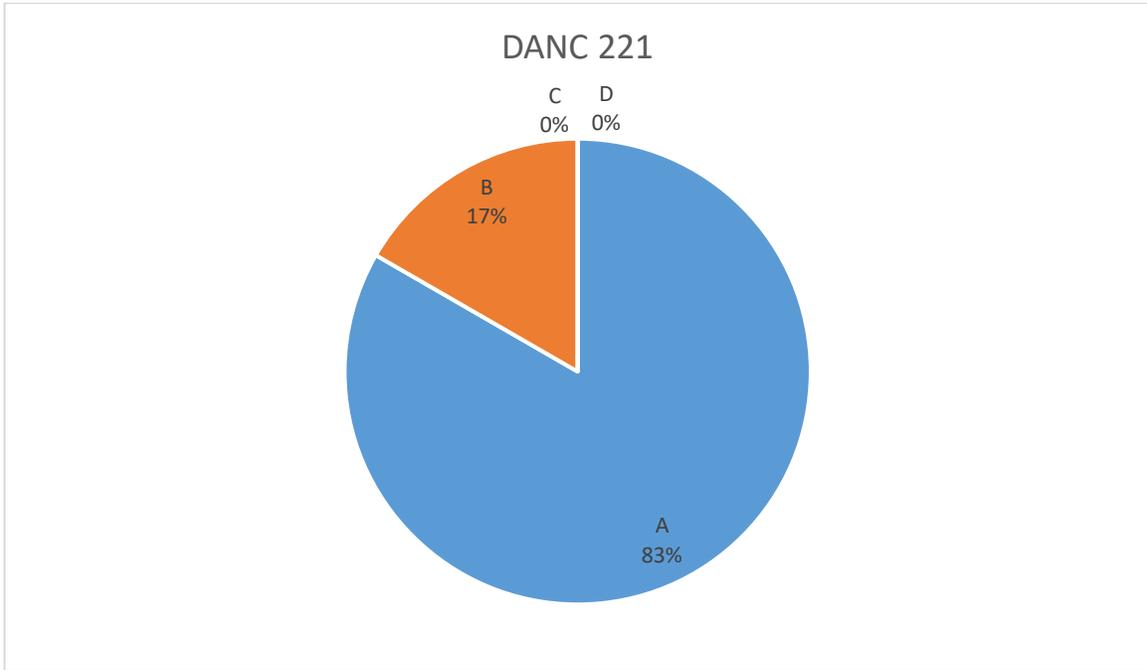
DANC 168



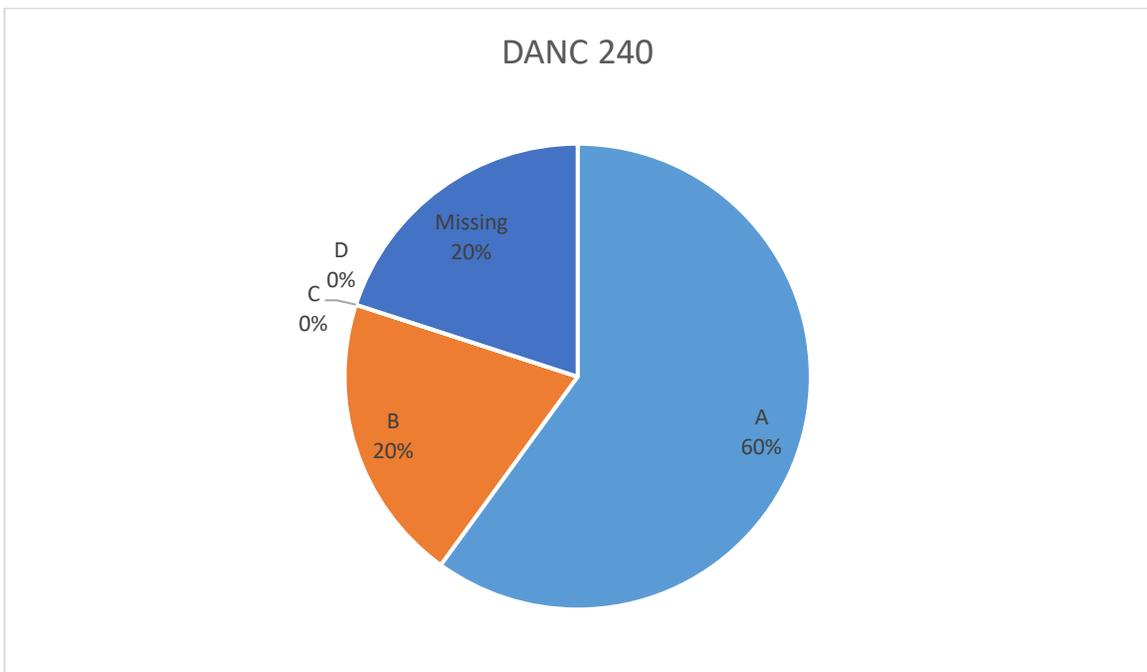
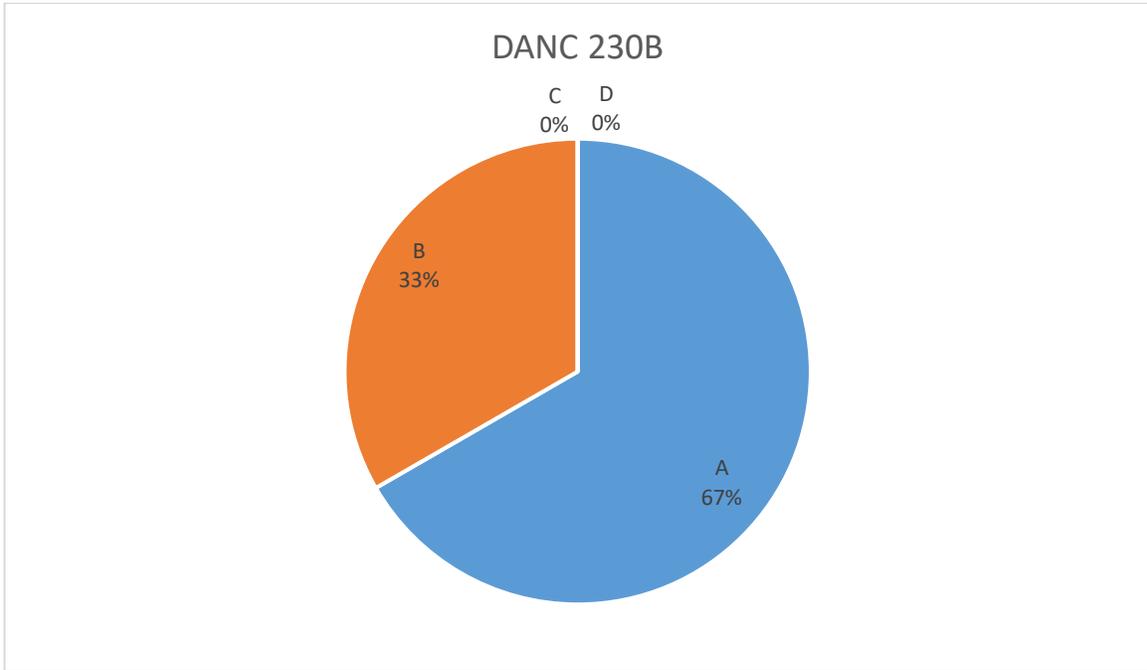
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



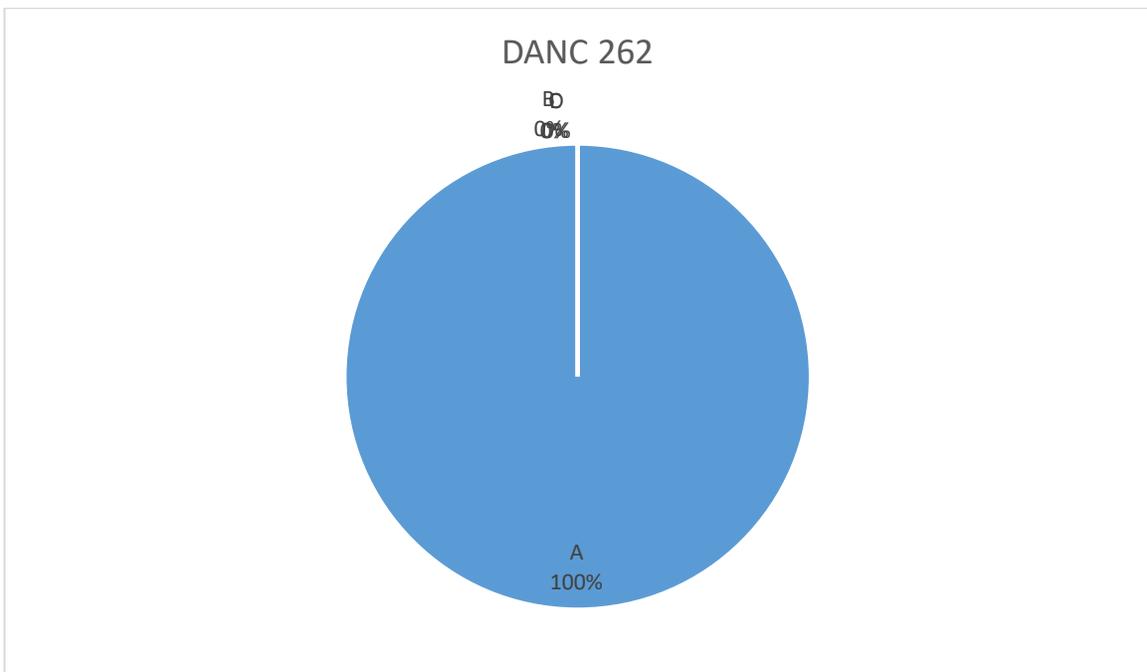
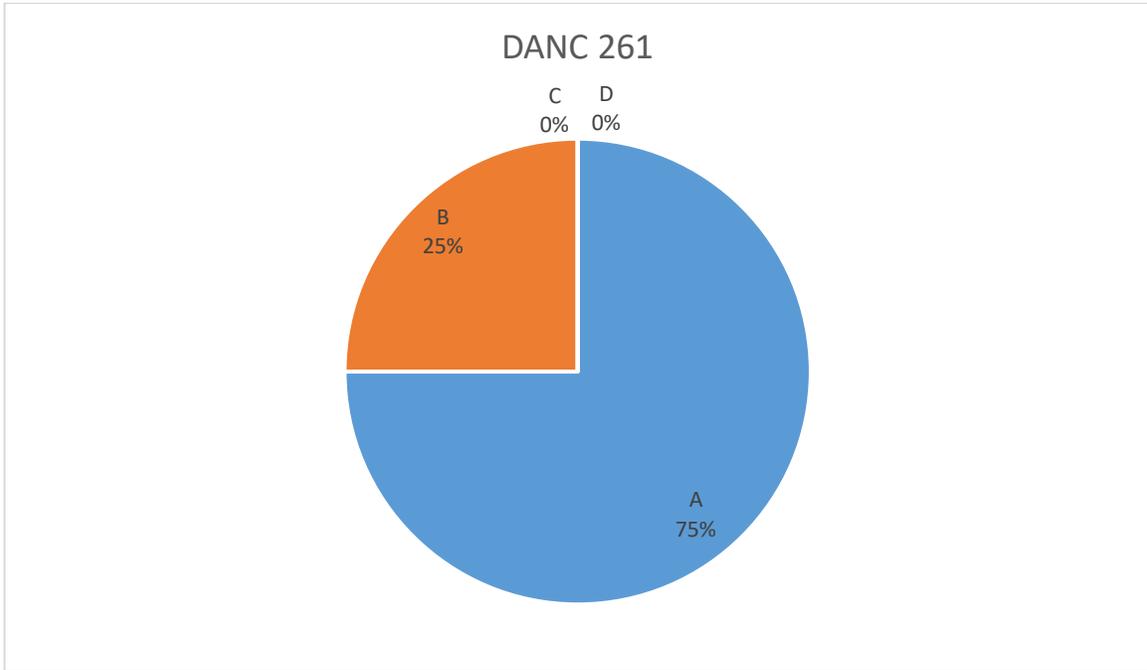
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



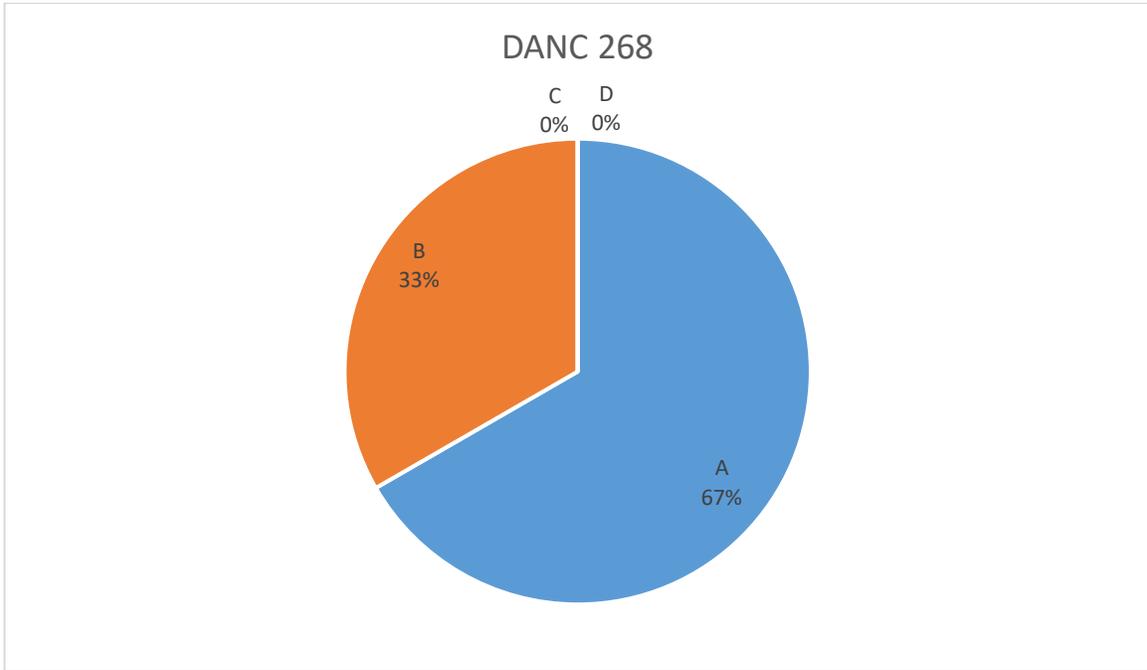
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



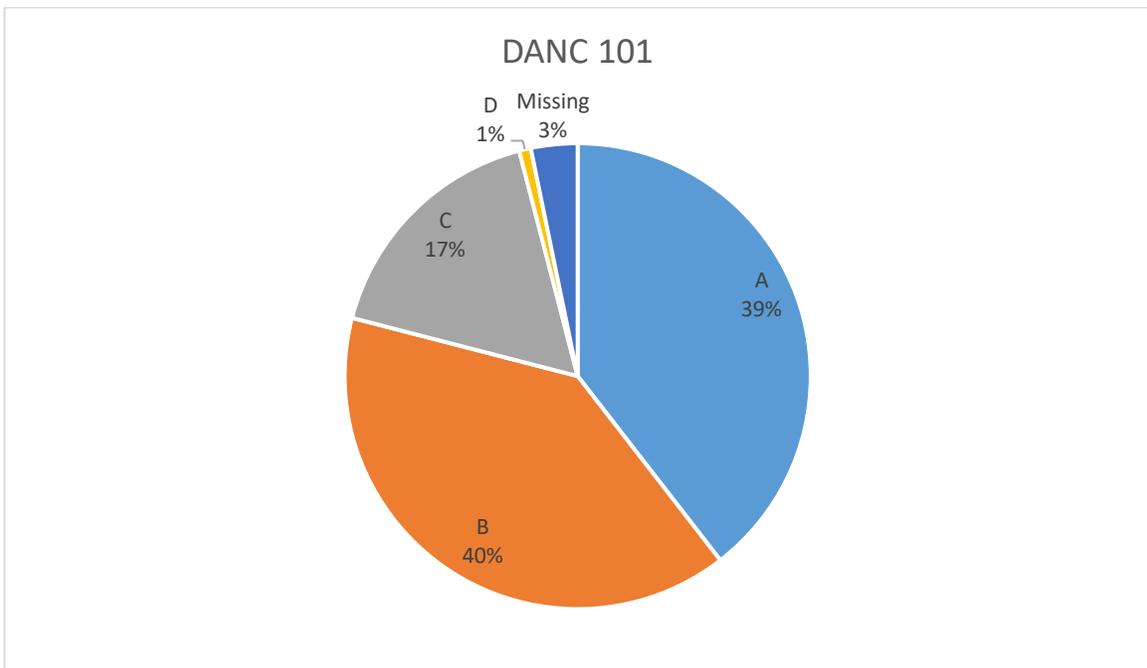
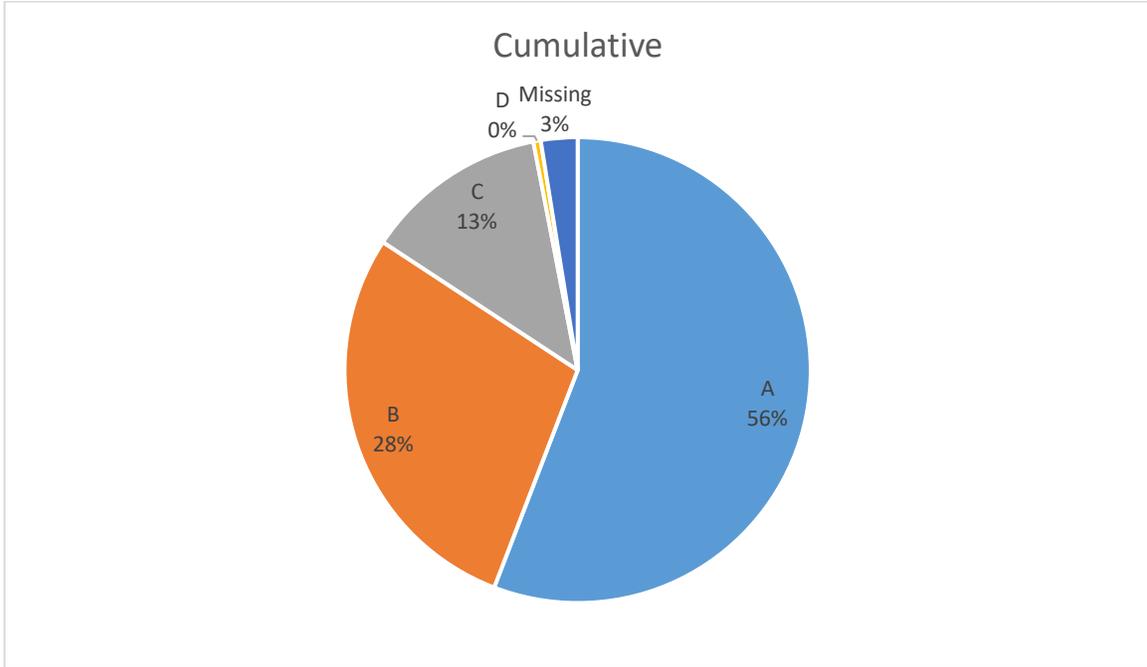
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



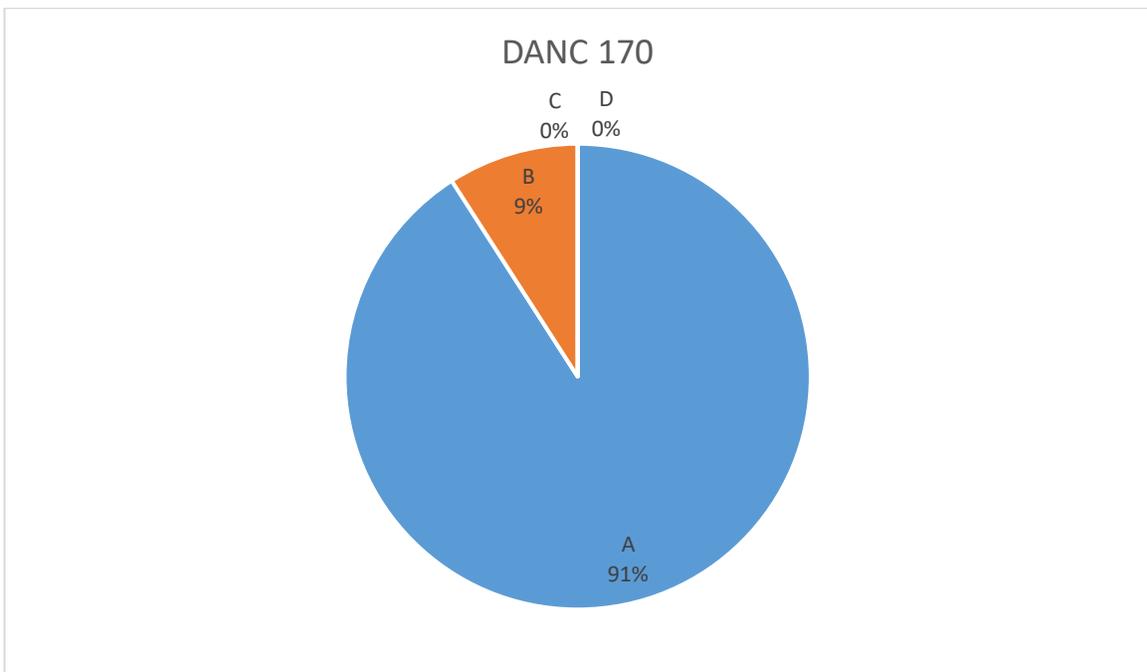
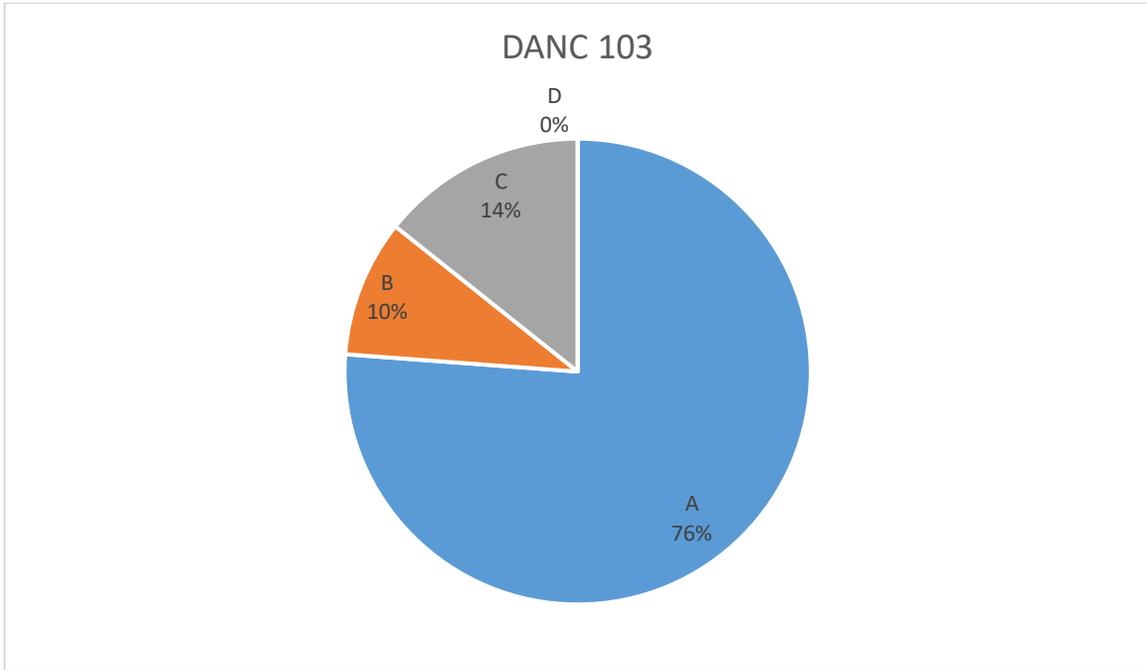
FALL 2015

CSLO Assessment

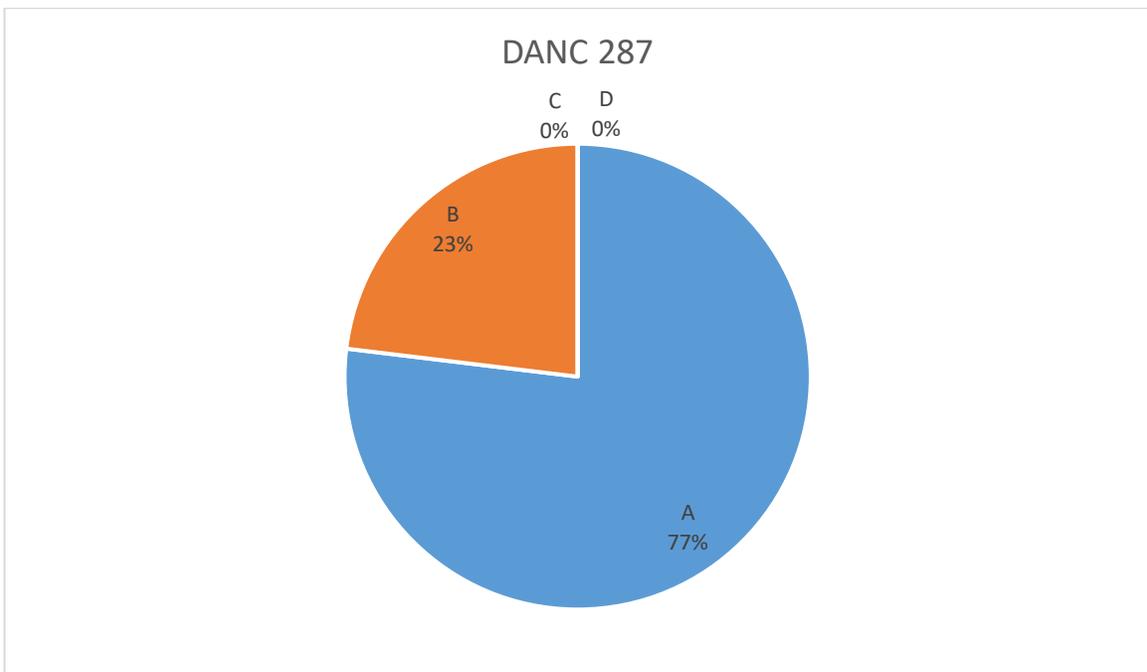
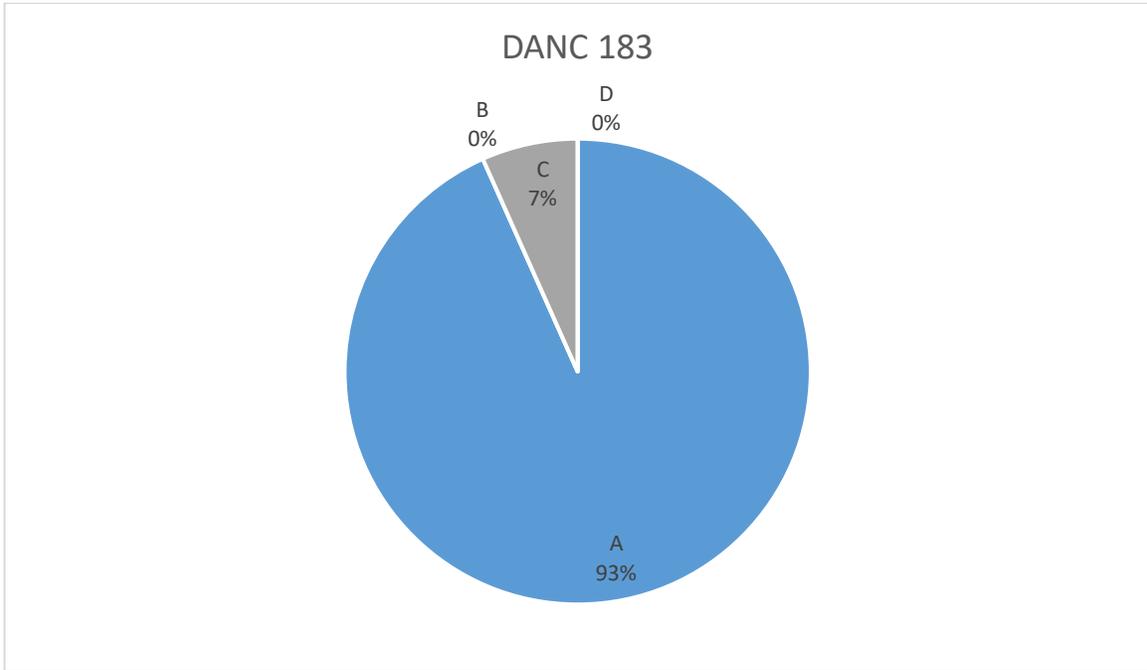
KEY: [A] I have a complete understanding of this statement.
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[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



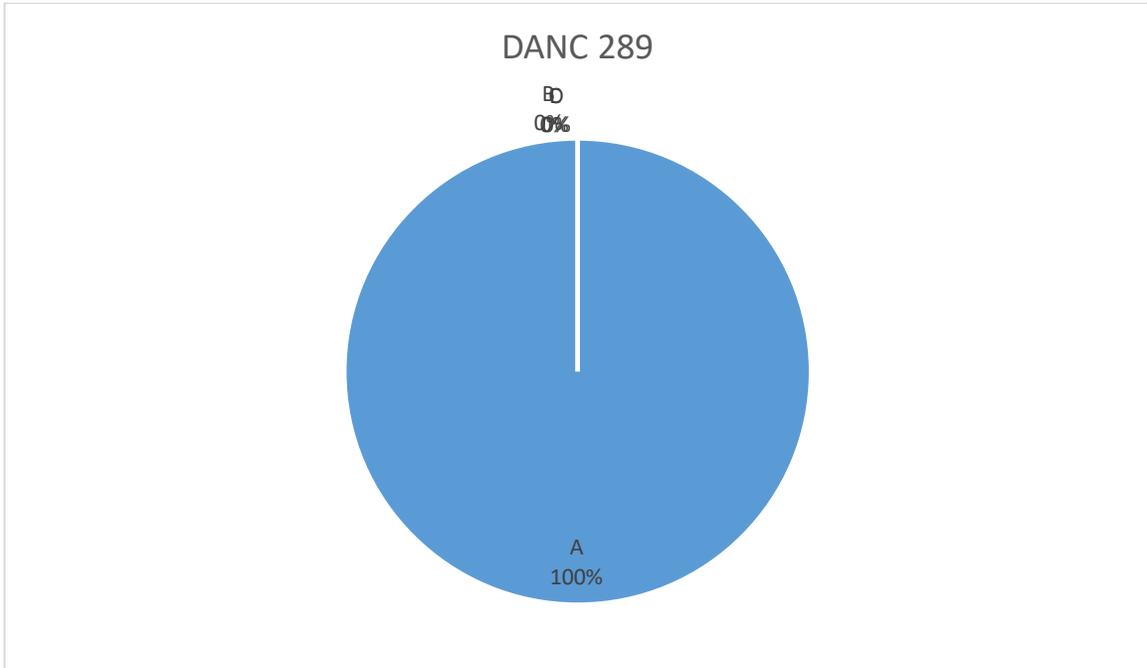
KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



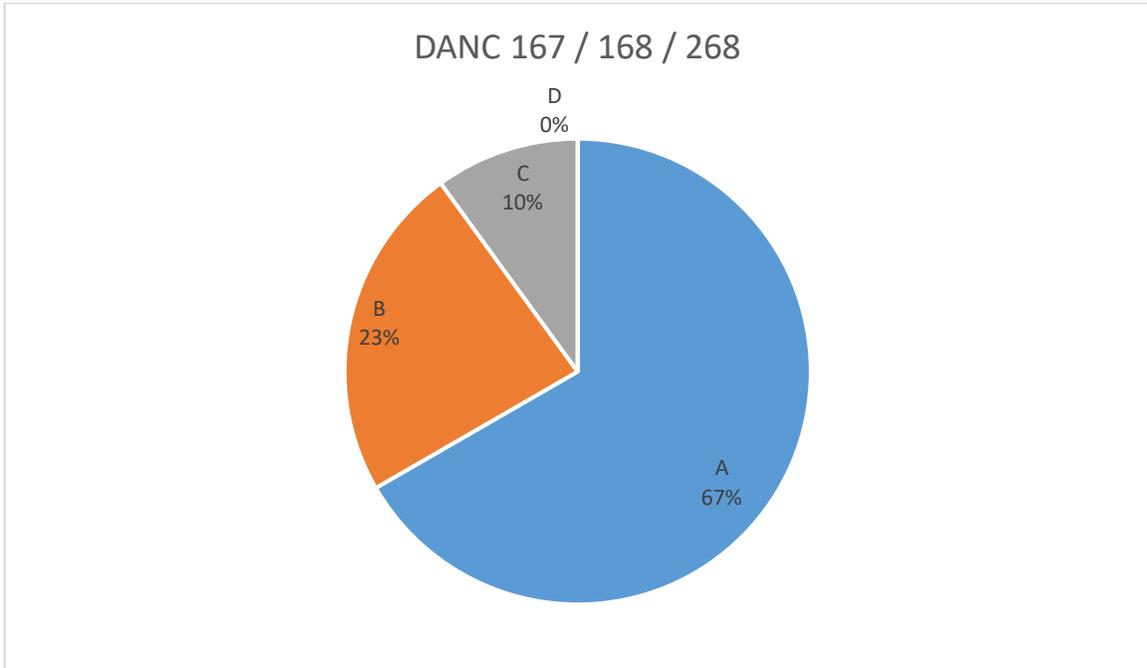
PLO #4 Assessment

KEY: [A] I have a complete understanding of this statement.

[B] I have a proficient understanding of this statement.

[C] I have a basic level of understanding of this statement.

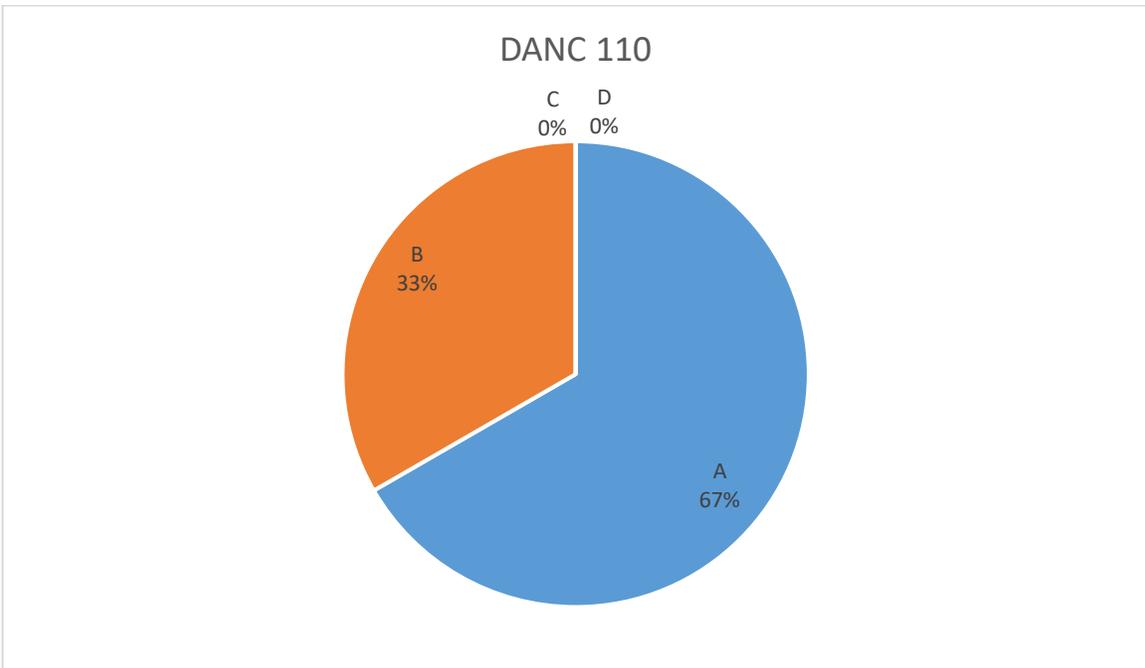
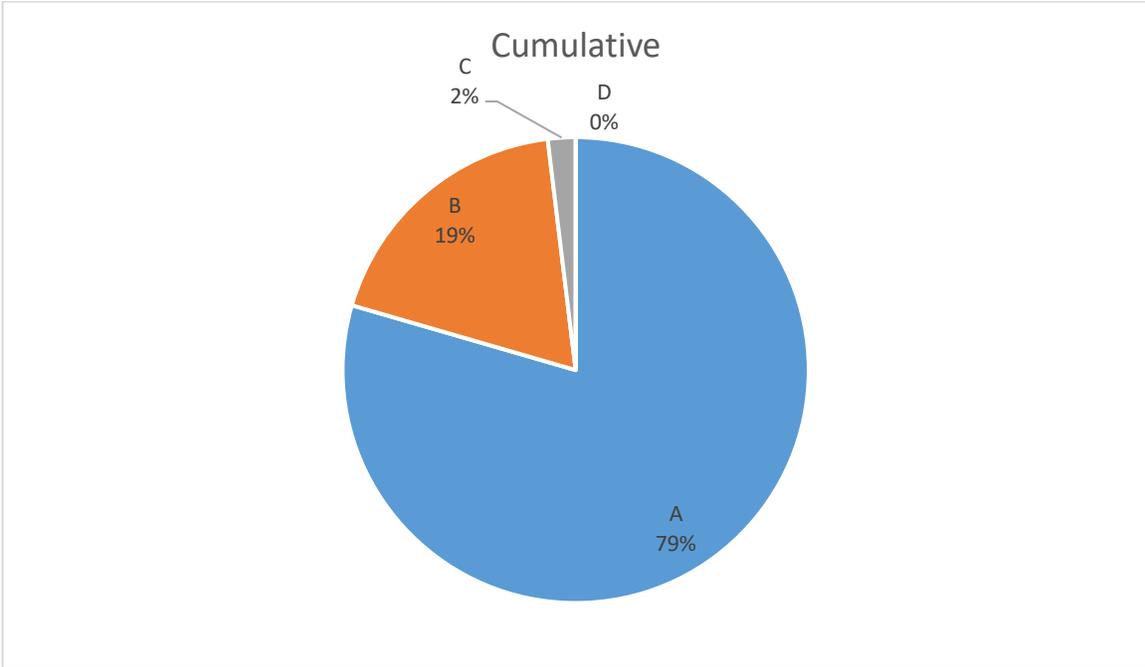
[D] I have an inability to understand this statement.



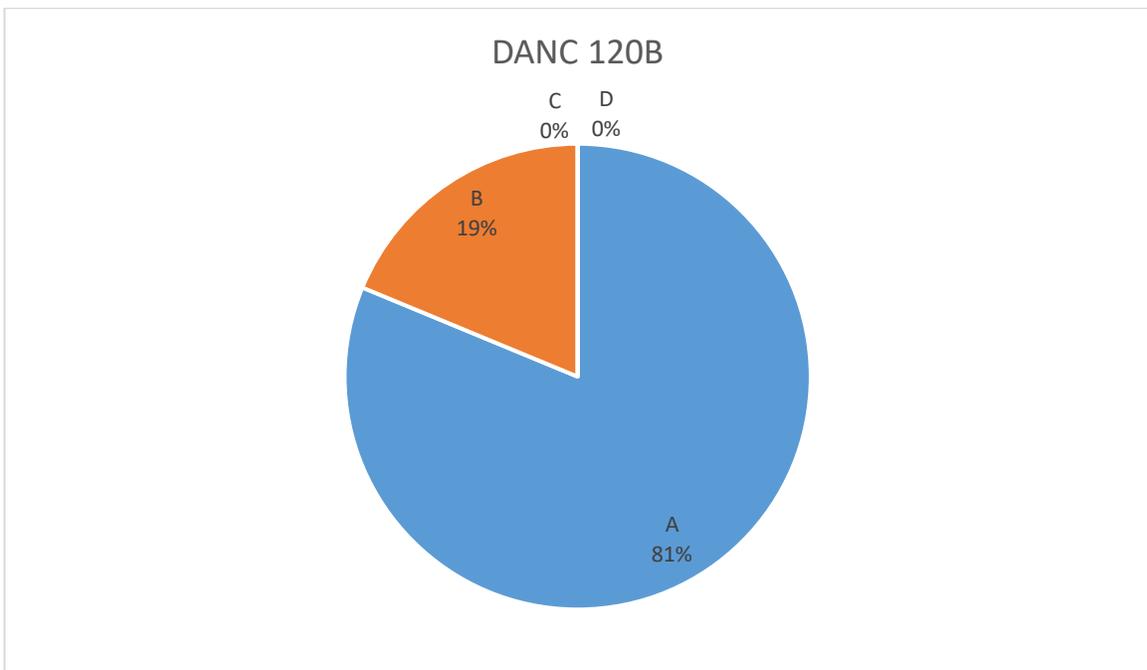
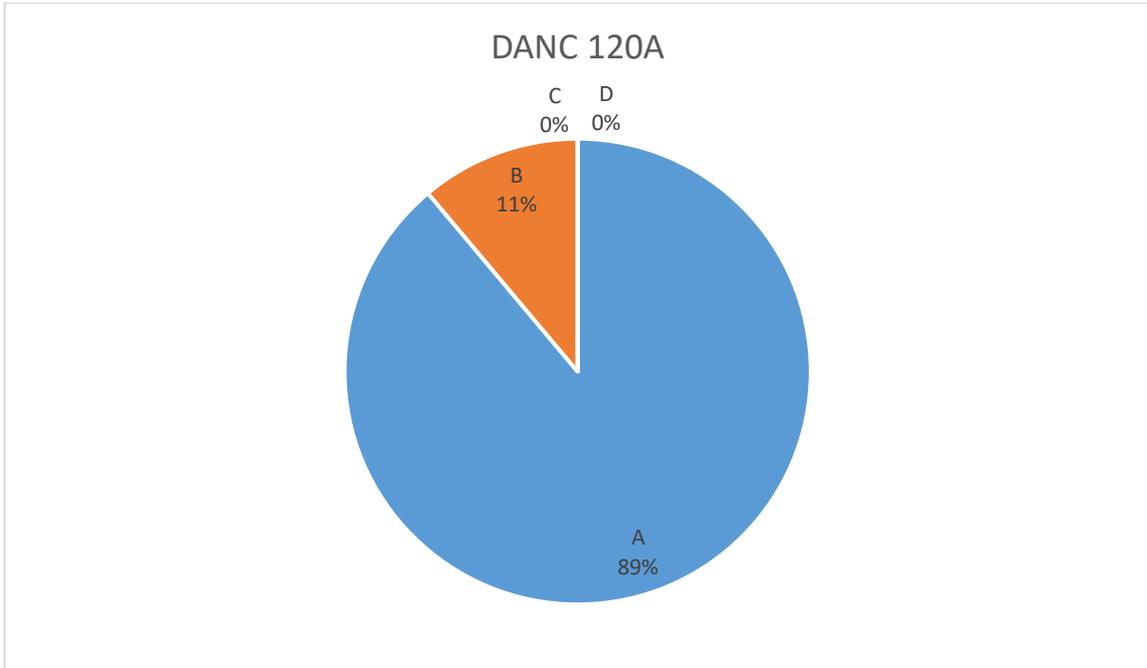
SPRING 2016

CSLO Assessment

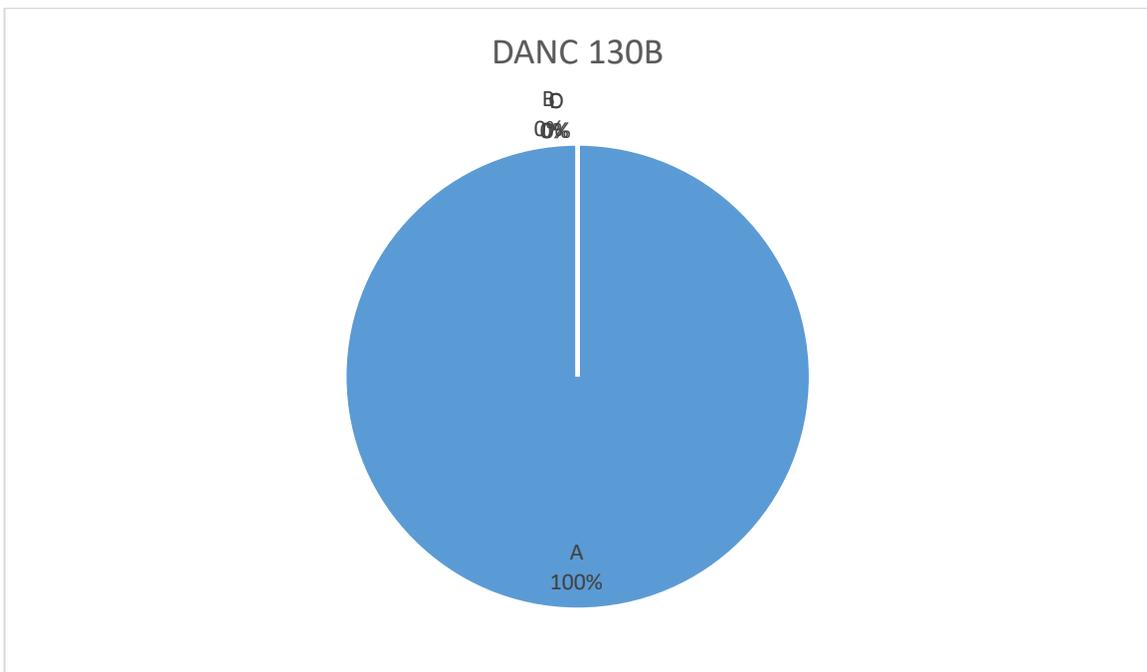
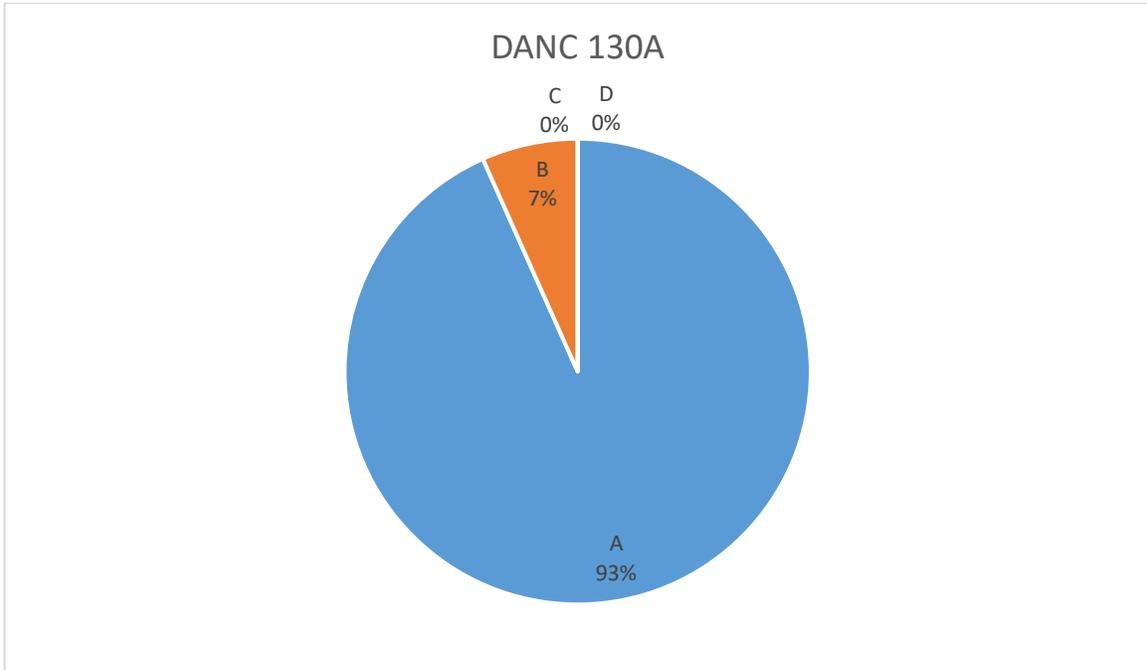
KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



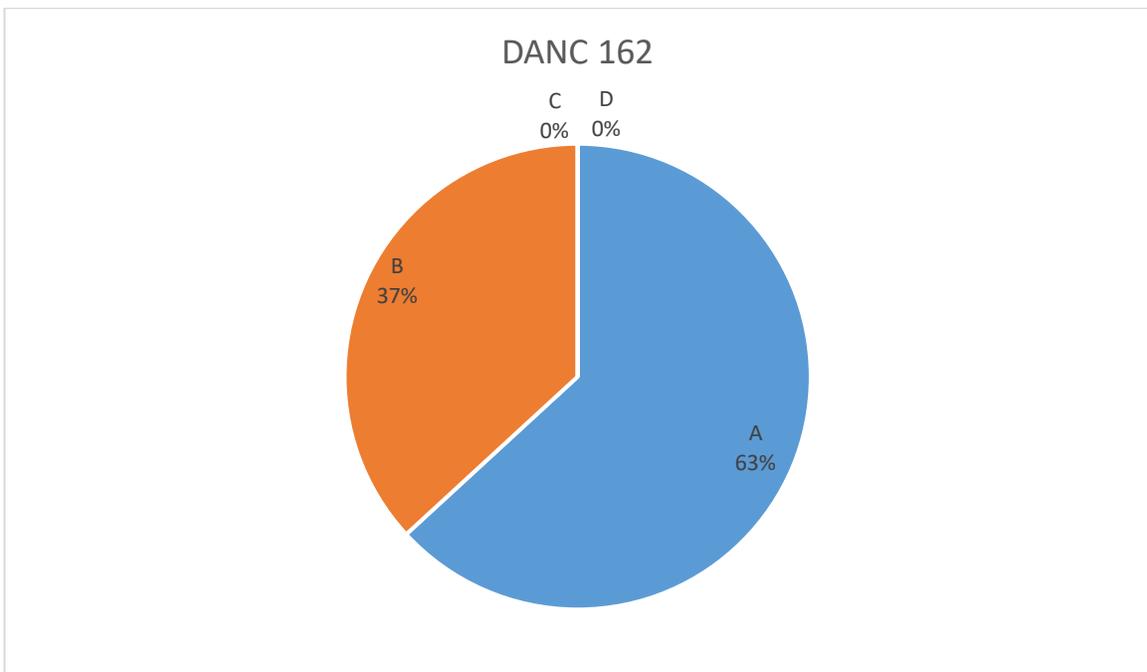
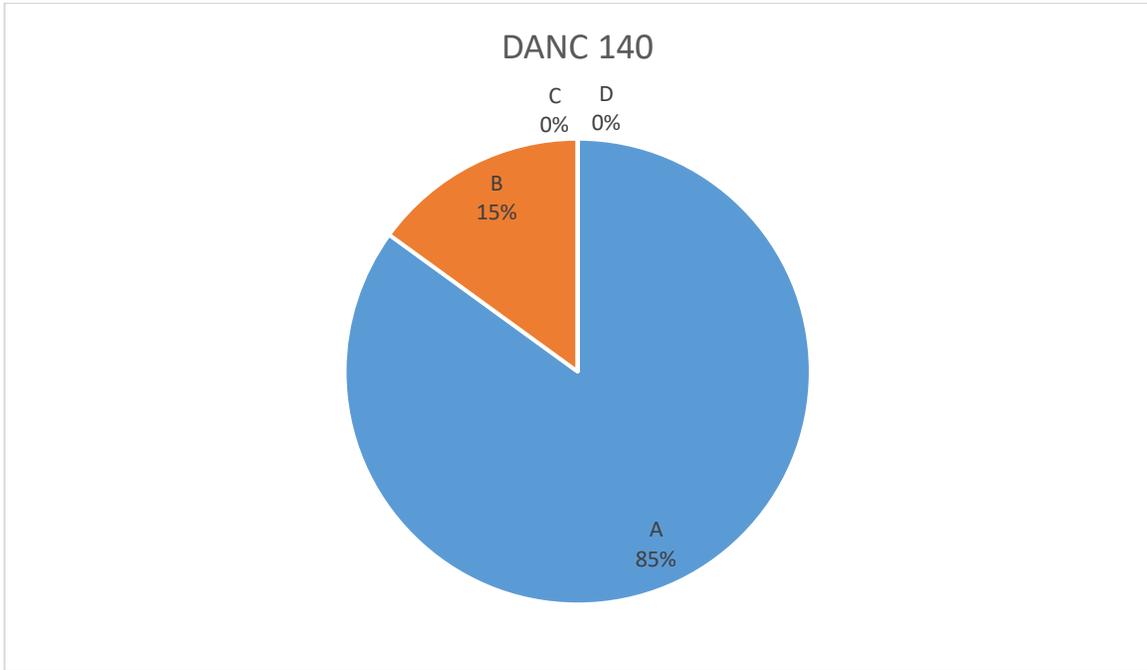
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



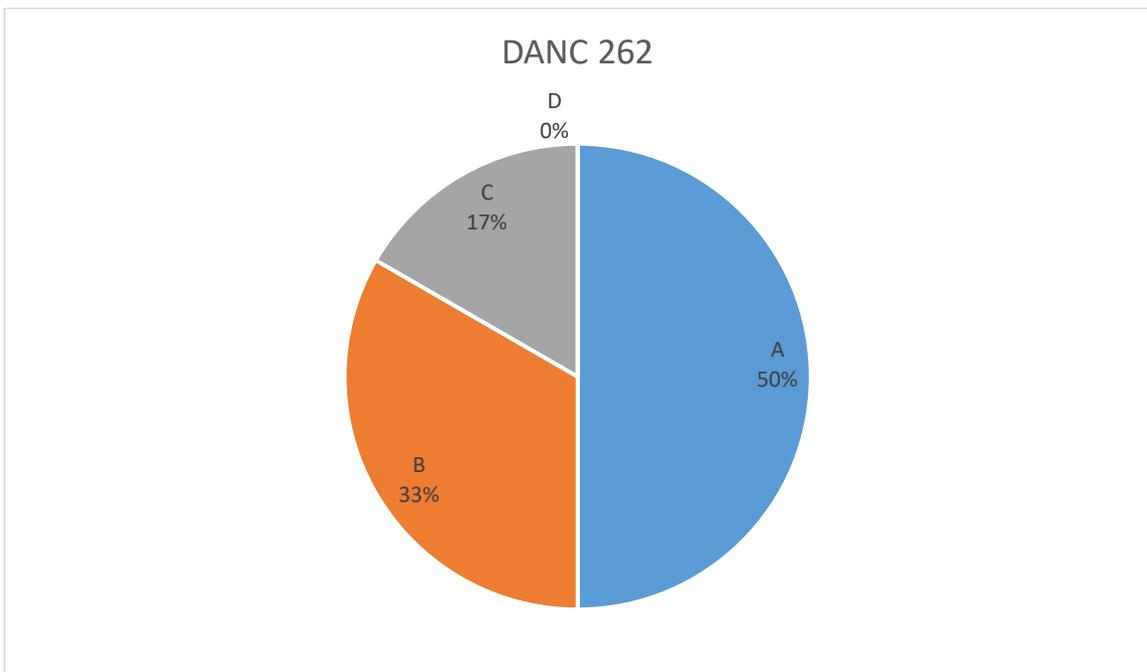
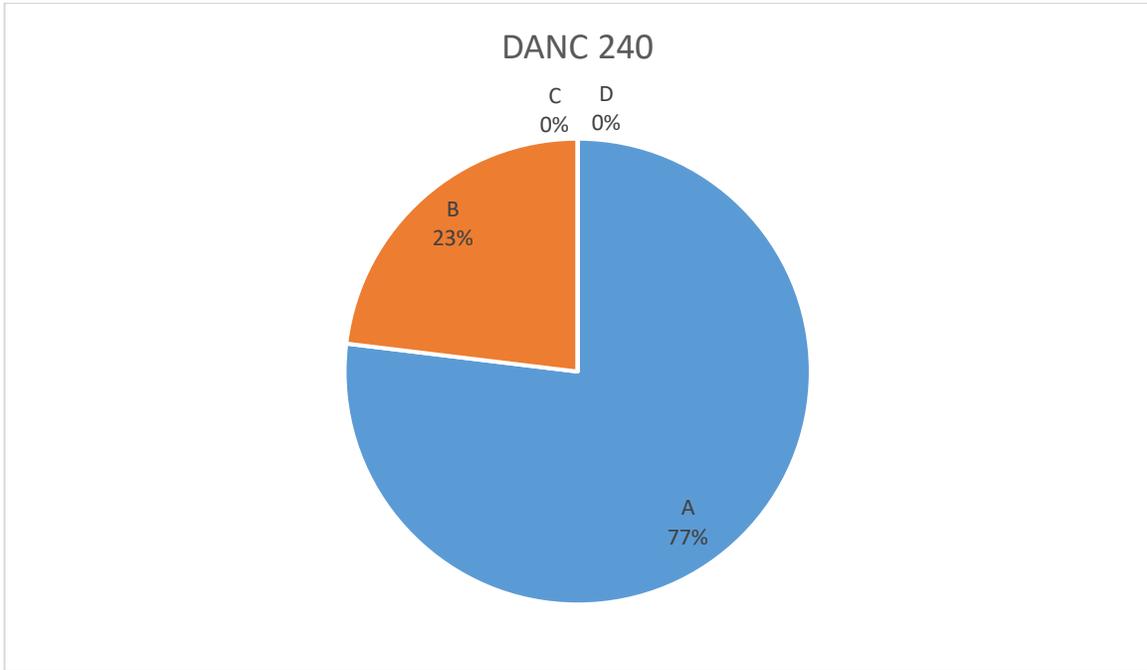
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



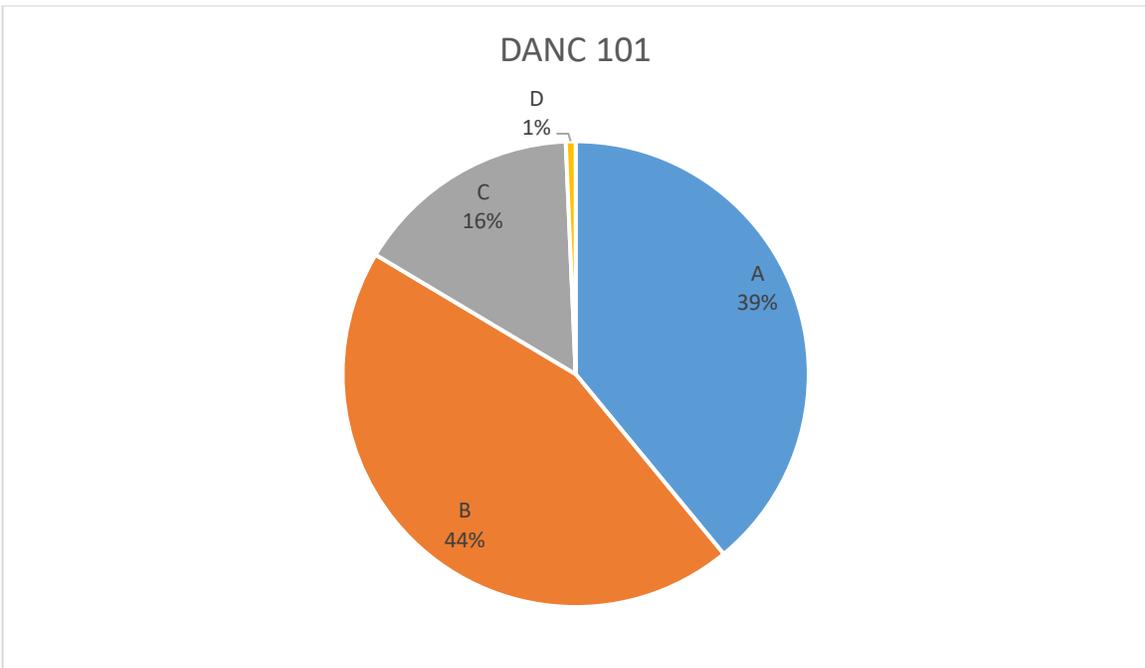
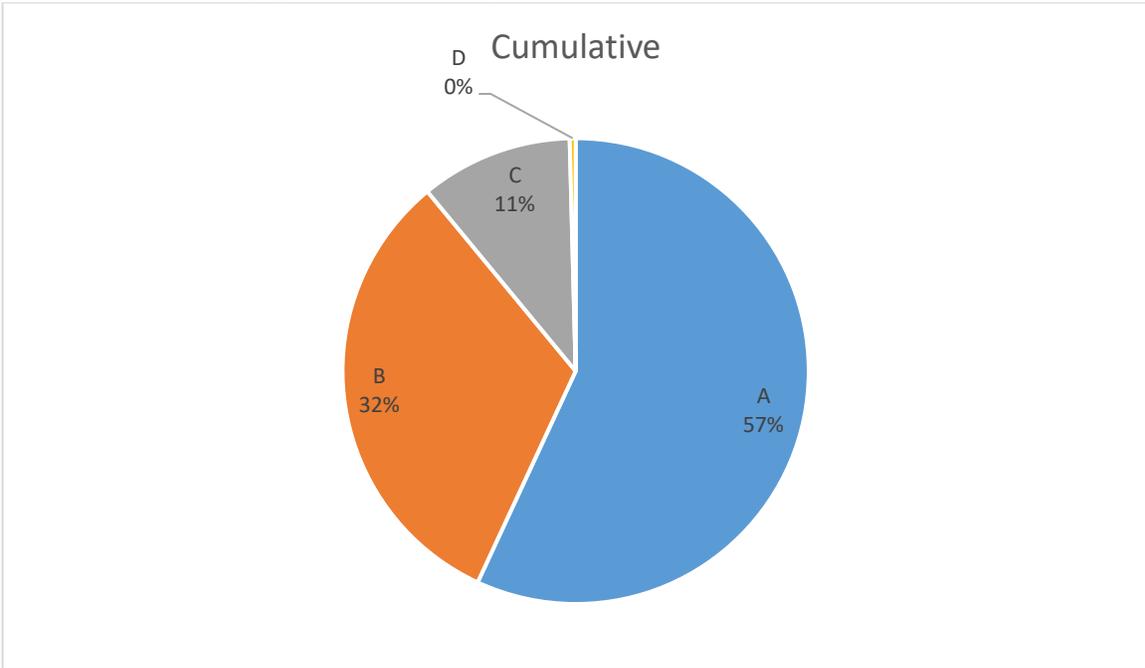
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[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



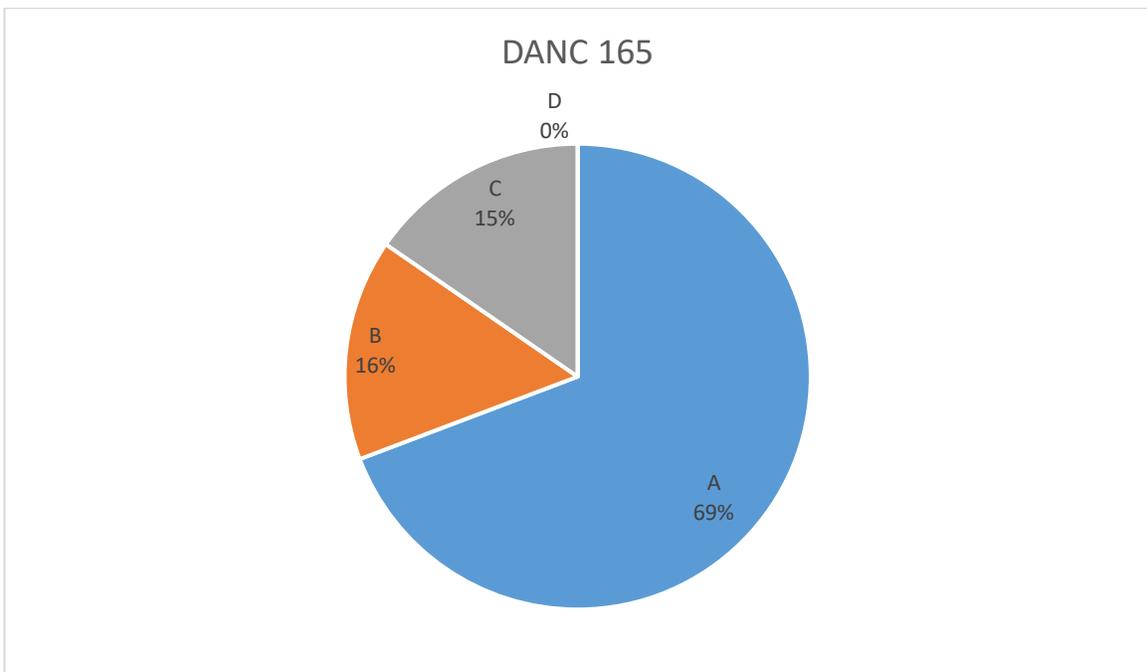
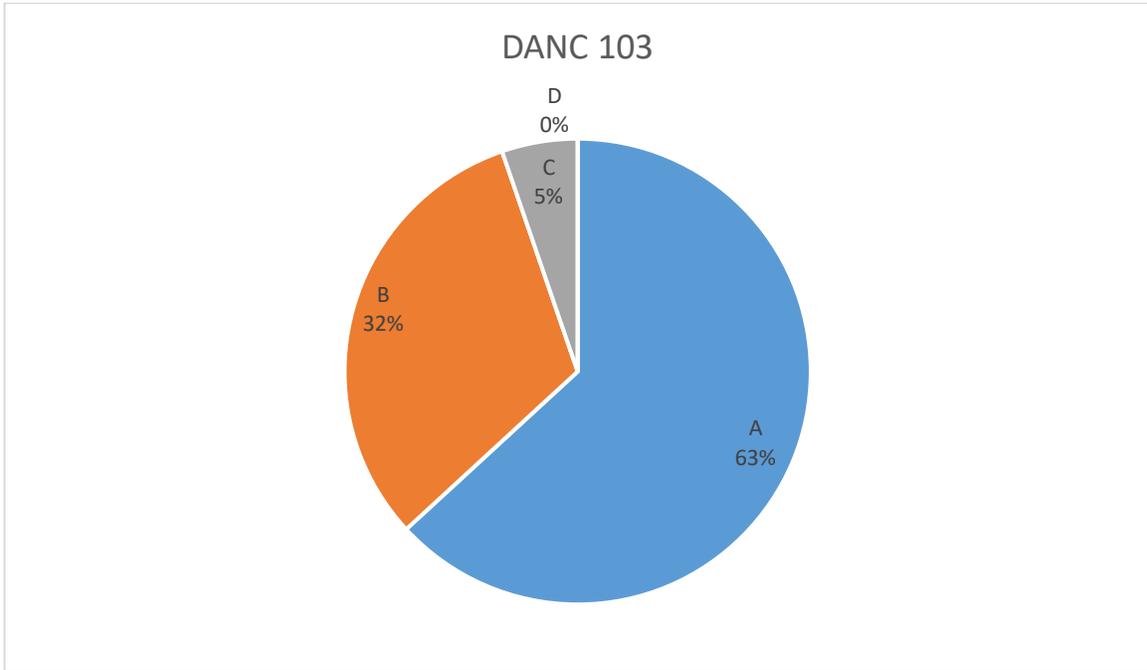
FALL 2016

CSLO Assessment

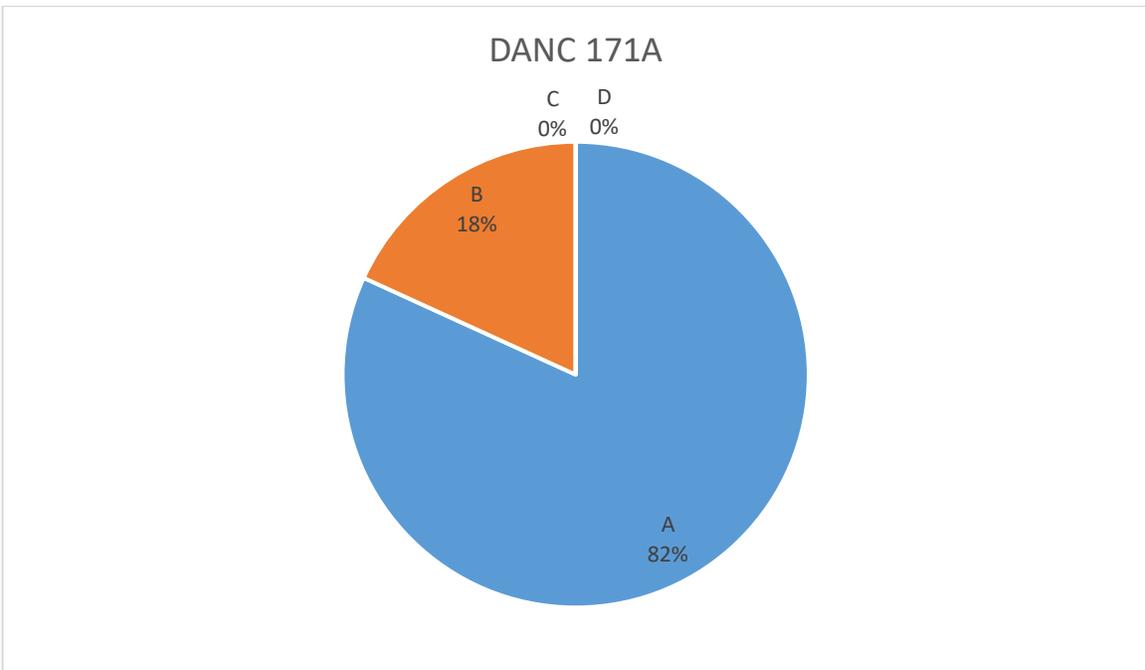
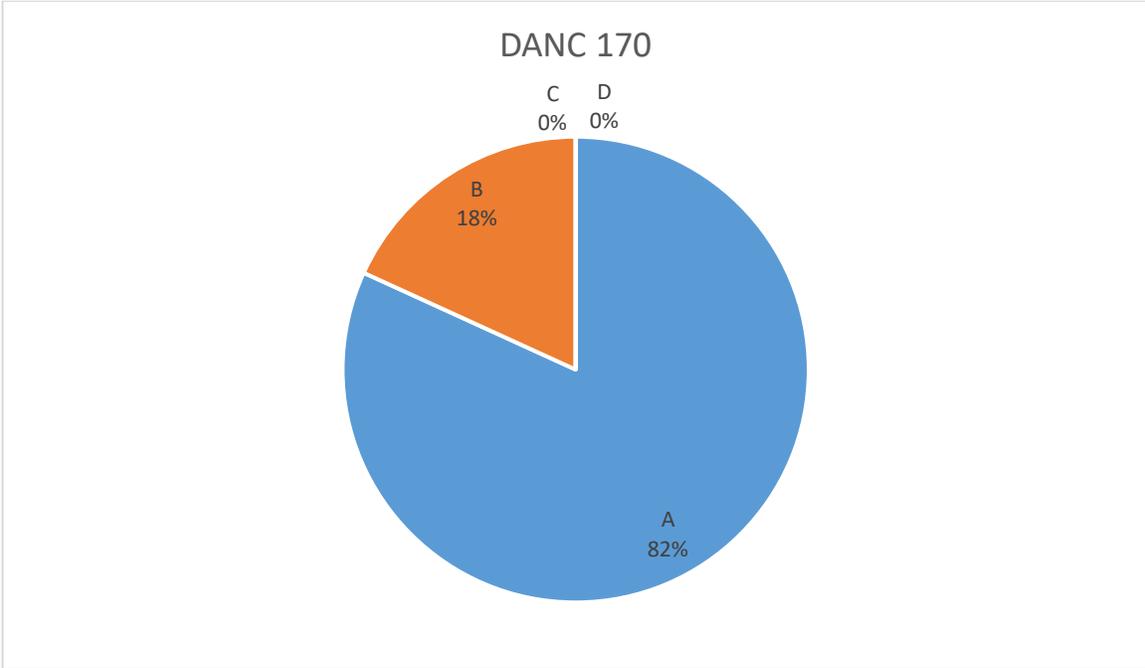
KEY: [A] I have a complete understanding of this statement.
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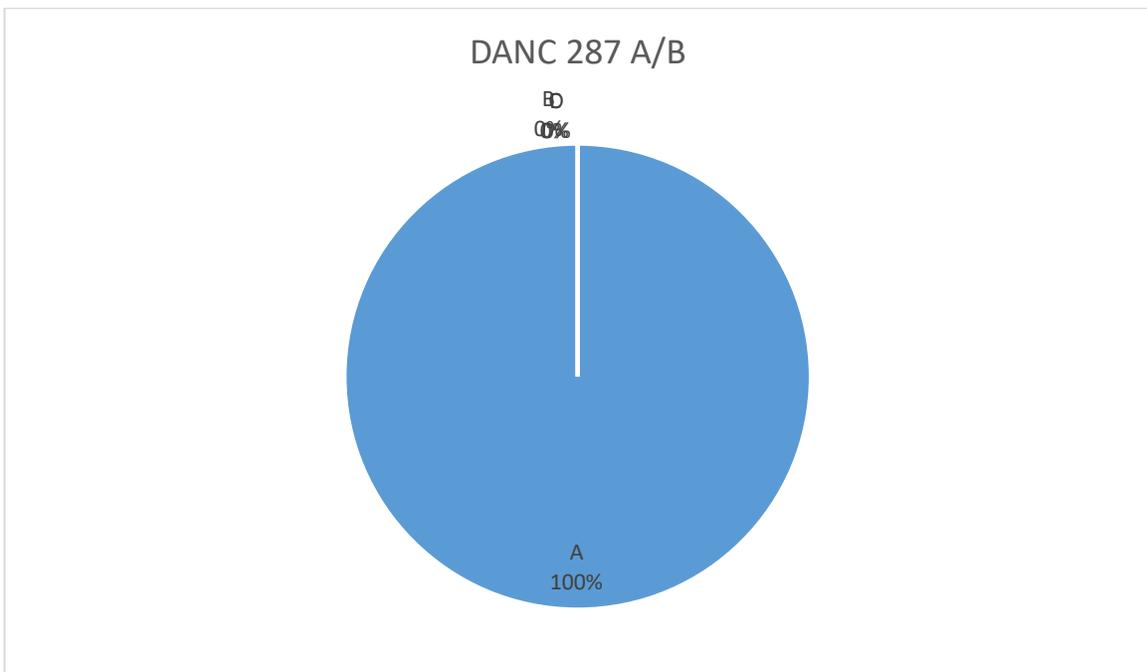
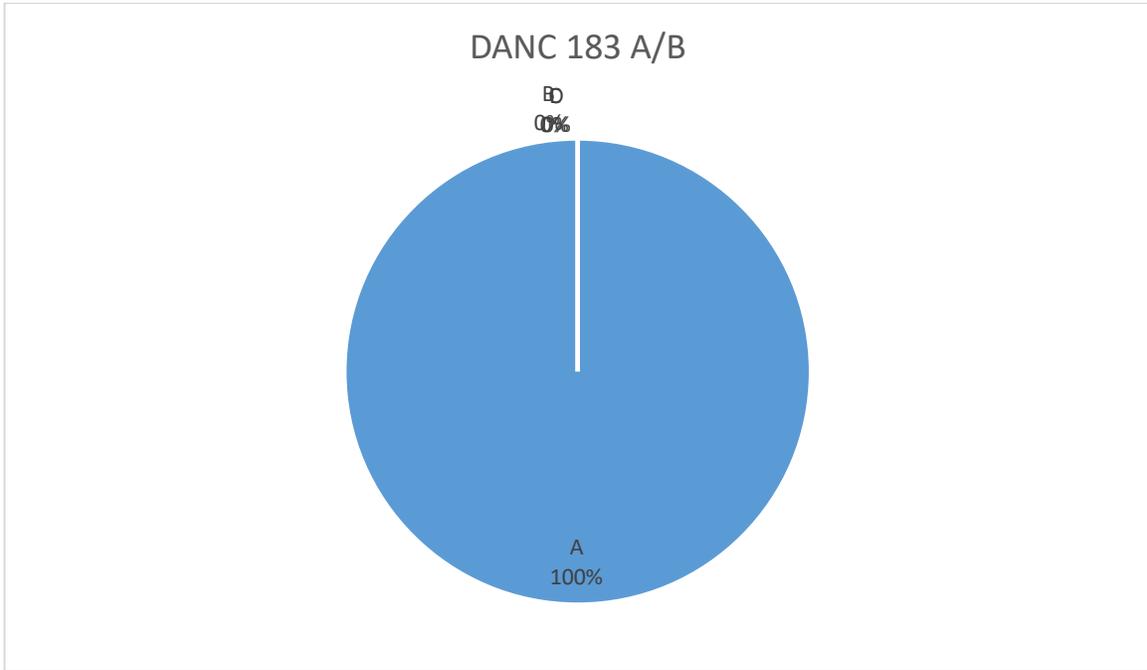
- KEY: [A] I have a complete understanding of this statement.
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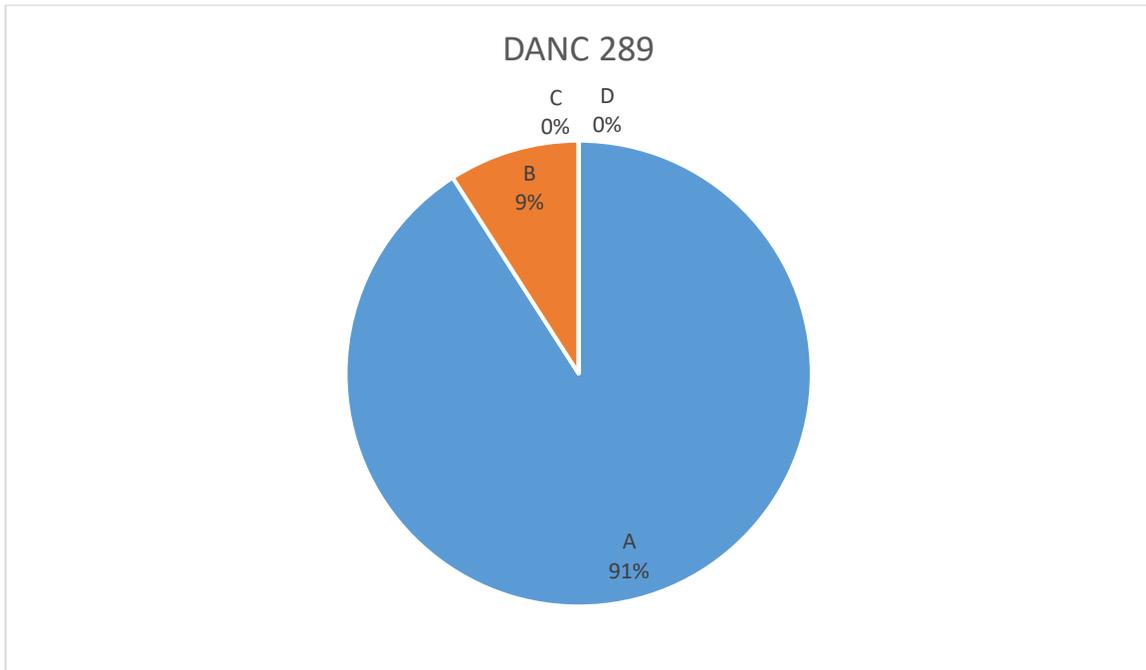
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[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



- KEY: [A] I have a complete understanding of this statement.
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[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



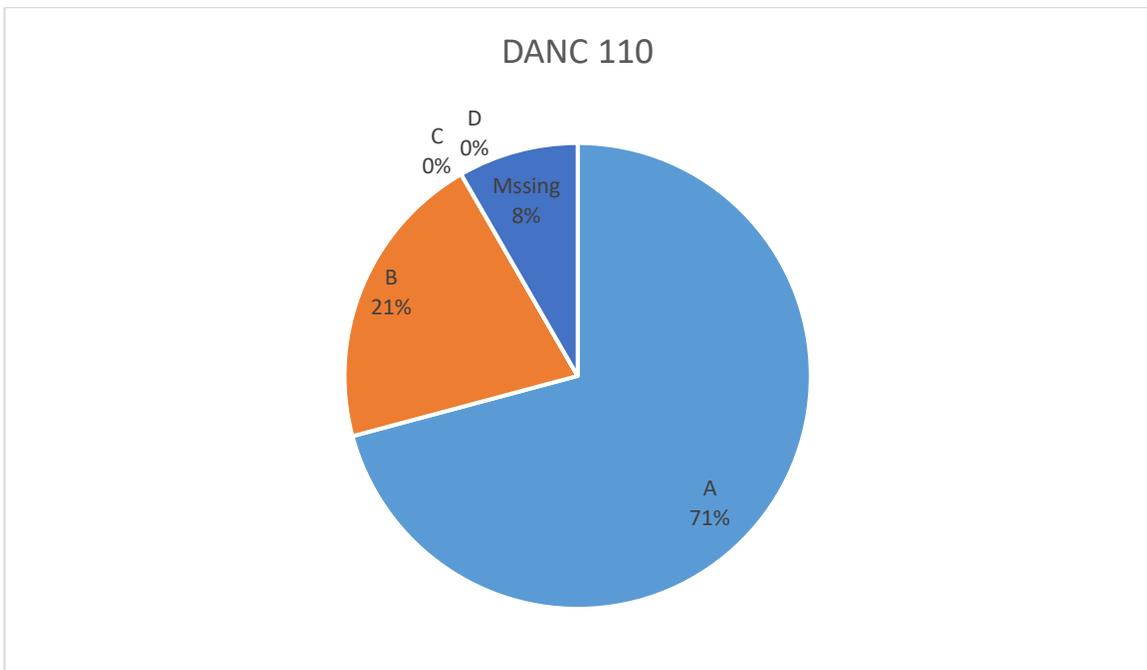
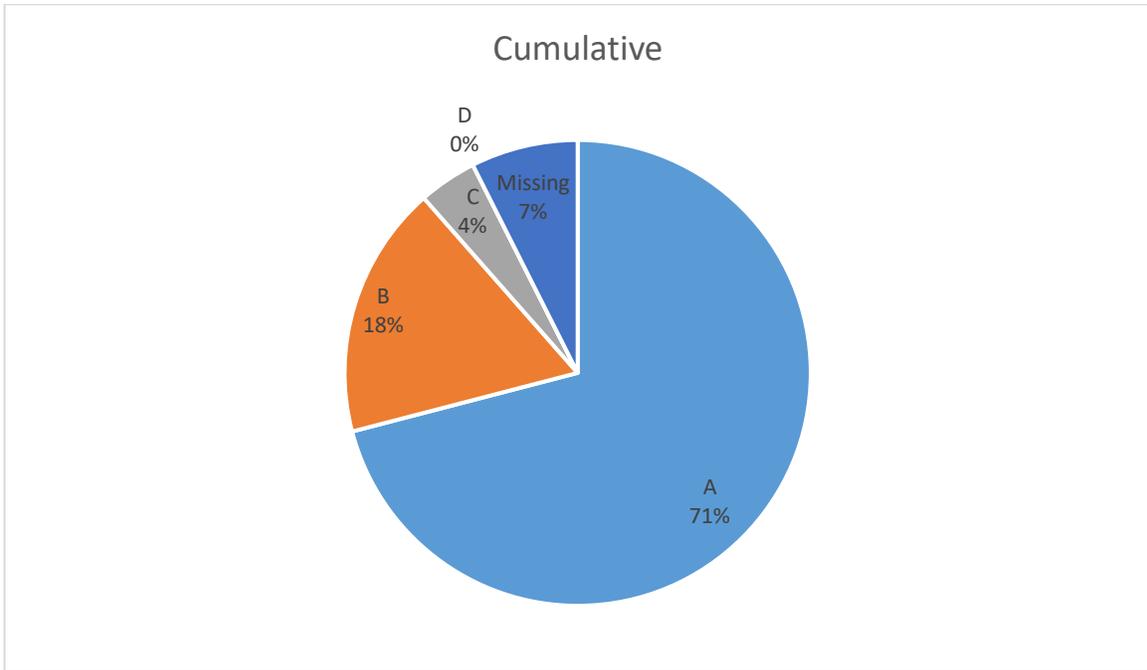
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
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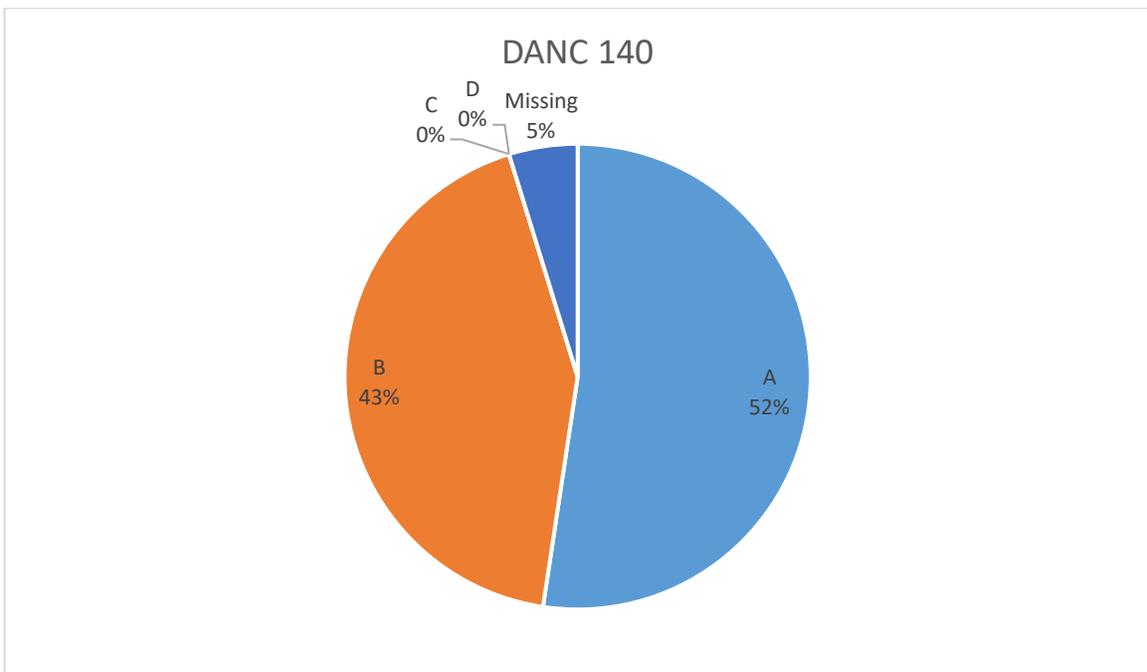
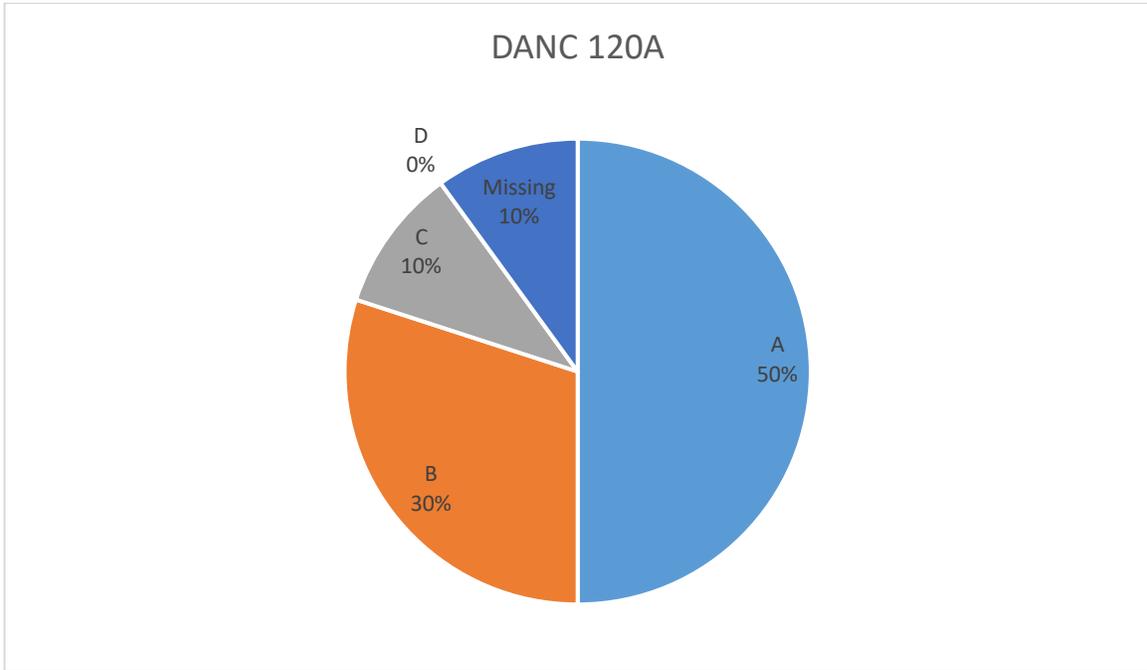
SPRING 2017

CSLO Assessment

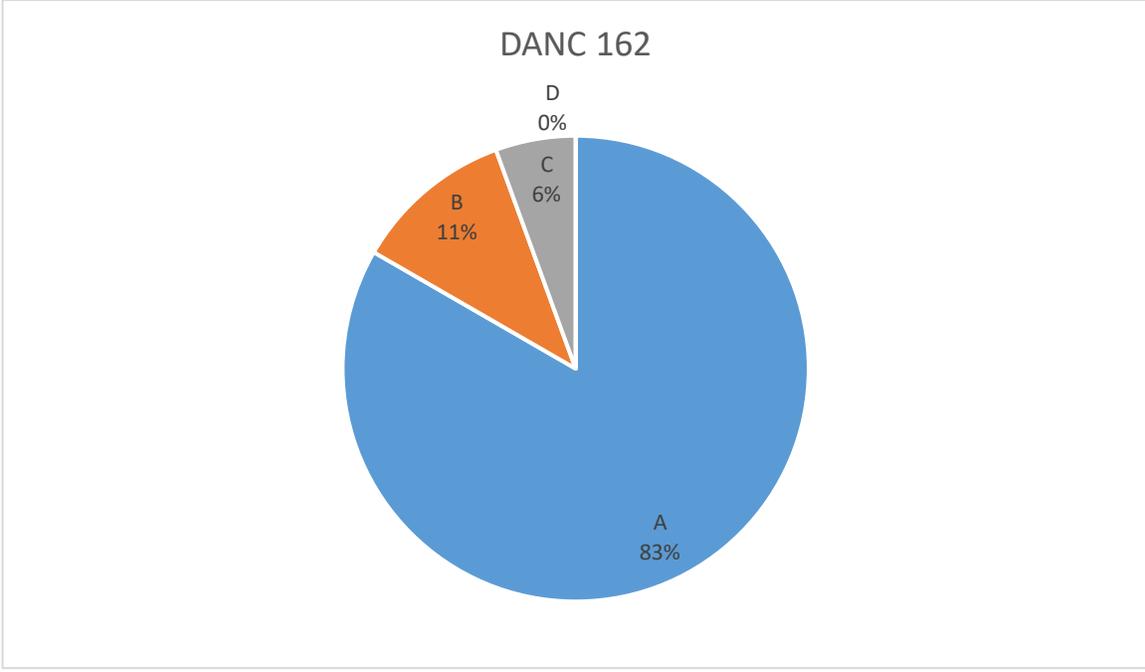
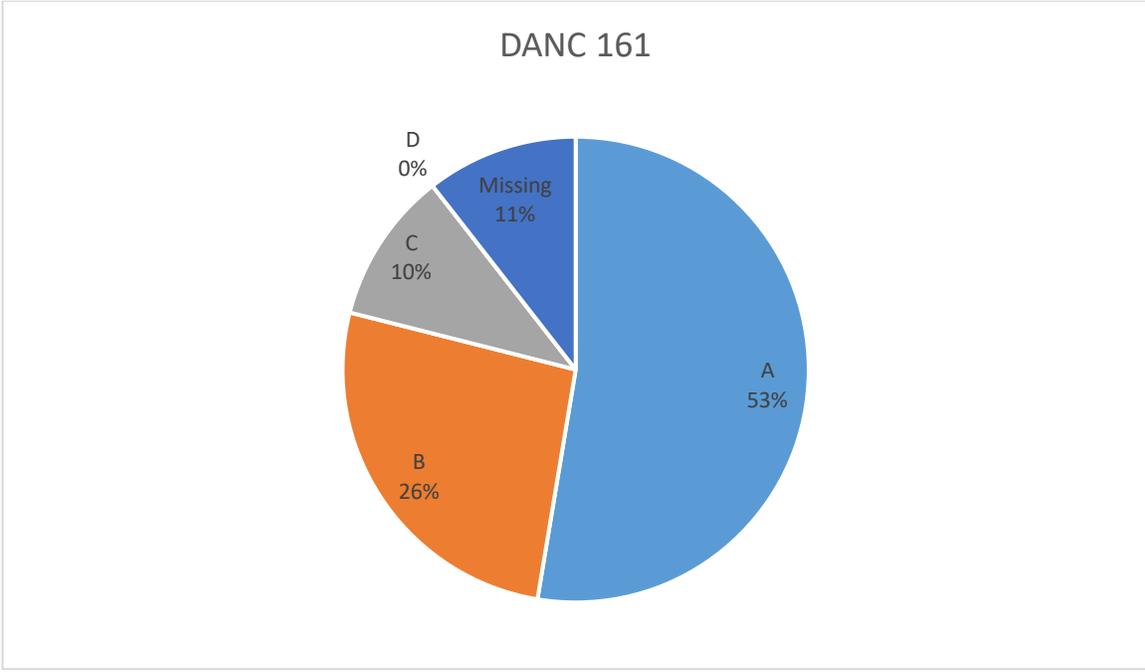
- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



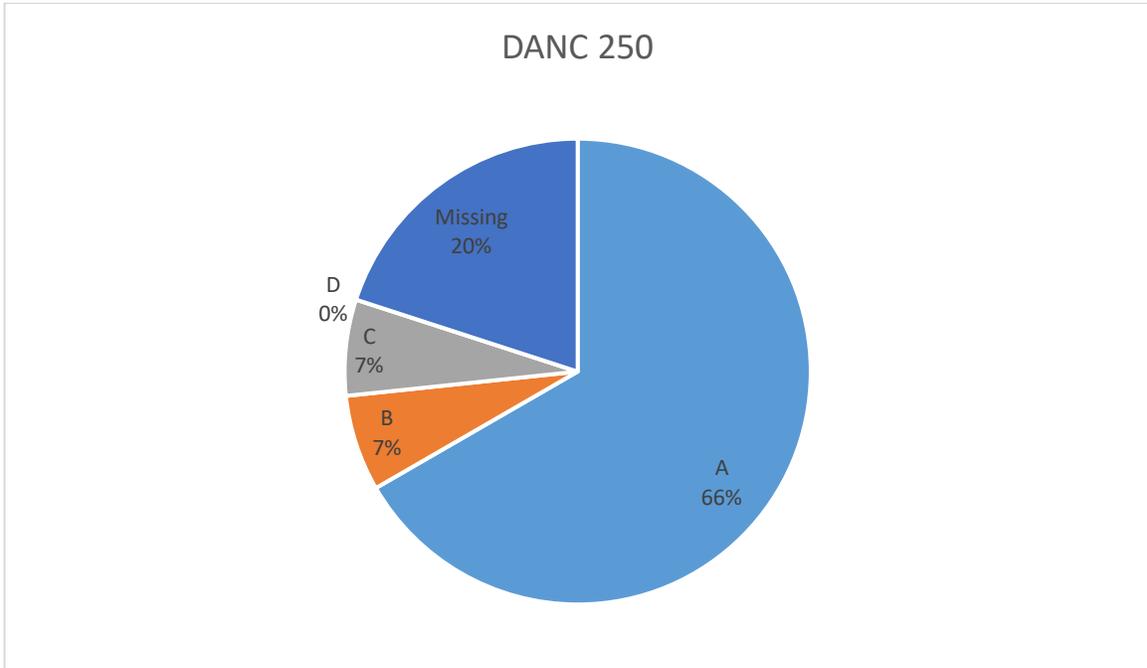
- KEY: [A] I have a complete understanding of this statement.
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[C] I have a basic level of understanding of this statement.
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KEY: [A] I have a complete understanding of this statement.
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- KEY: [A] I have a complete understanding of this statement.
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[C] I have a basic level of understanding of this statement.
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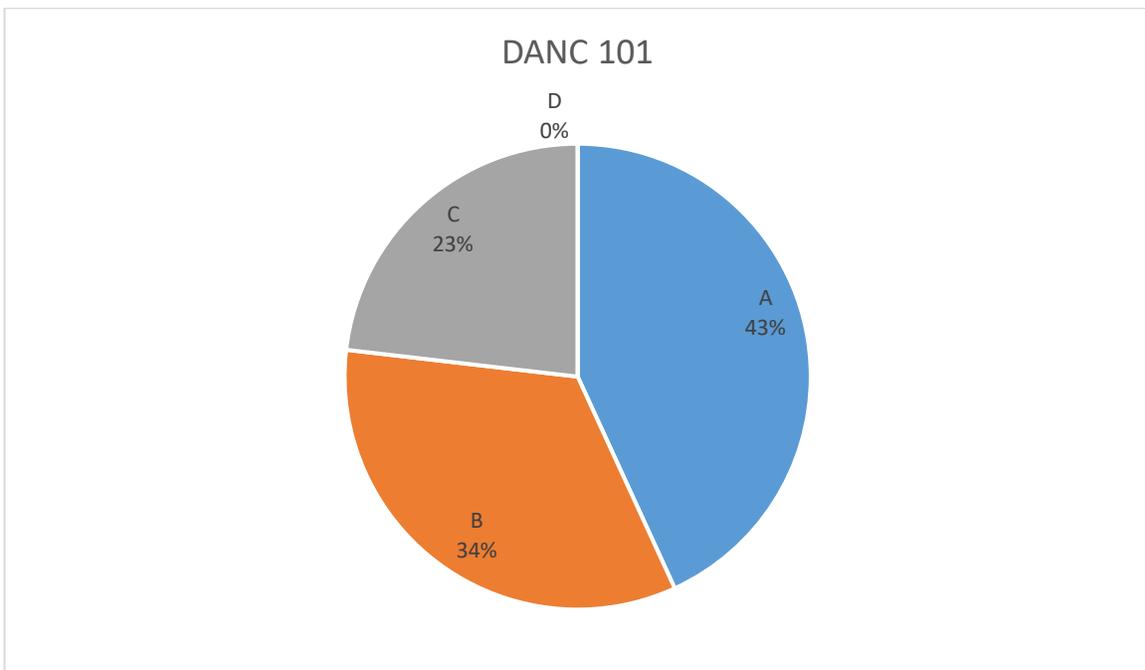
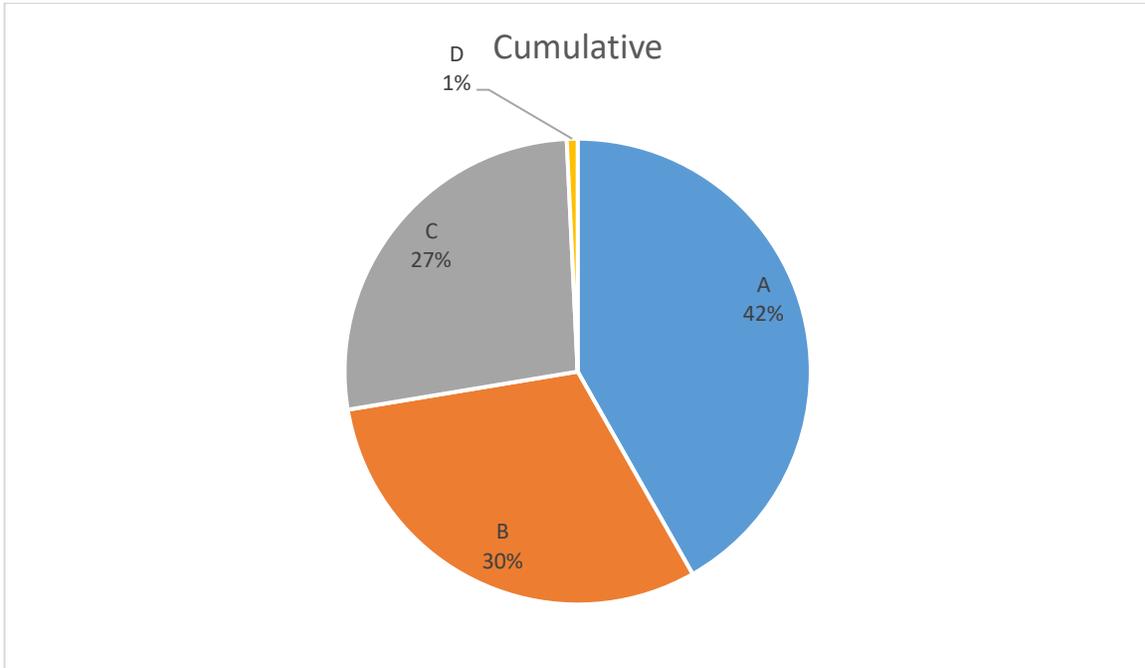
PLO #1 Assessment

KEY: [A] I have a complete understanding of this statement.

[B] I have a proficient understanding of this statement.

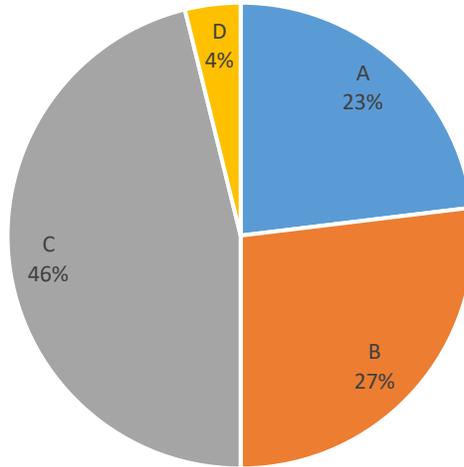
[C] I have a basic level of understanding of this statement.

[D] I have an inability to understand this statement.

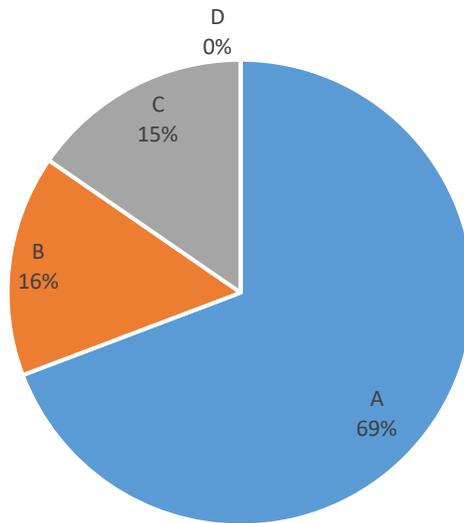


- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.

DANC 103



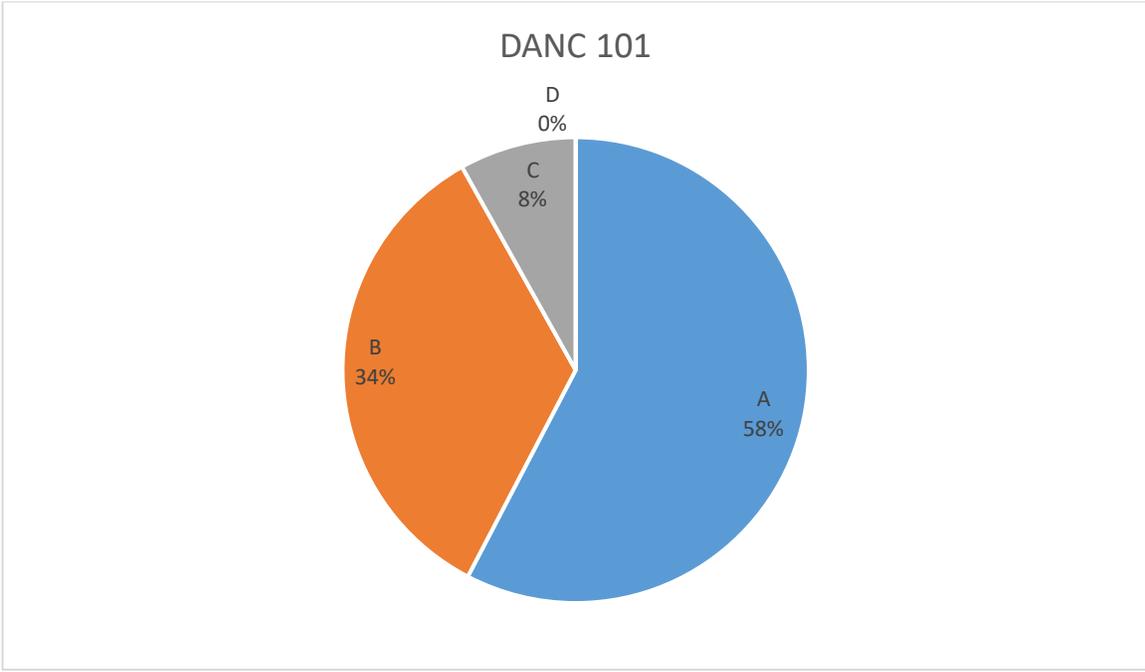
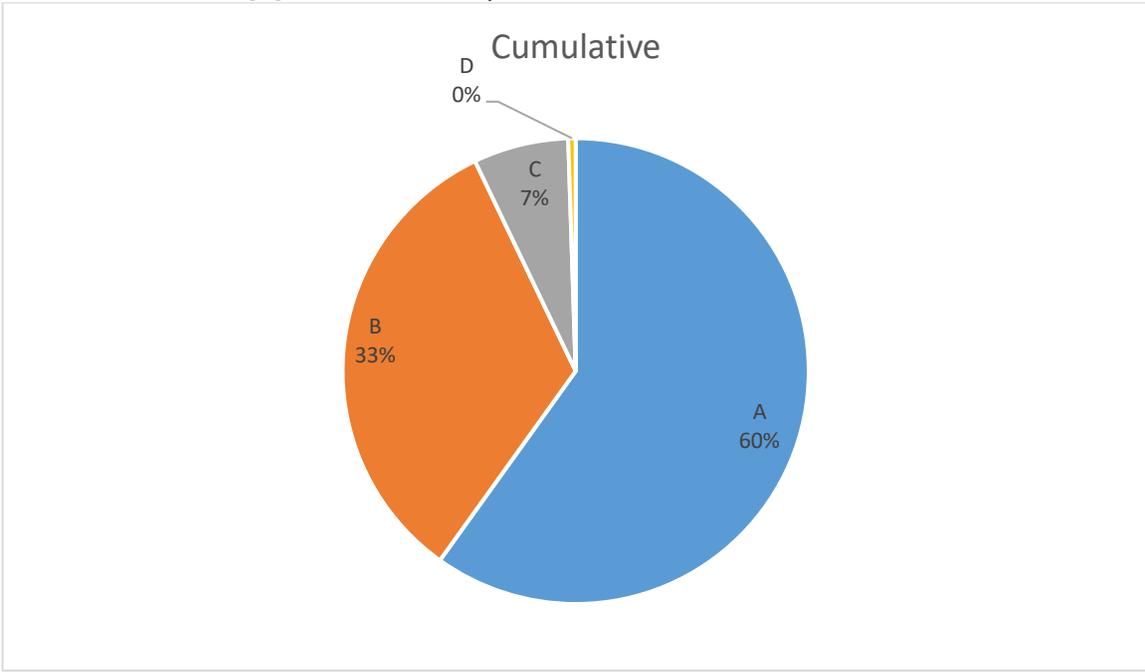
DANC 105



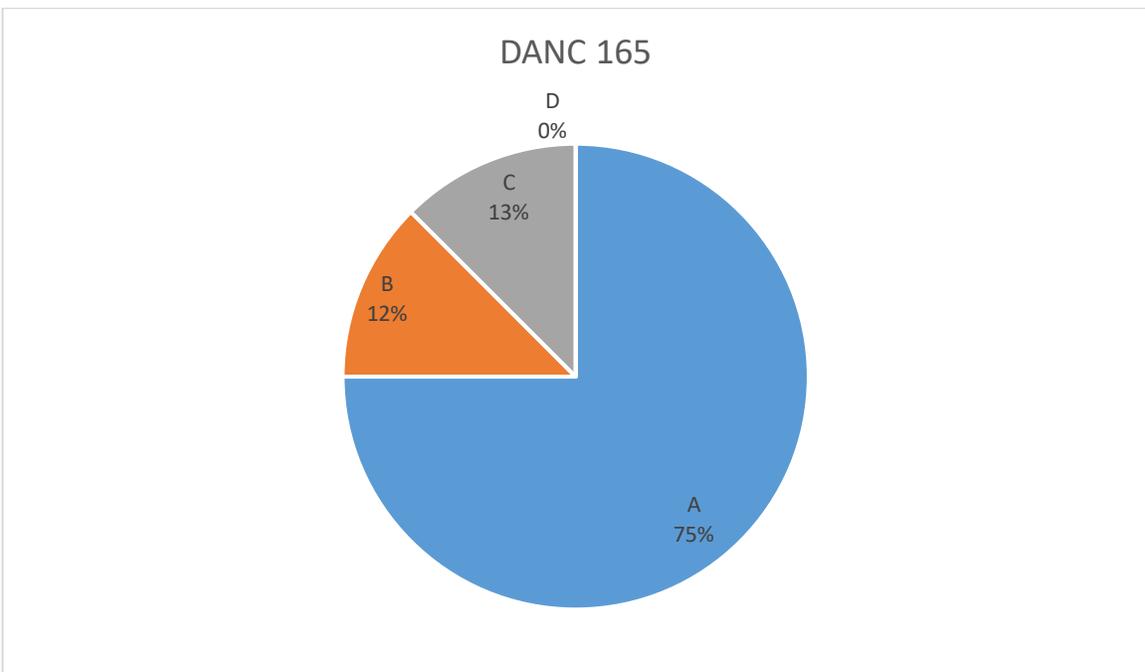
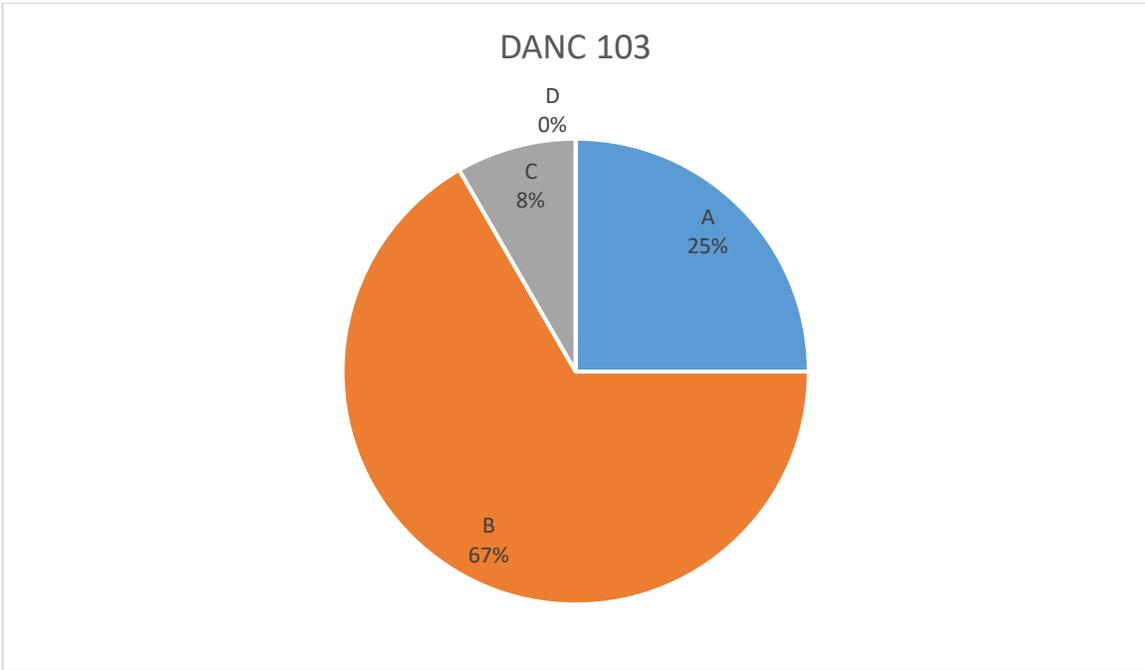
FALL 2017

CSLO Assessment

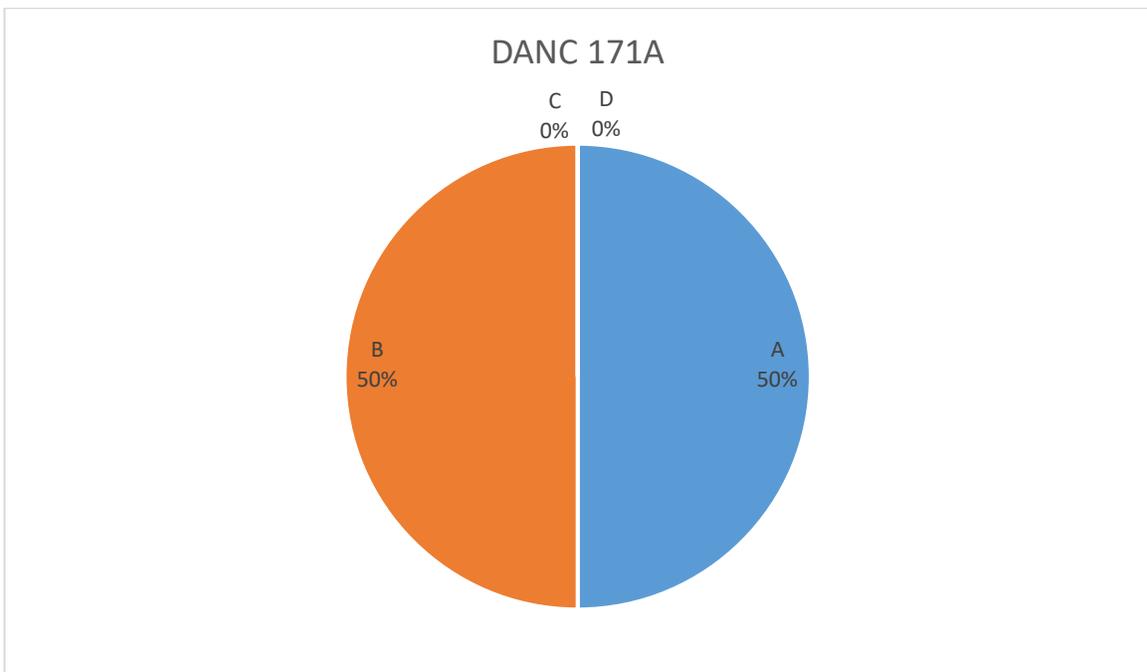
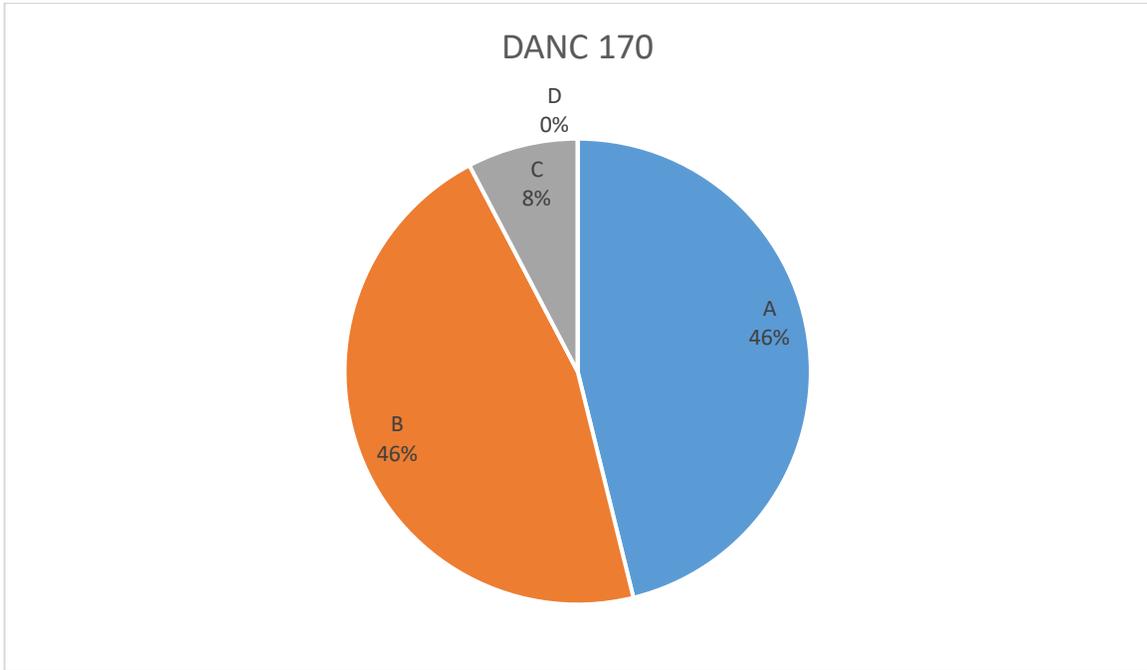
KEY: [A] I have a complete understanding of this statement.
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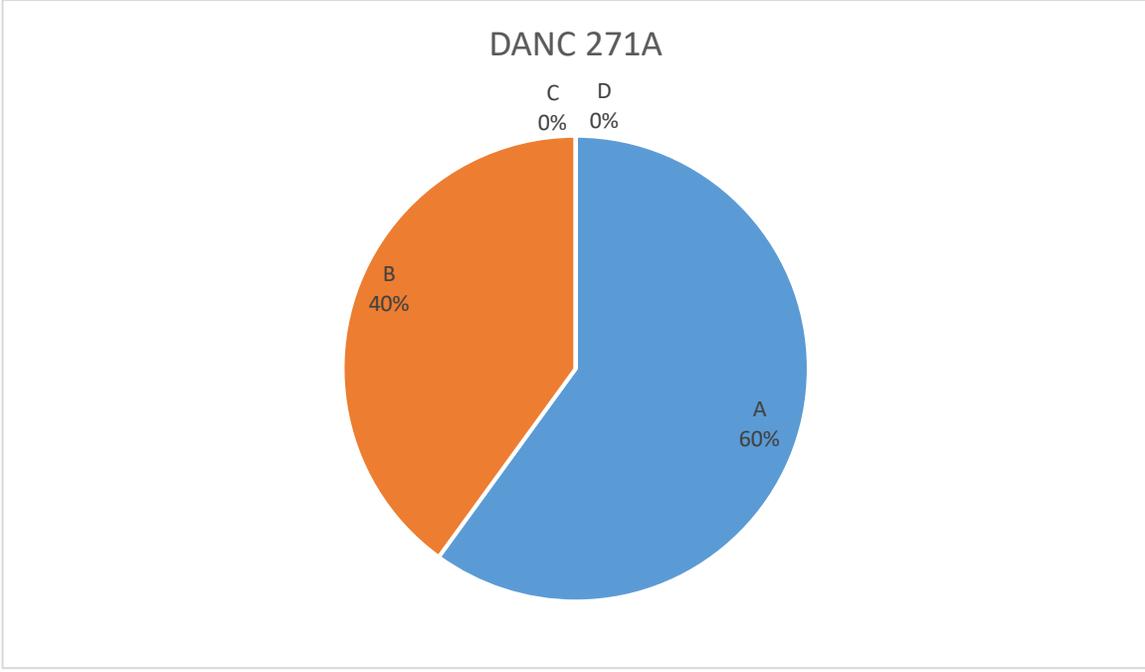
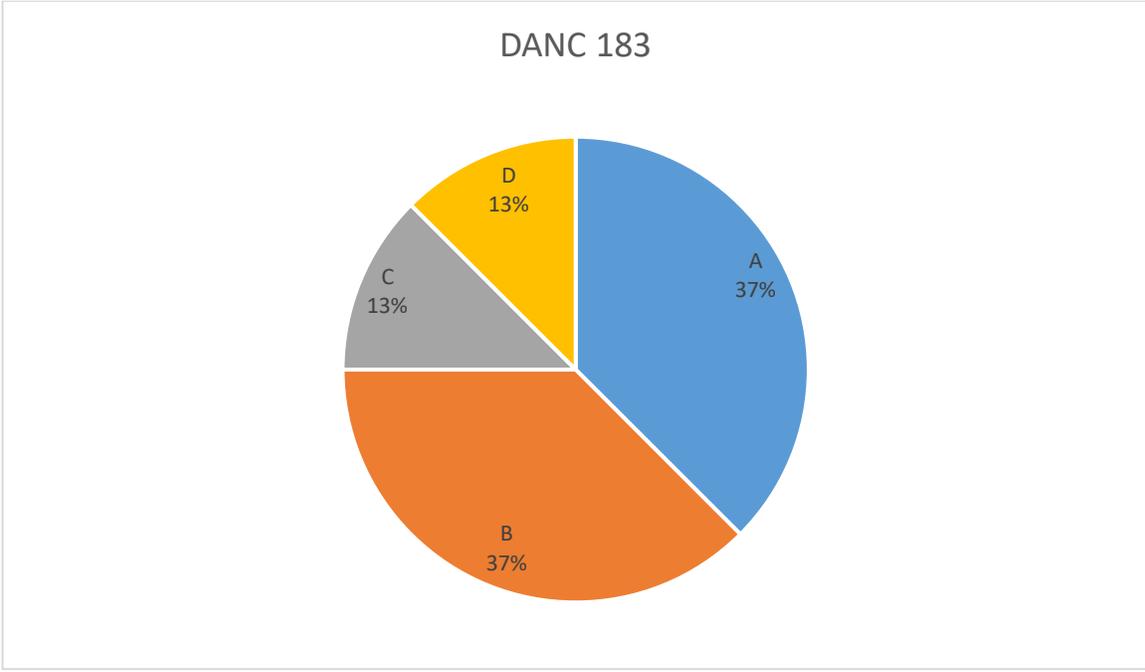
- KEY: [A] I have a complete understanding of this statement.
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[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



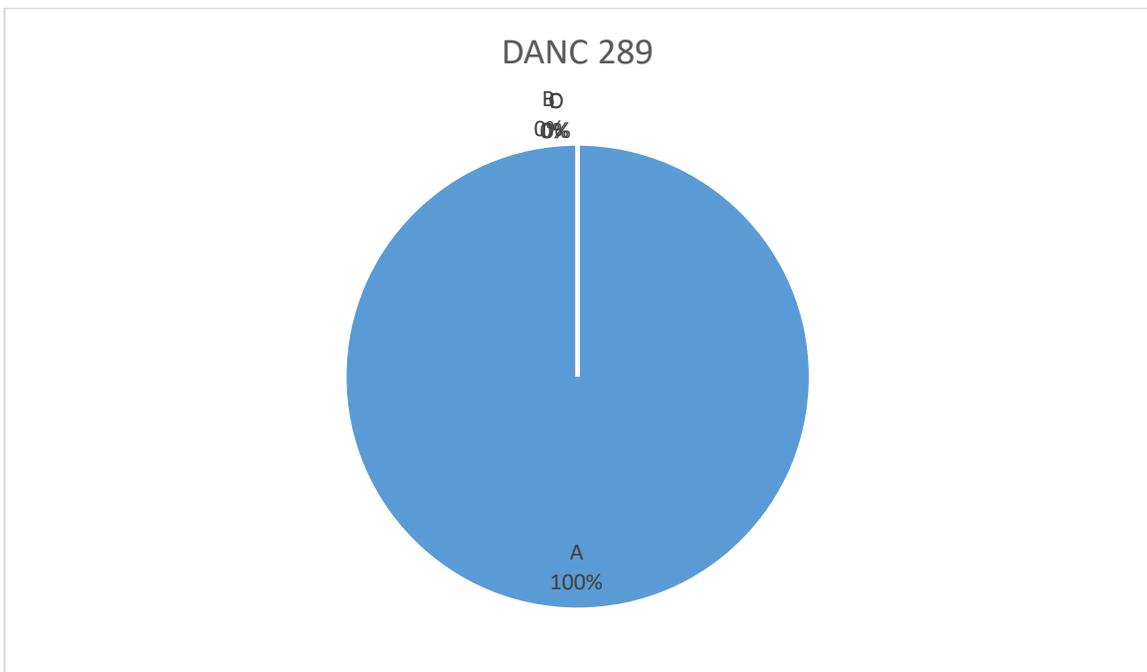
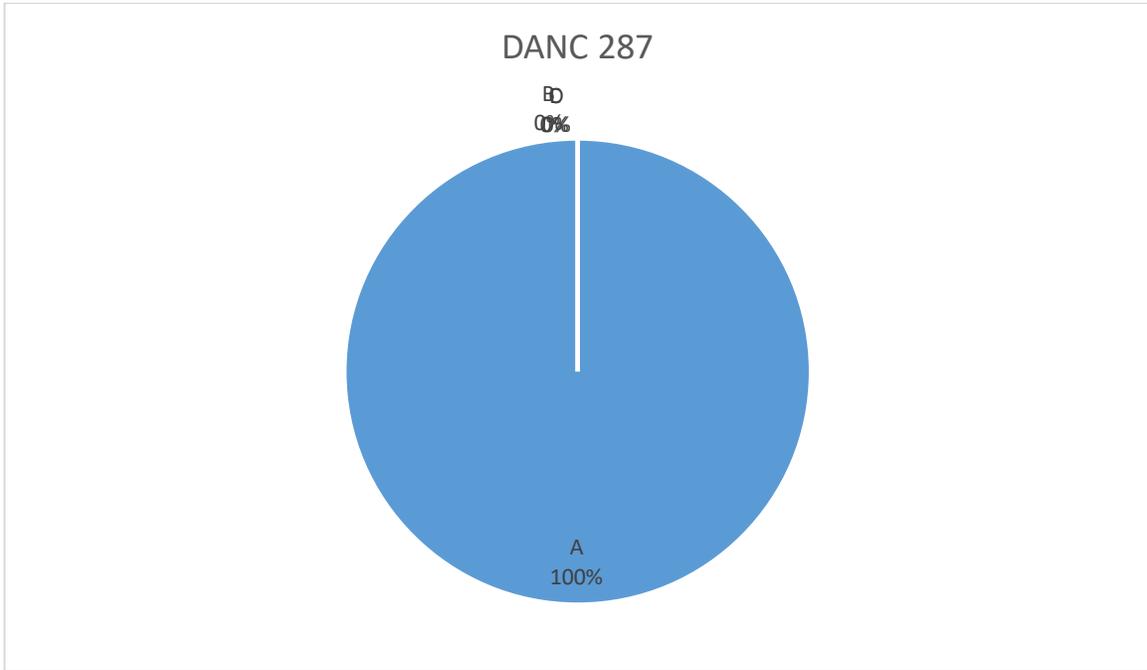
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KEY: [A] I have a complete understanding of this statement.
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[D] I have an inability to understand this statement.



- KEY: [A] I have a complete understanding of this statement.
[B] I have a proficient understanding of this statement.
[C] I have a basic level of understanding of this statement.
[D] I have an inability to understand this statement.



Appendix H
CSLO / PLO COMMENTS FALL 2014-FALL 2017

Dance Department CSLO Assessment Survey Fall 2014

PLO #1 (CSLO Statement's #1), PLO #3 (CSLO Statement's #3), PLO #5 (CSLO Statement's #2)

How could your understanding of the abovementioned SLO statement have been improved in this class?

DANC 101

CSLO Statement Understanding

- I am now able to see dance in another way rather than just thinking it was pretty. I am now able to critique emotion, style, and grace through the dances. I have a different view of dance now that I know what makes up dance.
- I don't believe it can be improved seeing as I clearly understand the SLO and am capable of accomplishing a task.
- Everything was fully covered and clearly stated. Great teaching in general.
- There is no way of understanding it better if I am already equipped of having the full knowledge of understanding the statement.
- From the above, I understand how levels can make a big difference in enhancing the dance or movement.
- This statement was very well taught, so my understanding is clear of it.
- I feel as though everything was done properly and correctly for me to understand and be able to complete my Dance 101 course.
- I have developed a complete understanding of this statement. I know how to critique dances and develop a personal opinion about the art.
- I have really learned to appreciate dance since joining this class.
- I completely understand the material in Dance 101.
- No improvement needed.
- Love this class.
- Don't need to be improved. It was great.
- Needs no improvement.
- Attending the live concerts contributed to my understanding immensely.
- Being in Dance 101 has helped me develop the critical thinking levels of dance performances. I am now able to understand the dances on another level.
- There are different critique dance styles like jazz.
- No improvement!

Class Content

- By seeing more concerts. Watching more dance videos in class.
- More dance cultural concerts.
- More in-depth discussions.

- I think the class was more focused on the variety and history of dance styles and less of how to critique via live and video analysis. I think the live dance requirement is very inconvenient.
- Being more attentive to dance movements and what they mean. Analyzing and really understanding dance.
- The class is amazing. The teacher is a great teacher and there is lots of history and good learning process.
- Could have been better if we did in-class assignments.
- Maybe give more abstract videos to watch and give statements about them.
- The timing could have been better. Explain thoroughly each chapter.
- Timing could be more organized. The teaching could be clearer.
- Everything was great how it was taught.
- My understanding could or have improved by having more time working on our performances.
- I could study the terminology more and more terminology could be given to me.
- I understand more from videos than attending the concerts because we get to talk about the videos altogether instead of struggling on trying to understand what the concert dances were about.
- Attending class on time and being prepared to learn.

Instructor

- Instructor tells class if our thoughts are on the right track or not.
- Best professor at ECC! Yeah! 😊
- The Best Teacher at ECC.
- Best Teacher at ECC.
- Having the teacher critique dance styles more as examples.
- She is a good teacher. However, she could be clearer with her lectures.
- Instructor Rocks. You go girl.

DANC 103

CSLO Statement Understanding

- No need to change the teaching style. Everything is very well explained to understand the dance styles.
- I can't think of anything that needs to be improved.
- This class is easy and clear.
- I completely understand what my teachers is talking about. Best teacher ever.

Class Content

- The class was good. I would prefer more depth to the content (connections between the material presented). Also, more time of instructor lecturing, since he is so knowledgeable! 😊

DANC 165

CSLO Statement Understanding

- Learned about the music and customs besides just the dance. I have a better understanding of 265.
- I learned the variations and techniques to when it comes to African dancing. Also, the drums are very quick.

Class Content

- I would like to learn the different kinds of music and costumes.
- To better perform and understand the movements (dancing in their wholeness and meaning).
- Teach more meaning behind the dances.
- Give us pictures of different costumes or make us wear different costumes for different classes.
- Give us pictures.

DANC 170

CSLO Statement Understanding

- There is no way that my understanding of the SLO statement could be improved.
- N/A – Bookwork and exercises were strategic and effective.
- I don't think it could. We learn actively how to use the three main areas in different way. The class is so hands on that you learn easier.
- The instructors are fantastic, passionate, informative, and inspirational. I do not think they could do anything more to help with the SLO.
- From what I taught from the teacher. Very clearly.

Class Content

- When it comes to movement invention, I think we may need more ice breakers and warm-ups in order for me to fully get to a complete understanding of it.
- We did a lot of warm-ups and exercise to get a better understanding of improvising space, time, and movement invention. Maybe by watching videos of activities with videos of improvisation would help.

DANC 171

CSLO Statement Understanding

- I understand it due to the homework assignments and class lectures.
- It's perfect.
- No way, perfect the way it is.
- Narrative is, mean there is, a storyline for the dance. Abstract doesn't have meaning. Just do the movements to express yourself. Teachers told me really clearly so I can get it right away.

Class Content

- It is a little hard to make up moves and music at the same time.

- Perhaps more group work to get more perspective.
- I think if the dance department had more money to expand space for rehearsals and to provide better costumes for our pieces, that would definitely help the class.
- More assignments and direct feedback would be helpful.

Instructor

- The teacher instruction is clear and they are willing to help all the time.

Student Self-Evaluation

- It's my fault because I'm not paying attention to teacher.

DANC 183

CSLO Statement Understanding

- I definitely, understand the difference between technical execution of movement and performance skills. Due to different technique exercises to improve technique and also to help you perform better because you can have a lot of technique, but still lack performance skills. Both are very important.
- My understanding of the abovementioned SLO statement has been improved by doing four different types of dances.
- I basically am supposed to understand and be able to perform different techniques in dance.
- I understand learning of different types of dance. Learning styles are different. Depends on the dance technique.
- In this class, my mind has been opened up to different styles of dance. Some that I am less comfortable with but it has been a wonderful learning experience other than that.

Class Content

- My understanding of the statement can be improved by making the space bigger and more time, longer class.
- In my honest opinion, I think what can be improved learning more barre work and more explanation of the terminology. Also, to interpret more dance styles.
- The class itself is great. I think the warm-ups provided at the beginning are helpful in improving my technique. My only complaint is that as we approach the show date, I feel our rehearsals should be longer instead of having a full warm up.
- I have been placed in dances with varying degrees of technical execution and performance artistry so I have learned much about which makes the piece stronger according to the choreographer. I do wish that we would get warm-ups that involve performance artistry training as well as the technical training we already get.
- Having more time to work each technical style.
- My understanding of the SLO statement could've been improved in this class by showing us videos. Maybe, of different techniques vs. performances

Instructor

- She demonstrates and gives good examples... of how to do things to the best of our abilities.

Student Self-Evaluation

- My understanding in this class could have been improved by trying to catch on quicker to all the dance moves. But for the most part I give my all, in dance class and arrive to class on time every day.
- My styles are already developed. What I'm doing is learning how to use them.
- If I paid more attention to names of techniques.

DANC 289

CSLO Statement Understanding

- It could not have been improved any more. 😊

Student Self-Evaluation

- Due to the choreography, I have been taught.

Dance Department PLO #2 Assessment Survey Fall 2014

How could your understanding of the abovementioned PLO statement have been improved in this class?

DANC 110

PLO Statement Understanding

- It couldn't. It just takes time to learn something that you've never done before.
- I feel that I understand the lessons and techniques and can perform them with confidence, granted that I continue to practice and give my full focus, attention and effort every time I come into class. I may not be perfect, but I do my very best and have a positive attitude when I do so.
- The way I understand of the abovementioned PLO is great. The reason is because the professor is a hard worker that everybody does great at dance and learn.
- Knowing my knowledge of dance before I took this class was very basic. After taking this class, my understanding of dance has made me understand the core use of the body and now it is used as an art base form.
- Now I am able to understand terminology used in ballet as well as modern dance. Also, proper position and body alignments.
- My skills of dance were non, so this class I have been learned a lot.

Class Content

- Having more fun.
- It could have been improved more by being able to see each technique we learned in a specific dance. Overall, this class has been very thorough as far as showing us technique.
- "Terminology" and "technical skill" are emphasized everyday so it's easier to pick up on these, but "performance artistry," focusing on details and different ways to style each move would be really useful since this is a beginning class and students might not yet understand what it means to add their "personality" to the choreography.
- I believe that since this is a beginning level course that splits its focus between ballet, jazz, and modern dance styles, the intention of the class is to provide a basic level of understanding of those three styles. To have a complete understanding of the terminology, technical skill, and performance artistry of even one style of dance, it would take a lifetime of dedication to that style. So, to me, this class has given me an excellent place to start, but that is not a complete understanding.
- If we had written exams, it would force us to really know/memorize terminology, but being active and knowing what it looks like helps most!

Instructor

- My instructor could take a little more time demonstrating how to correctly execute the technique/routine. I feel it's a bit rushed and we move onto the next activity before the previous as mastered by all.
- Meaning... How could the class be improved? I'm not sure. I think we were taught very well. Our teacher was firm/strict enough to get the pint across but also very patient and understanding. I love this class! It was my first dance class ever and I'm glad that I could have this teacher.

Program

- The class could have been in a more convenient time. Other than that, the class was pretty full rounded and gave me a better understanding. In the class description, could mention about the purchase of specific items before.

Student Self-Evaluation

- I improved on technique, my core, building up stamina, being self-confident.
- This class has helped me focus on my score muscles and not so much on my knees. Since taking this class, I have noticed my cardio outside of class improved greatly. I've also learned correct footwork which has helped me improve on my lines in my previous dance hobbies. I've also been able to learn the correct terminology, which will help me in the long run.
- I could study the terminology that the professor gave us in class more. I could pay more attention and ask questions. I could have reviewed the choreography more at home. I need to give more effort sometimes too.
- Technical skill is by biggest problem, I understand and I know what good technique consists of. My execution of good technique needs work. Pointing my feet, having enough strength in my movement; but I'd like to think I'm getting better.
- My level of understanding is not indicative of my instructor's teaching skills. She is a great teacher. It has more to do with my personality of being a perfectionist coupled with pre-existing issues that mentally blocks me from doing some of the techniques. With that said, she is patient

but also has reasonable expectations and goals for us, which I appreciate. Being a perfectionist, I took this class to show myself that it is OK to struggle as long as I don't give up.

- My understanding of the terminology can be improved by me coming to class every day and putting 100% effort into everything that is taught to me.

DANC 120A

Class Content

- My understanding is commensurate with the presentation of the material. My own ability will improve with more experience – this was a valuable class.
- The only thing I'd personally prefer to have a list of vocab. I like to see how the words are spelled.
- Best class ever

Instructor

- Our instructor has done a great job of teaching terminology, technique, and body placement. Also, she had taught us to gain confidence and complete knowledge of our movement and performance.
- <3 instructor. She is awesome!!!
- I don't feel like there is even room for improvement. Instructor is a wonderful teacher and I already feel like I've learned SO much about ballet! Some of the terminology still confuses me sometimes, but I think it's because I'm just slow... Overall, instructor is wonderful! 😊 <3
- She's a really good teacher who understands the body really well. She's amazing.
- I love this class. Its structure is similar to a studio ballet class and the instructor has done a fantastic job explaining and demonstrating terminology.

Student Self-Evaluation

- Remember combos better than before and I can identify proper placements.
- I just need to practice more.
- It is really only my part that is lacking. I need to study more.
- I have improved so much since the beginning to now. Taking this class has made me think about what I want my major to be. I want to be a dancer. I am happy about my progress.

DANC 120B

Student Self-Evaluation

- It's been helpful I can have the ability to learn the style of Dance, and movement of the body and performance any choreography has been learning the style and follow step by step to my professor during class time to finish and complete everything.
- Only by my own continued education. Instructor is 10/10 regarding clarity and effectiveness! – Results last well beyond class time.

DANC 130B

PLO Statement Understanding

- My understanding has improved due to the lack of terminology that had not existed before. I am able to use the information acquired in this class to my other dance classes that do not provide the information that I have received here. This has to do with the instructor itself for the dedication put into the course that has allowed me to grasp much more than I had initially expected.
- My understanding of the abovementioned PLO statement has been improved by needing the required textbook of Modern Dance; studying the criteria and performing the exercises successfully.
- I started this class with a near-basic level of understanding. Now I think that my level of understanding lies between proficient and complete. Physically, I'm getting stronger and slightly more balanced and the French terminology doesn't scare me anymore. I get the gist of the class for the most part.
- My understanding of Modern dance has improved a lot from being in this class. I have been learning a lot of technique that I never knew before and I feel a lot stronger than I was before.
- My understanding has improved in that there was correlations and different and physical examples given in the class. An encouragement to apply techniques has also helped, mentally.

Class Content

- In my honest opinion, I think the class is fine. The only thing that can be improved is I would like to do more across the floor. I really enjoy doing floor work. That would be awesome if we could do more.
- We do warm-ups that really help with core and breathing. The leg stretches help strengthen your body to be tight. The dances are amazing. They really help with technique. I understand you really have to work in the class and stay on top of the movement that way everything flows.
- So far in this class, I've come to an understanding that for every move or exercise you try to execute, there is a certain way to engage your muscles and bones, and core to execute every exercise properly. Also, stretching daily helps a lot in the long run.
- I think I would like to see more videos in class of professional modern dancers and productions so I could see real like application of the movement. I hear and read so much about modern dance pioneers like Martha Graham and Isadora Duncan but I haven't seen much of their dancing.

Instructor

- I could only improve my ability more by practicing more on my own outside of class. The instructor has done an excellent job of explaining, teaching, and demonstrating everything we have used in class and needed to perform both in this class and other dance classes. I feel this class is very professional and will help any dancer improve.
- She explains the structure of body and how and why body should be stretched. She taught me how breathing is important while we are dancing. Breathing helps our performance bigger and more dynamic. I have been dancing for more than 10 years, in this class I learned some new techniques. I love it.

DANC 130B

PLO Statement Understanding

- I know what it takes to be a good dancer and it's just skills. It confidence, determination, hard work, dedication, and consistence. This class has helped me develop these things and it has improved my performance.

Instructor

- Maybe if the instructor was able to have like someone appointed as her teacher's assistant because I know that she has bad knees and can't always show us exactly how she wants a specific movement to be done the way she really wants it.

Student Self-Evaluation

- I am more positive on myself. I have more flexibility and strength. This class worked very well for me. I am enjoying this class very much. I recommend this class who is struggling in their flexibility and strengths.

DANC 140

PLO Statement Understanding

- I'm more of a visual learner, but I'm getting more familiar with the dance concepts and terminology. Just practice altogether improved my understanding.
- This class helped me a lot with my technique and terms. I just love the class and starting to learn a lot.

Instructor

- Go around the classroom more, instead of staying in the front the whole time.
- If Jazz 1 could get a little more (or equal) attention.
- She demonstrates everything new that we haven't already learned. She cheers us on and corrects us so we can get better. We learned the terminology and its definitions. I love this class. 😊

Class Content

- It helped me learn more about jazz more. But I feel like we aren't learning about flexibility. Need more flexibility work and technique. Need an acro class too. It would really help me.

Program

- It'll be much easier if we had separate classes of levels. Basic, Intermediate, and Advanced.
- Not mix the Jazz 1 and Jazz 2
- It can be improved by not mixing 3 different levels in one class.

- I think that if we did have a split class like we always had (Jazz 1, Jazz 2, or Commercial) we could have had even better training than we already had.

DANC 161

Class Content

- More terminology of teaching.
- More or stay on one step per half class.

Student Self-Evaluation

- If I begin practicing at home.
- If I had spent more time practicing on my own.
- Practicing at home helps me understand better even though I tend to mess up.
- Since this is an introduction to tap, going to Tap II would help me improve.
- More practice at home. The class is great.

DANC 162

PLO Statement Understanding

- I learned many things such as how to warm-up my body before I dance, different types of footwork, how to use my body the correct way in order to perform this type of dance.
- There are no improvements needed.
- No need to improve. I was able to follow throughout the class.
- I have complete and total understanding of the terminology in this class. I have made a vast improvement from the first day of class.
- I've learned different techniques while being in the class that I've never known which help me learn a lot more about dance.
- My dancing has become a lot better! I've learned how to become better at footwork, workouts, and hip movement. It's been a really fun semester. 😊
- I have been able to learn basic and advanced footwork. Multitask (hands and feet together)

Class Content

- By understanding that this class is about feeling the music and not just with the movement.
- It was great and I learned a lot of new techniques. I've never taken a dance class before and it was an amazing experience. It's very fast paced though.
- As a seasoned dancer, this course I have continued to learn more and more each class. Stage terminology was used and some beginning dancers may not have understood this language. It may need further explanation.
- In this class, we've learned new steps to make us new danced moves and new formations.

Instructor

- The teacher does an excellent job of explaining and showing everything. I wish I could repeat and take this class multiple times because I feel there is so much more I could learn from her with more time.
- She's awesome at what she does, always fun while learning at the same time. No improvement needed for me!

Student Self-Evaluation

- I got back to my background of hip hop and it was really something I loved doing and gave me huge improvements on old moves.

DANC 220A

PLO Statement Understanding

- It can't. Already perfect in my opinion.

Student Self-Evaluation

- Making sure I go home and practice the terminology and technique is enforced during class.
- By only more experience. Instructor's method 10/10.

DANC 220B

Class Content

- I think terminology that was on the online tests could have been reviewed a little more in class.

Instructor

- Instructor is great in class. I have learned an excellent amount of terminology, as well as technique.

Program

- I've been in the instructor's class since Fall 2012. His class is fun, but also hard. He gives a good understanding of how to dance. Even for those who have no experience. However, this school needs pointe classes. Lots of schools teach pointe, but this one doesn't. More dance styles need to be offered here too. Need more styles like acro and maybe Zumba. Hope these are taken into consideration.

Student Self-Evaluation

- It's helping me carry myself more professionally in class.

DANC 230A

Program

- Classes should be longer.
- Dance classes should be longer.

DANC 261

Class Content

- We watch professional tap dancer, or history in videos and discuss about tap world.
- Clearly delineate a time to take videos.

DANC 262

Program

- Making the class longer so we will be able to enjoy it even more.
- If the three different classes were split into 3 different classes, we would be able to learn more level-specific instruction.
- I enjoy the teacher, she does an excellent job of explaining in as much detail as we need. I feel that there are too many different levels put together in one class, and I feel that students of all levels would benefit more from separating at least DANC 140 from DANC 262 and 240.

Student Self-Evaluation

- I'm more flexible, stronger, and every day I learn something different about my skills.

Dance Department CSLO Assessment Survey Spring 2015

PLO #2 (CSLO Statement's #1), PLO #4 (CSLO Statement's #3), PLO #6 (CSLO Statement's #2)

How could your understanding of the abovementioned SLO statement have been improved in this class?

DANC 110

CSLO Statement Understanding

- Knew nothing before this class. Now much more educated and proficient.
- The class is great for teaching dance basics.
- I know how to count during dance and a lot of exercise good for body.

Class Content

- To learn to specific movement a lot in order.

Student Self-Evaluation

- Don't think too much, just feel the music.

DANC 120A

CSLO Statement Understanding

- I feel like I can properly do most movements now more confidently than before this class.
- You have 1st position, 2nd position, 3rd, 4th, and 5th. Battement tendu to stretch of the foot to full point. En croix is shape of a cross moving your foot to the front, side, back, and side again. Plie is a bend of the knee or knees.
- None 😊
- My understanding can be improved with more practice. I have learned more about dance than I have ever thought to learn. It has opened my eyes to talents I didn't know I had.

Class Content

- Group studies.

Student Self-Evaluation

- I think constant practice helps students demonstrate the steps and positions of basic ballet vocabulary.

DANC 120B

CSLO Statement Understanding

- I don't think that this class could have been improved in any way... Simply because I think the class is already great. The class moves slowly and that threw me off at the start, but it's definitely better this way! 😊

Instructor

- Instructor is fantastic, energetic, informative and did a fabulous job at teaching basic ballet while also challenging the more advanced students. I wish I could take this class multiple times like we could several years ago.

DANC 130A

Class Content

- More group studies! ☺

DANC 130B

Class Content

- Give a bit more time to process and adjust certain dance phrases that'll allow those who are fairly new to dance time to adjust.

Instructor

- I love her, she is the best teacher. <3 ☺

Facilities

- The teacher is fantastic, insightful, and helpful. The only way my experience could improve is with an updated building that has sprung floors and proper air conditioning controls to better protect our bodies when we spend long hours dancing in class.

DANC 140

CSLO Statement Understanding

- No need for improvement, class is fine. My ability has improved with variations of dance.
- No need for improvement!
- Curriculum is fine and teacher gets class involved.

Program

- Support our Dance and Fine Art Department. Stop cutting courses. Pay our professors more. Give par time professors a break. Keep our facilities working properly. Invest in the arts. We can't all be S.T.E.M students.
- By receiving more assistance.

Student Self-Evaluation

- I personally just lack flexibility.

DANC 161

CSLO Statement Understanding

- I am able to perform the techniques adequately.

Instructors

- Very clear instructions for inexperienced first-timers. Great Great Great!

DANC 162

Class Content

- Maybe if the professor would have explained the vocabulary terms and how they are to be used or the concept behind them to apply them to the hip hop dance steps we have been taught.

Student Self-Evaluation

- Taking the class more than once. It is difficult for me to pick up on the material.

DANC 167

CSLO Statement Understanding

- Class is fine the way it is.
- No improvement needed!

Program

- Would need more time.

DANC 168

CSLO Statement Understanding

- I can hit the proper technique at the right counts.
- I have a complete understanding.
- No need to improve anything. My professor has given me sufficient instruction to fully understand the above statement.
- Nothing else can be done. I have transformed into a dancing beast.

DANC 220A

Facilities

- Air conditioning problems! And floor.
- Air conditioning control. Sprung floor.
- Sprung floor.

Student Self-Evaluation

- Practice through repetition. Instructor is thorough and clear; continued improvement is a personal goal.

DANC 220B

Student Self-Evaluation

- By practicing more on my free time to become a master.

Program

- Teacher is pretty fast-paced in his class. He does help with whatever needs to be done. My only complaint would be that he needs to do a pointe class, no pointe classes at this school. Needs to have a dance school environment. Perhaps also go over vocab for those who are new to ballet.

DANC 221

Class Content

- If I had homework.

Facilities

- A more springy floor.

Program

- That so many classes are not cut so that the professor can proficiently run the classical Ballet program. Budget cuts hurt our department and dance genre.

DANC 230A

Instructor

- The teacher is awesome. One of the best teachers. Made me love modern dance even more. 😊

Program

- If the dance department had more money, I feel like that would have improved my class experience so we could have less injuries.

DANC 230B

CSLO Statement Understanding

- I have seen improvement since I started this class. It has helped me a lot with different elements of my body. My dance vocabulary has expanded as well.

Class Content

- My experience in former classes. Love this learning style.

Instructor

- I believe this teacher is awesome. I have never learned so much from anyone before.
- She is such an awesome teacher.
- She is fantastic!

Facilities

- I am just concerned my body is starting to react from dancing on unsprung floors.
- Dance Department needs more money.
- Having sprung floors in the dance rooms would help us a lot with improving our technique and style. Sprung floors help prevent injuries.
- I wish the floors weren't concrete, Injuries are no fun. We need funding for the department. MORE opportunity!!!!

DANC 240

Facilities

- I believe that protecting the dancers is important. A sprung floor would prevent shin splints and make for a more interactive class and better dancers.
- Make the room hot.

Program

- A separate class for each level of dance would help. Maybe a Jazz 3.
- Pay the teacher more! Get rid of the Dean!

DANC 261

CSLO Statement Understanding

- Excellent class. Expertise of instructor. Very helpful.

Student Self-Evaluation

- I could understand better if I practice more and learn the different tap term so I can understand what they mean.

DANC 262

CSLO Statement Understanding

- Everything is great. Class is fast paced so attendance is key.

DANC 268

CSLO Statement Understanding

- I cannot say there is really much that I can be done to help improve this class any more than it is. It is perfect for social dancers to learn and grow.

Dance Department PLO #3 Assessment Survey Spring 2015

How could your understanding of the abovementioned PLO statement have been improved in this class?

DANC 265

Class Content

- More dialogue about technique, origin, style, history, etc.

Dance Department CSLO Assessment Survey Fall 2015

PLO #1 (CSLO Statement's #2), PLO #3 (CSLO Statement's #1), PLO #5 (CSLO Statement's #3)

How could your understanding of the abovementioned SLO statement have been improved in this class?

DANC 101

CSLO Statement Understanding

- Theatrical is performed for an audience just as social and world.
- I understand the differences and comparisons between theatrical, social, and world dance.
- Theatrical dance is involving theatre acting elements and incorporating it with dance. Social dance involved people being able to participate and that ties in with world dance as well.
- I have a proficient understanding of comparing and differentiating between theatrical, social, and world style of dance.
- Throughout the class I have seen learned about salsa, Tap, merengue, and ballet. They all have a distinctive theme of the dance and how rough or soft the moves are being done.
- I learned things I didn't know before. I have a better understanding of dance and I appreciate it more too.
- Goes from basic level of understanding to proficient.
- There was a complete understanding.
- Theatrical dance is obviously theater dance, more upbeat and for show. Social dance is trending dances, ex. (jerking, twerking). World style dance is dance of different cultures.
- I think there is nothing more to do to better understand. Notes and material was clear enough.

Instructor

- The instructor did an amazing job in describing the differences of theatrical, social, and world dance by presenting videos, music, etc.
- The way the professor is teaching the class is excellent.
- The instructor helps with the complete understanding. He's an amazing teacher for this subject.
- Professor did a great job teaching us all of those style of dance. 😊

Class Content

- Maybe we can have more in-class discussion about certain styles.
- My improvement in this class is knowing there is more to dance than just the style.
- It could be improved if we discussed the difference and similarities of all 3 in this class OR even if we got to actually dance and experience them.
- It's great.
- I dislike most of the things we did in this class.
- They could be improved if I had to differentiate between the styles and not just learn about them separately.
- More examples of each styles of dance. Explicitly stating what type of dance is what style.
- More hands-on of each style of dance.

- My understanding of the SLO statement could have been improved in this class if we had more lecture lessons.
- By during project or research about different country.
- I learned most of the styles of dance through performances and self-interest. I think the class can be more productive if we learned in class the different styles.
- Some of the work was confusing but other than that, it was an understanding class.
- Lecture, videos, and going to dance concerts.

Program

- It would definitely been improved more if the statement was more specific.

Student Self-Evaluation

- I could have read the text book more and study.
- Reading the textbook completely and doing good on exams.
- I could have paid attention and dedicated more time towards this class.
- Paying more attention.
- If I was taken out to dinner before walking into this class every day.
- Dance class has been a great tool for me to learn the modern and ancient dance.
- You know why I'm here.
- I'm just here so I don't get fired.
- By passing this class than moving to a higher-level class.
- By thinking critically.
- If I would've taken the class more seriously, I'm sure I would be completely sure of my answers. I do understand a good amount.

DANC 103

CSLO Statement Understanding

- I would not change anything. Instructor's got it on lock.

Instructor

- He got it down!!

DANC 170

Instructor

- She is great.

Class Content

- AMAZING!!

DANC 171A

Student Self-Evaluation

- It would've been improved had I paid attention, but I understand it completely.
- If I would've came those 2 days I missed and completed all of my online work, I would've been more successful.

DANC 183

CSLO Statement Understanding

- Nothing. The class was the best.
- It was clear and I understand that I am involved in one or more performances.
- I could not have a better understanding.
- My understanding is complete from this class.
- My understanding is complete for this class.
- I understand.

Class Content

- I've learned new steps and sequences. Enjoyed the pace.
- The two.
- I am in two pieces.
- Get general tech details sooner. Paper should be talked about.
- Tech info sooner.

Instructor

- The instructors were very good about informing us on what we would be doing and prepared us for it.
- Wouldn't change anything. She is awesome.
- Nothing. She is the best!

DANC 265

CSLO Statement Understanding

- It improved a lot.

Class Content

- My understanding of this class and the information given to me, helped me go and look up the materials that were taught.

- More dialogue about technique and terms applied in dance as opposed to just learning steps. Felt more like dance practice than a dance class.

DANC 287

CSLO Statement Understanding

- I learned how to be more organized as far as timing and hard effort.
- None.
- None. 😊
- 😊
- I couldn't have a better understanding.

Class Content

- Use of lighting tech, emphasis on importance of dress rehearsal, costume fittings, and focus on where focus is during the dance along with emoting.
- Great and fun.

Instructor

- I love the instructor's explanation of everything!

DANC 289

Class Content

- Being prepared for dance auditions could be useful for future auditions for other schools.

Program

- Maybe more of a budget for costuming to really get the understanding of how to go through a complete process of a concert.

Dance Department PLO #4 Assessment Survey Fall 2015

How could your understanding of the abovementioned PLO statement have been improved in this class?

DANC 167

PLO Statement Understanding

- The dance class is a great class! I have been taught the basics, of dance, step by step which shown how committed the professor was to the class!

- Honestly, I learned a lot and basically the concept of DANC 167. The professor was committed, dedicated to her class to teach us dance in a fun and learning way.
- I knew some of the steps and techniques prior to taking this class, but now I fully understand the differences in kinds of music and dances as well as technical terms.
- I learned a lot about ballroom. Not even just dancing but also teamwork and discipline.

Class Content

- More class days to practice / more opportunities to practice.
- Going over the basic steps more times with partners to feel prepared.
- I felt fully acquainted with the dances taught. Writing the terms on the white board at the end of the class really helped. Thanks!
- Apply the name of steps such as: Twinkle, Box, back to back turn, tunnel to music and practice with partners.
- I still have some technical questions about certain dance styles that would be clarified.

Instructor

- She teaches us how each step.
- My teacher could have been on time and did more teaching.

DANC 168

PLO Statement Understanding

- Yes.

Class Content

- Love the class! 😊

DANC 268

PLO Statement Understanding

- I understand everything clearly. Everything was easy to understand.

Dance Department CSLO Assessment Survey Spring 2016

Comment on how your understanding of these statements could be improved in this class.

CSLO Statements 1, 2, & 3 for DANC 105

Instructor

- The only reason I have proficient understanding of the aforementioned statements because of my experience as a dancer from taking various other dance classes in this program. Learning movement from someone who already understands what they are doing has been the most helpful method of learning for me. However, in this class, I've been learning movement from students that have no understanding of music composition, notation, accompaniment, or even basic choreographic skills. My instructor has failed to provide enough information, time, or support in my learning experience as she presents a very detached, dispassionate attitude towards myself, my peers, and the subject matter. She has not once encouraged students that they are capable of understanding music, she had continuously ignored our distress when we expressed our inability to perform in the Lo Tech/No tech performance, which had not been included in the syllabus to begin with. Also, the syllabus was inconsistent in that the point distribution was not the same as it is in the grade book. Certain assignments are worth more in the gradebook than the syllabus without an announcement. I believe that my right to make decisions on which assignments I can afford to lose points for was taken away from me, thus I did not get the grade that I had anticipated. My overall frustration with this instructor is that she has so dispassionately ruined my initial excitement to excel in a subject that meant a lot to me. This class was meant to get me to understand music in a way to help me as a choreographer, teacher, dancer, and a musician, all things that I feel are integral to my overall identity as an artist, and she has made me feel incompetent in all of those things with her poor teaching ability and general dispassion for teaching. I come from a family of educators, artists, and musicians so I know when someone doesn't truly care about their work. It shows in their students.
- If we had a book, it would've been easier to remember the material during the first half of the semester. Forced a midterm when class was not ready. Did not answer student's questions directly... answered them through other students. Our final was very unorganized. I went extremely out of my way for extra credit I did not receive. She did not show up to three classes and did not tell anyone. I do not feel like I got the knowledge I paid to have through taking this class. Worst dance class I've ever taken.
- I don't know what to say. Syllabus is wrong. Final is wrong. It is so wrong. Oh my god. I want a B.
- The class was really confusing. The teaching was also confusing. I wish they could improve how they teach because there are people who still don't get how to compose their music sheet. They should also improve how they explain the worksheets.
- Instead of putting students on the spot to figure out an answer, it should be more of a study session. If your whole class is telling you they are not prepared for the midterm, maybe they need help. Otherwise, that IS leading your class into failure. Less condescending. Class started off well with worksheets and checking of class understanding then went downhill. You missed 3 classes with lack of notice. We aren't 12.
- One thing that I think should be improved is before a major project, it should be reviewed, study guide, taught or explained to have a better understanding of it.
- The only reason I have a basic understanding of these concepts is because of a piano class I took in 2011 or 2012. This class did not teach me anything new. I learned more from the music accompanist than I did from the actual instructor. This particular teacher created an environment where it was intimidating to ask questions. She would not explain the answers to our questions, but would instead ask if other classmates could "help us out" verbally. This method made me and several others of my classmates feel singled out and humiliated. Occasionally, this teacher would ask us questions on material she had not taught us yet and call them "trick questions." When we made a comment about not knowing the material because we had not been taught, the teacher admitted to asking us material she hasn't taught us or "setting us up." The syllabus is incorrect and misleading. It says the paper is worth 30 points but it is

actually worth 40. The presentations are supposedly worth 80 according to the syllabus but it is actually worth 100 based on grading rubrics given to the students. Dancer Assessments are supposed to be worth 80 according to the syllabus but are actually worth 110 according to rubrics. This teacher has missed 3 class meetings and left us unsupervised with only the music accompanist. Two of those classes, she told the accompanist she would be late and then never showed up.

- The class was confusing. Things that were on the mid-term were not fully taught or reviewed thoroughly in the class. The entire class was confusing throughout the semester. What was the point of this again? Why is this class a requirement to graduate? When the structure of the class is all over the place. Conflicts in the lectures with both instructors. The music instructor and teacher should alternate days on lecture.
- I think we could have gone more into depth with our understanding of how we were supposed to examine and evaluate the application of music accompaniment to the dance component in a live dance concert environment.
- Better feedback between teacher and student. Acknowledgement of the student's current skill level. Alternative ways to give a better example about subjects. Respect for student busy work times for a better time management of student rehearsal times. Overall need for better comfortable work environment.

CSLO Statements 1, 2, & 3 for DANC 164

Class Content

- I am completely enjoying DANC 164 and would like to have this class along with Tap. Continuously, on a constant basis, I am very much impressed with the learnings of the class. I look forward to attending the class weekly. The class is quite informative and I believe people should continue being interested.
- I completely understand and love this class. I would love to take it again to get even better and advance my skill level. I waited 2 ½ years to take the class, it's that amazing.
- The class was really helpful and it helped me understand more about world dance techniques. Keep this class.
- This is a fantastic class that needs to be offered more often! I know many people who would love to take this class, but they don't even know it exists. I think that if this class were offered more consistently, it would help generate interest and get people into class. I think it would be great if this class had multiple levels so I could take it more than once. This would allow myself and my fellow students to really improve and form a class community.

Instructor

- I love this class. Been wanting to take this class since I started college. I love the professor. Gives me proper critiques and corrections. Amazing instructor. 😊

Program

- This is a very great class and it should be offered more. I also feel the dance department should expand and bring new genres of dance. Dancing is not only therapeutic but it's also a way to

express ourselves through body motion. I've learned a lot and this class, amongst other classes have allowed me to stay in shape. That's always a plus.

- Being able to repeat this class would be very helpful and enjoyable.
- Need to be able to take this class more than once to further improve our dance. I shouldn't have to audit for next class to retake it.
- I would love for this class to continue with repeatability. To be able to continue and grow in would dance would be very beneficial, not only to me, but to others as well.
- It would be very helpful if I was able to repeat this class. There are many moves and techniques that I could drastically improve by being able to take the class again.
- Add repeatability/add to fall.
- We want repeatability of class. Wonderful way to participate in diversity – living it. So much to learn. Before the class was taken away – standing room only sometimes – Interest from dancers from all dance departments. I thought she could teach a Saturday class: grow it to 100-300 students. She is excellent. Her contributions are golden, as is her personal artistry as model.
- Repeatability – I cannot learn more of Would Dance because I won't be able to take the next course or this course again.
- Repeatability and levels for this class please!

Student Self-Evaluation

- Coming to class on time and practicing.

CSLO Statements 1, 2, & 3 for DANC 250

CSLO Statement Understanding

- These statements help me to understand working out correctly.

Program

- Nothing to improve. More (frequent) classes would be great!
- My brain is not fully awake at 7:00AM, my suggestion might be to have future classes later in the day so other people like myself wouldn't be so sleepy.

Dance Department CSLO Assessment Survey Spring 2016

PLO #2 (CSLO Statement's #2) & PLO #4 (CSLO Statement's #1)

How could your understanding of the abovementioned SLO statement have been improved in this class?

DANC 110

CSLO Statement Understanding

- I am able to understand and identify and differentiate between dance styles of ballet, modern dance, and Jazz dance. I should know about history stuff.
- Nothing can improve, course enlightened me.

Class Content

- Very enjoyable to learn a dance skill.
- It was a great experience on attending this class. I learned a lot of great moves and body strength.
- I have improved a lot in my dance moves. I have learned about ballet and jazz a lot. Even their story. Something that I didn't know before.
- My understanding of the SLO could be improved a bit by going over modern dance more. Other than that, the class met the SLO.
- I understand what I learn in this Dance 110. I really enjoy learning Beginning Dance because it helped me with my Blame and my blame got better. I really want to thank the teacher helping me.

Program

- I wish there was more hours/time for the dance to learn all the materials: ballet, modern dance, and jazz dance. For the reason, it's the beginning dance and not all have the experience in dancing.

Outlier

- I understand what I learn in this Dance 110. I really enjoy learning Beginning Dance because it helped me with my Blame and my blame got better. I really want to thank the teacher helping me.

DANC 120A

CSLO Statement Understanding

- I have a complete understanding of the abovementioned SLO Statement.
- I have a complete understanding of ballet. Thought my technique is still beginner.

Instructor

- My understanding is cool because the instructor is amazing.

DANC 120B

CSLO Statement Understanding

- Good.

Class Content

- To make clear what you mean by barre work, exercises, since those words have not been used in class.

Instructor

- Instructor is great! <3
- My professor has done an outstanding job displaying the basics of ballet.

Student Self-Evaluation

- My knowledge has increased in this subject matter. I hope to continue to improve.

DANC 130B

Student Self-Evaluation

- Just by practicing more.

DANC 140

CSLO Statement Understanding

- Amazing.

Class Content

- This class has done a good job of demonstrating basic technique needed for jazz class. Class may have been better if class focused more on technique versus choreography. Although, the choreography made this class more fun.
- We never really learned jazz. It was hip hop with a splash of ballet. Not at all what I thought it would be.

Instructor

- None. Teacher was great and through about Jazz.
- Love her, don't change anything.

Program

- If 140 and 240 could be separated in to 2 different classes

Student Self- Evaluation

- Became more flexible.
- Taking this class has helped me improve.

DANC 162

Instructors

- Maybe if teachers specified specific names for hip hop moves, it would be easier to chain together.
- Our instructor has done a wonderful job at teaching us the techniques of Hip Hop.

DANC 167

Class Content

- I love the class.

Program

- More class time.

DANC 168

CSLO Statement Understanding

- This class is amazing, I understand everything.
- No need. This class is a great class!

DANC 220A

CSLO Statement Understanding

- It was fully stated.

Student Self-Evaluation

- My barre exercise is getting better, but I still have to work on my ballet technique.
- So far, I improved a lot.

DANC 230B

CSLO Statement Understanding

- I believe that it was sufficiently reached with the material and exercise done in class.

Instructor

- Instructor is fantastic and already breaks down everything in a comprehensive way. I have learned so much and wish I could keep taking this class.

DANC 240

CSLO Statement Understanding

- I understand warm-up techniques, across-the-floor exercises, and footwork. I have also picked up across-the-floor exercises and choreography quicker.

Class Content

- Needs to be explained in a way so I can understand. Needs more situations we can relate to such as situations from Broadway or Dance Moms.
- AWESOME!

Instructor

- It is upsetting when the professor is consistently late, then upset when you miss the class after she was over 15 minutes late.
- Teacher is great. Hell yeah! <3

Program

- Dividing the courses 140 and 240 into different class times could help me develop more advanced jazz technique. I believe my instructor could focus on more advanced dancers more if she could work with separated levels.
- Separate Jazz 1 from Jazz 2!

DANC 268

CSLO Statement Understanding

- Nothing. This class is amazing. I don't think it could get any better.

Dance Department PLO #5 Assessment Survey Spring 2016

Do you have any comments on what could improve your ability to better understand this PLO statement in this class?

DANC 287

Class Content

- I love this class!

Program

- No! I enjoy this class. I wish I can take it more than for or 1 time.

DANC 289

Class Content

- Great!!!

Dance Department CSLO Assessment Survey Fall 2016

How could your understanding of the abovementioned SLO statement have been improved in this class?

DANC 101 Statement #3

CSLO Statement Understanding

- My understanding of the statement has improved considerably.
- I believe the statement was written well, and it would be tough to write it in a different way while still being able to get the point across.

Class Content

- 10/10. Would recommend.
- More heads up on dates with work due.
- We tested, took quizzes online and in class.
- Go over narrative, thematic, and abstract more frequently.
- The class has reviewed and discussed
- More class time.
- In class, we could have had more class discussions about the chapters in the book instead of just reading it and analyzing it by ourselves.
- Being tested about it even more.
- In-class discussion of the dance concert instead of a written essay because it was difficult trying to answer the questions when I could not remember what happened.
- More individual activities. Less reliance on other classmates for projects.
- Well, a lot of the learning was out of class, because the quizzes and discussion questions were online. I did the reading I was supposed to in a responsible manner, which is kind of a lot to ask for freshman in college. Regardless, our class time was spent doing rigorous dancing, so we didn't actually waste time, we just had a large workload. All-in-all, there was a lot of work, but it was just difficult because some of it I had to be responsible for myself to make sure I learned it.
- My understanding could have been improved by PowerPoints in class.
- No improvement needed. Perfect the way it is.
- This class was great. 10/10. Would take again.
- I cannot think of how to improve this class. Everything was straight forward and clear.
- By having more in-class assignments.
- Awesome class. Good stuff to learn. Awesome teacher. Keep it up!
- My understanding could have improved if the class was not completely based on lecture style.
- Being able to print out the notes instead of rushing to write all of them down.

Program

- I would understand the course and improve more if I was able to get the textbook. I couldn't afford to get the book and there were only limited books in the library.

Student Self-Evaluation

- Review it more.
- I could have studies way more.
- I could have taken better notes and studies a little more but if it had less into about random things. More on our study.

DANC 103 Statement #3

CSLO Statement Understanding

- I have full understanding of this due to all the readings and the time we took to learn this.

Outlier

- Isadora Duncan is an important figure because she is essentially the “mother of modern” dance. She was a symbol of breaking out of the norms.

DANC 165 Statement #2

Class Content

- There could have been more emphasis on cultural significance.

Program

- I feel this class should be more frequent than twice a week for the practice both of dance and the reasons behind it (cultural, religious, etc.); But I do feel that I have learned much in this class.

DANC 171B Statement #1

Class Content

- It was perfect!!

DANC 265 Statement #2

Class Content

- Need more religious and cultural aspects. More time into learning new dances.

DANC 287ab Statement #1

Class Content

- It's awesome!

Dance Department PLO #6 Assessment Survey Fall 2016

Do you have any comments on what could improve your ability to better understand this PLO statement in this class?

DANC 250

Class Content

- Explaining the effects and benefits of the exercises helped me remember them better.
- Love this class!

Instructor

- I really love this class how it is! She is a great teacher.

Student Self-Evaluation

- To keep practicing and memorizing.

Dance Department CSLO Assessment Survey Spring 2017

PLO #2 (CSLO Statement #3), PLO #4 (CSLO Statement #2), PLO #6 (CSLO Statement #1)

How could your understanding of the abovementioned SLO statement have been improved in this class?

DANC 110

CSLO Statement Understanding

- I understand the statement fully.
- No way, I understand it.

Class Content

- Discussing this topic as a class instead of just having to read a few chapters about it. Maybe watching a performance and analyzing it together.
- I love how we learn the different types of movement and see how it works for ballet.

Instructor

- No improvement needed. Professor did amazing with helping us achieve our student learning outcomes!
- I believe the professor did a great job of helping me understand the SLO statement.
- There was no way to do it. She is an amazing professor. To the style of teaching to the atmosphere and open relationship she provides with her students, she had performed amazingly well as my instructor. I thoroughly enjoyed this class.

Facilities

- Better facilities. It's hard to really learn when you are constantly worried about getting injured or it's too hot because the A/C is broken or the sound system is still broken after 2 weeks.

DANC 120A

CSLO Statement Understanding

- Everything is fine. Nothing needs to be changed or added.
- No need for improvement.
- I couldn't because I am getting basic levels of ballet the only way I think I could improve if I went to a more advanced class.

DANC 120B

Instructor

- She is the best.

- Class is great as the teacher is.

DANC 130B

CSLO Statement Understanding

- I gained a full understanding.
- All of the material is easy to understand; firm understanding of material in course.

DANC 140

CSLO Statement Understanding

- It couldn't have. I have a full understanding.
- N/A – I understand!
- Yes. I understand!

Class Content

- Spending a little more time on the vocabulary and the associated movements would have helped, but it's pretty good overall.
- It's perfect. I gained more than a beginning Jazz class should teach, I'm really pushed.

Instructor

- No other way than the professor/dance instructor has demonstrated. It is perfectly well taught by the instructor.

DANC 161

CSLO Statement Understanding

- I understood about the Latin Social Dance environment at a basic step. Cumbia's basic step makes hand-in-hand and back-to-back that shows dynamical mood.
- Everything was well explained!

Class Content

- Better practice resources and increased communication could improve my understanding.
- There could be more one-on-one with a professor so that there can be more of an understanding.

Program

- ADD SWING DANCE.

Student Self-Evaluation

- By working harder and practicing more to get better in life.

DANC 162

Class Content

- This class is fun and challenging.
- I like this class.
- "yassssssss!"

Student Self-Evaluation

- More practice.
- Huge improvement and passion after taking this class.

DANC 220A

CSLO Statement Understanding

- It's great. I feel like I have a complete understanding of statement and class is great.

Student Self-Evaluation

- I understand most center ballet combinations when it is taught slow. I'm not used to doing things fast unless I'm taught one-on-one.

DANC 220B

Facilities

- New floors that prevent injury.

DANC 221

CSLO Statement Understanding

- I have a complete understanding of this statement.

Facilities

- The facilities are subpar and have been injured for a month and a half from dancing on the hard floors is impeding my progress as a dancer.
- The facility is holding the class back, not the teacher. The floors are not sprung so it prevents us from practicing as much as we would like/need to.
- Also, the air conditioning was not working for the first half of the semester making the room stuffy and difficult to breathe. It is now the second half of the semester and the speakers/stereo do not work so we are having trouble working with music.

DANC 230A

Instructor

- I enjoy learning from other teachers. It helps me understand the concepts in a new way. Two perspectives of the same concept help me understand the different energies in movement.

DANC 230B

Facilities

- Sprung floors could help with jumps.

DANC 240

Class Content

- Breaks down movement for my personal understanding.

Facilities

- It would be nice if the speakers got fixed (takes less time out of class). Having sprung dance floors would be nice as well, especially so we don't get injured when we jump.

Program

- I believe the class could be longer, otherwise the class is extremely demonstrative and effectively gives an understanding of the SLO statement.

Student Self-Evaluation

- My understanding of the statement could be improved by having a better memory of the choreography. This class overall is very cool.

DANC 250

CSLO Statement Understanding

- I understand the material accurately.
-

Instructor

- Professor is helping each of us kindly and sincerely. Always share someone's problem and solve with classmate. Very good way not to have anybody behind.
- She explains the exercises and movement most excellently and is clear and precise in her demonstration. Thumbs up.

Class Content

- I believe that obtaining books from my local library on Pilates exercises with photos and viewing Internet websites regarding Pilates and Anatomy photos to supplement the material and hand-outs and Pilates instruction by the professor, had helped me to understand the Pilates exercises and how to properly do them and also understanding the stretches and muscles that complement the various Pilates exercises.
- One improvement I would recommend is more new mat work.
- None, the class is very direct with information and easy to understand and follow

Program

- No improvements! Can't wait for an advanced class. Jess is the best!!
- The class is amazing, I can't wait for an advanced class!
- I enjoyed all aspects. I'd recommend to adding a class 1 level up from this one.

DANC 268

CSLO Statement Understanding

- I have no mastery, but the basic level of understanding is all that is necessary to me.

Dance Department PLO #1 Assessment Survey Spring 2017

How could your understanding of the abovementioned PLO statement have been improved in this class?

DANC 101

PLO Statement Understanding

- Before, I would just see a dance and not think of it much besides it just being entertainment. Now, I analyze a dance and everything going on including the movements, music, costumes, scenery, etc. and know what the story is.
- I believe that in the class is straight forward and completely understanding as is.
- My understanding of the abovementioned PLO statement has been improved in this class because what I learned in class, helped me understand the dance.
- I like dance any kind, but I never really understand it. My basic understand make me aware of certain thing no a lot. It helped me understand the dance concept better. It made clear what type of dance is what. Was clear.
- No improvements needed.
- I think the understanding of styles presented is a proficient level the way it is introduced is very helpful in understanding. No actual improvement needed.
- No, it's great as it is.
- So far, everything has been very clear! I have learned a lot.
- Understanding more of the dance styles. Going to dance events.

- I don't think that it could have been improved in this class. Because I don't know anything about dance. So, I would just have to take more dance classes to understand more.
- My understanding can't be improved because I am well-aware of all of things that I was taught. And everything is online for me to see.
- It made me look at dance in a different way and put my full attention into when someone is dancing.
- I feel there was enough explanation to help me understand.
- I feel like I'm improving as we go. So I think I understand a decent amount right now, but with time, I will understand more.
- When I first started the class in this semester, I really did not know that much of the background of these dances came from and now, since we did projects, I have a better understanding of Dance.
- I believe that when taking Dance 101, one is only able to gain a basic level of understanding because dance is so complex.
- I think my basic understanding of the statement is OK, I just don't understand the question really.
- No improvement needed.

Class Content

- It has improved by attending more than one dance concerts and watching the different style of it and that helped me more in understanding.
- I believe that attending the dance performances required really helped me both understand and enjoy this class more. Some of the performances were not exactly my taste when it comes to dance but it was cool to see what we learn about in class live and right in front of me. I enjoy going to performances so it was something fun for me.
- We should talk more about different types of dance such as hula.
- This class is very enjoyable and informative.
- Attending a dance show can reinforce what we have learned in the class. Like we need to have lab section in bio class; dance show in dance class is important.
- I think going to the live dance concerts helped a lot because I think it's good to not only learn about it but actually see it live so you can have more knowledge about what you're studying.
- My understanding couldn't have been improved in class because the class provided a good description of modern dances.
- It made me understand more of what we had to study about the dance and what we had to look at. It also made me understand what I was learning in Dance 101. It made me learn how to explain a dance to someone who knows nothing about what happened etc. It was very useful and amazing to do. However, if you're going for a class I don't think you should be paying.
- Makes me understand what's going on more in class. Has more of an easy understanding.
- It could have been improved by being taught a bit more of how certain music plays in to dances. Also, a little more about how specific movements mean something.
- It can be improved maybe by having group project with others.
- I think it could be improved by watching more videos on dances.
- It's because those of the show were related to the textbook.
- Actually learning how to dance.
- This class was actually pretty interesting. It exposed me to many different types of dancing. A lot of the concepts my teacher talked about was used in those dances.
- It really helps to understand the material in class then getting to see it live to get a better understanding.

- I think the mandatory concerts should be held off until mid to end of semester once we have more of an understanding of technical dance terms.
- It helped more to understand the different types and parts of dance.
- Because of the videos, critiques, and quizzes.
- Seeing the way people move and express themselves. Really good to show all different perspectives. Watching dance shows really give you insight to a life of a dancer.
- It could be improved by having more dance concerts to critique. I feel like we could learn a lot by watching.
- My understanding in this class can improve by exploring more types of dances other than contemporary and ballet.
- Going to the live dance concerts is like seeing the different elements of dance come to life. Going to the dance concerts shows you everything you've learned in class presented on stage.
- If the class had more of a set schedule and not move around too much. If we are getting ready to perform, we should focus more on the dance, not the essays and quizzes.
- We could've gone over the history and some dances to enhance our knowledge.
- It may or may not be improved in this class because there are various types of dances in the world and I doubt that we are going to cover them all. However, we as a class are learning about various cultures through dance.
- Talking more in depth about the different styles. Understanding what the different dance styles meant.
- I believe attendance of the concerts helped improve my understanding of the class because there were multiple styles of dance displayed at the concert and always some of the dances derived from different time periods. They were modernized to help understand them a bit more.
- The class and the professor made sure to show us a new understanding for dance. It got us to see different styles of dance with appreciation for its roots.
- At this point of the semester, we don't really analyze thoroughly a dance. We just talk about the steps and learn them ourselves.
- I would say that previously, my understanding of these dance styles would not be viewed as even basic. The class opened the window for myself to look deeper into the multiple meanings of dance.
- It's pretty hard to learn about all styles of dance but this class has done a pretty good job at showing the basics.
- There are some dances that you couldn't really understand. As I continue coming to class, I keep learning new dances and where they come from. I really like this dance class. I have lots of fun in here.
- I don't see any need of improvement. This class gives the student chances to at least attain a basic understanding and seeing this is just DANC 101, it's sufficient.
- Gone over why choreographers such decisions of things to include in their piece and what each means/adds to the piece.
- I believe that attending an entry-level dance concert would have improved my understanding of dance styles.
- Attending the live dance concert did not help me in my dance class.
- Watching other dances helped me better identify different types of dances in the classroom.
- We could have learned a little bit more on how to figure out what a dance means.
- I did not know anything about dance. However, since I attended two dance concerts and analyzed/critiqued the concerts for my essays. It helped me a lot to understand the dance and the importance of a choreographer.

Instructor

- My understanding of the abovementioned PLO statement has been improved in this class due to the professor illustrating the types of techniques and dance styles used in the class.
- The teacher could show us by dancing himself. We should focus more on dancing the second half of the semester instead of doing quizzes and essays.

Concert

- To improve the understanding of the dances, maybe someone from the Arts department could do a little debrief after the show to talk to the audience to ensure their understanding on the dance the audience viewed.
- Taking notes about the dance was really difficult since it was dark and you weren't able to see what was going on.
- If the dances had an actual story or the story was given to us if we were right.
- An explanation of each dance included in the program would have made it more understanding. Overall, each dance had excellent organization.
- Both dances that were required to go to, were modern. Didn't really get to see anything else.
- The concerts are good and very pleasing. I just wish they had a speaker introducing the style of dance. I'd like that. It would prepare me for what I'm going to see.
- It got better a whole lot. Great performances. Love going to the concerts.
- My understanding of the statements above regarding live dance concerts could be no more than an hour.
- Have been explained about what the dance might incorporate before seeing it.
- Maybe having more background on the dance before attending.
- Descriptions of the choreography (style/story behind it).

PLO

- I think the PLO statement can be reworded so that students can better understand the statement better.
- I don't fully understand the question.
- I don't understand this question.
- No idea, my friend.

Student Self-Evaluation

- It would be more understanding for me when I go to the dance shows to go just to watch instead of having to write an essay because I barely can focus.
- I'm not quite sure how to answer this question. I don't understand the question. I guess it could have been improved by me just being more engaged in something I'm not interested in at all.
- My understanding could have been improved by me attending the assigned dance concerts.
- I did not attend the live dance concert to analyze the dancer.
- I knew that most of the dance styles were contemporary or modern with a bit of ballet but I found it a little hard to interpret the moves. Everything sort of looked the same. Maybe if I practiced it more, I would have a complete understanding.

DANC 103

PLO Statement Understanding

- The above PLO statement does not need to be improved for this DANC 103 class.
- I think it is fine the way it is. It just depends on how other people learn or how interested they are in the class.
- It couldn't, it comes down to the show.
- My understanding of the dance concerts were clear and straightforward.
- I have a complete understanding of this class.

Class Content

- Watching what each kind of dance style is and understanding the type of act.
- Dance is very abstract and the meaning varies per person's perception. For DANC 103, we are effectively getting the basics. If we wanted to get more developed understanding, it would help if we talked about the critique in class.
- I feel instead of depending on us to just read the modules., it should be explained in class as well.
- More in-depth lectures.
- It can improve by being more organized.
- It might have been better improved if reviewed more during class.
- It could have been improved with more lectures and presentations in class.
- My understanding of the abovementioned PLO statement could have been improved in this class by more videos like "Piper."
- I think it would be improved if we were to look for every definition of every dance. For example,
Ballet: ---
Modern: ---
Tap: ---

Then we could also see what distinguishes each dance from another.

- I wish we talked more about dance in class and went over the modules in class.
- It could be improved by having better explanations of what the dances are about. For the most part, it was pretty easy to understand.
- It's easy to understand. Just more explanation would be nice. Thanks 😊
- Discuss the information/dance before the dance and have better dance moves so we can understand.

Instructor

- My understanding has been improved in class because professor discuss the topics with us before we have to do any assignment or when we go to the dance concerts. Other than his teaching, modules is a great place to get information of any dance styles.
- Better teaching style.
- Better in-class teaching.

Student Self-Evaluation

- By keeping up to date with the assignments.

- Keeping up with assignment dates.

DANC 105

PLO Statement Understanding

- I have a complete understanding.

Instructor

- It was a little rough because she second started pretty late in the semester due to the other music teacher having to quit.

Class Content

- Class was okay.
- More practical. More interaction. Clear teaching.
- It was great. Learned a lot!!! ☺
- Simplify musical concepts and mastery of basic concepts would be preferred. Ex: Waltz, Polka, Tango, March, Adagio vs. Allegro... Etc.

Dance Department CSLO Assessment Survey Fall 2017

PLO #1 (CSLO Statement #1), PLO #3 (CSLO Statement #3), PLO #5 (CSLO Statement #2)

How could your understanding of the abovementioned SLO statement have been improved in this class?

DANC 101

CSLO Statement Understanding

- I didn't know anything about dance before taking this class but now, I have a little bit more knowledge about dance.
- It has improved my thoughts on dances.
- I'm good.
- I was able to determine what kind of dance style, and see performances live that can help critique and interpret dances.
- I have learned a lot in this class both for the main lesson and lessons about myself.
- It was improved because I have a better understanding of how important dances are and how each dance is unique based on its background and culture. Through watching live dances concerts and videos, I believe I have become more open minded while critiquing.
- I was able to determine what type of dance is modern and what is the different between all types of dances.
- I learned the importance of dance and the impact it has in the community.
- I don't think there's any other way. Which is honestly fine.
- I could understand how much dancing can express our mind through watching the live dance concerts.
- The SLO statement above has been met throughout this course. No improvement needed.
- It was pretty good. I can't think of improvements.
- Our professor did a good job in incorporating the SLO with the assignments given, and the dances we do.
- This class did a good job teaching me how to properly critique and understand various types of dance.
- It helped me know about some kind of dance.
- I believe the class gave a complete understanding.
- I feel that my understanding of the abovementioned SLO statement has been improved. It was improved over the course of the time I have spent in the class over the semester. We did everything in this class mentioned for the description of the course.
- It has improved in this class by actually doing most of things the statement says.
- Nothing really, It's a pretty standard explanation.
- I have now a better understanding of live dance concert.
- Overall, this class gave me more on understanding on the background behind each dance as well as some technical terms used in production and spacing.
- I have better understanding and appreciation for dance styles.
- Yes, I'm more abrough on the understanding of dance, music and the art behind it as well the art. I can feel comfortable. I'm ready to move to a higher-level dance class.

Class Content

- I can understand the basic but I'm not sure about the meaning behind those dances.

- This was a good class, I just wish I would have learned a little more of different dances but I learned a lot this semester.
- I believe that I could have understood the concept more if there were more dance concerts we could have attended because I couldn't go to the only one we were required to go to because I had to go to work all those days.
- Given some class work would help.
- More hands-on work. Actually involving the class in the process of the actual eras of dance. This could maybe help students pay more attention.
- A descriptive rubric with clear critique directions and outlines would've helped better the critiques. Also, a lesson or an expectancy chat about the critique before it is assigned would make the assignment clearer.
- The knowledge of all different styles of dance and to actually know different types of dances being performed in different countries.
- Less video analysis and more concert analysis.
- For me, if people would raise their hands instead of just yelling out answers, it would help the discussions run smoother.
- Write a critique in class.
- Instead of having us remember specific dates and/or people, be sure to explain why it is important. Why was Alvin Ailey an important person in dance? More explanation on why things are important is more interesting. Also, if there were more structured (structure is soooo important) times for us to all interact, it'd be nice. Everybody speaking at once is frustrating and unproductive.
- This class was good. I learned a lot. 😊
- It makes me understand what to expect when it comes to assignment being assigned.
- We could have concentrated more on dance and how to recognize specific dance themes.
- We do activities that help me understand this concept.
- Dancing more.
- My understanding could have been improved by interacting more with dance, rather than just learned this history of it.
- There could've been more slides based on the history of different dances. Overall, the instructor was great and I appreciate everything I learned.
- How it could have improved is to have more in class videos.
- Maybe enforce the textbook more.
- I understood everything except for the space and energy concepts.
- More performances to critique.
- This class is lame.
- More individual work, less instructional time. No homework.
- More individual work, less presenting.
- Actually know how to dance.
- It could've been improved by maybe watching more videos. Possibly not being forced to dance for our final; It's stressful and distracts from the class.
- Well maybe being lectured with the notes instead of just reading straight out the book.
- Honestly, we've watched many different dances that we've had to critique for a grade. However, I think if we went over the concepts we read about in the textbook in class, it would help with understanding, bringing class ideas together, and stimulating overall interest in different dance styles. Maybe we should've done in-class critiques as a class.
- I think seeing more live examples of the dances we learned about would be beneficial.
- Just to have more time in class to focus on the important work.
- I think maybe by spending more class time on critiquing a variety of different dance styles.
- I could've understood more if we had vocabulary to learn and a few take home assignments.

- My understanding could have been improved by going into more depth about what to look for in each dance piece to have a better basic understanding.
- I feel like more critiquing would help my understanding of the statement.
- Loved all performances, easy to critique! Probably go further into video analysis for learning more to help with concert analysis.

Instructor

- I enjoy this class, the format and the style he touched on was wonderful basis. He is an excellent teacher.
- It couldn't have. The teacher is Amazing. Too bad, I'm not remotely interested in it. I only took it because I had to.
- Organization could be better and managing time and control in class.
- The professor did a wonderful job. I wouldn't change anything.
- The professor did his part well. Most of my understanding could have benefitted from a less hectic personal life.
- I feel that my professor did a marvelous job on teaching us/me dance styles, with the combination of lecture, notes, and doing projects, definitely taught me how to distinguish the various dances and how to tell the dance apart. But maybe putting the notes the professor makes for lecture on Canvas. The notes definitely help solidify what we need to know and gives you the main topics that you need to know. I learned so much in this class honestly.
- It was well-said in every class/ The professor made it nice.
- My professor did a fine job at incorporating all of the material.
- If the instructor had actually taught and discussed lessons as opposed to running a glorified daycare.
- I think that the professor has a lot to do with what we learn. In this case, she does a great job at teaching.
- No way, I think the professor did a great job of keeping the focus on the class even with one shaky attendance record of the students.

Student Self-Evaluation

- Personally, more studying on a student's part. Did not understand much topic of show, but did analyze types of dances.
- I just have to be more focused when watching performances. It is easy to watch but when trying to understand what some dances mean, I get lost.
- Paying attention to the class more.
- It could have improved if I was more into the class.
- Paying attention in class more.
- Taking better notes in class and paying attention more.
- It could have been improved if I attended more live dance concerts.
- Better dancing.

Miscellaneous

- Maybe if this was my major.

DANC 103

Class Content

- Probably more class discussion deeply on the topics
- It was a good class with the assignments, exams, papers, and videos. I guess it just needed a bit more time.

Student Self-Evaluation

- Taking better notes... Professor covered all the details.
- The lessons were taught very well. I just think I should've payed more attention.

DANC 165

Class Content

- I feel like this could be more basic to those new to African dance. Maybe have more guest artists come in?

DANC 183

Class Content

- I understand that preparation before every rehearsal is very crucial. In a short amount of time, if you had all the formations, counts, and movement. Your casts gonna be happy!

DANC 287

Class Content

- Had more time.
- More rehearsal time.

DANC 289

CSLO Statement Understanding

- Everything in the class was executed very well.
- Greater understanding of concept from great teacher! 😊
- This product was delightful. I demonstrated performance technique, as well as skills to compliment the production.

Class Content

- I was able to tell the difference between certain music cues more.

- We could have more frequent meetings, or perhaps more time to meet. Thanksgiving break really took my head out of it and I wish more people were consistent in their attendance.

Student Self-Evaluation

- I could improve a lot more by expanding my mind and being more open minded with others.
- Sticking together.
- Paying attention in class more.

Dance Department PLO #2 Assessment Survey Fall 2017

How could your understanding of the abovementioned PLO statement have been improved in this class?

DANC 120A

PLO Statement Understanding

- I feel that my understanding of the terminology is quite well because of the repetition of the movement along with the terminology. The only way it can be improved is by moving to a more advanced class.

Student Self-Evaluation

- Myself being more engaged and studying better on my own time.
- More studying.

DANC 130A

Instructor

- He is one of the best teachers I've had on this campus.
- My professor does an excellent job at teaching terminology, technical technique, and performance artistry.
- I have no recommendations. He did a good job.

Student Self-Evaluation

- I understand now why dancing relieves stress.

DANC 140

PLO Statement Understanding

- I learned a lot of skills in this class.
- I have learned a lot from taking this class. My skills could be improved but I have improved from what I was able to do in the start.

Class Content

- Recordings being shown as examples on a school site, online interaction.

Student Self-Evaluation

- I needed to practice more only own time.

DANC 162

PLO Statement Understanding

- Very challenging but I was able to understand the material.

Class Content

- I loved the class.
- It was really fun. Would take again.
- Highly helpful with isolations.
- Good class but I was hoping to learn more movement from TV and YouTube.
- Enjoyed her class very much.
- Better understanding of musicality.
- More freestyling.

Instructor

- Most days, she went too quick. It would have been nicer to go through the lesson slower. But overall, it was a great challenge.

DANC 220A

Class Content

- You can't. It's ballet. It's just hard. Maybe make us do more complicated moves that we won't get right away. Like fouette turns.

Instructor

- Slower teaching methods.
- The combination changes make it difficult to acquire technique since I'm always so focused on doing the combination in the right order rather than my technical prowess. His corrections could use some additional explanation.

Facilities

- A sprung floor to protect our knees and prevent shin splints.

DANC 220B

PLO Statement Understanding

- I understand everything with the terminology and routine. I just wish I could dance more better.

Program

- I feel like maybe this class could be a pre-pointe class since many of us are just about ready to begin pointe. Why don't we have a class dedicated to those who are on pointe? This department could improve if you do just that.

DANC 240

Class Content

- Very challenging class that exceeded expectations.

Instructor

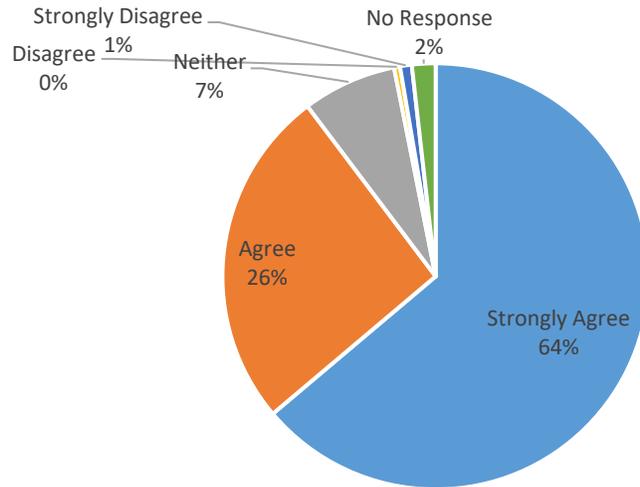
- This class was great. I loved her, she helped me learn a lot of new things and improve myself.
- I wish Kim was on time to class more often.

Student Self-Evaluation

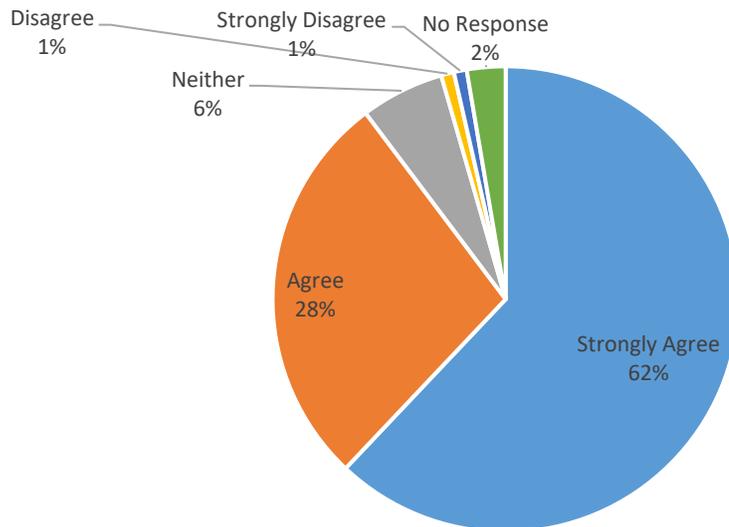
- When I was practicing dance by myself, I couldn't move bigger and I couldn't count because I had issues with rhythm. I improved these two things in this class.

Appendix I
PROGRAM REVIEW STUDENT SURVEY PIE CHARTS
SPRING 2018

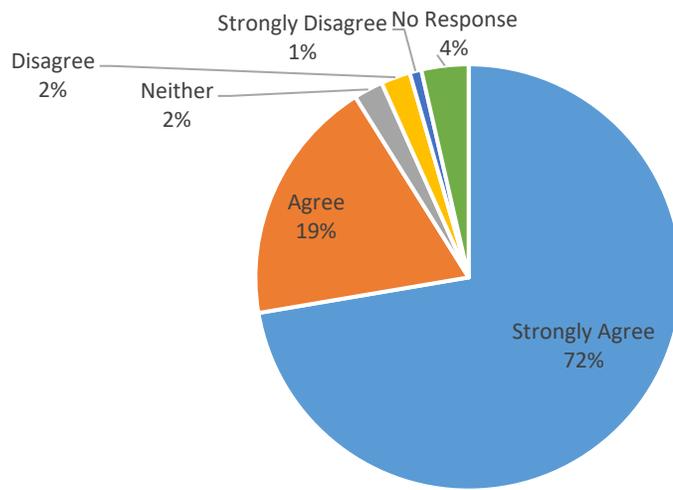
Instructors in this program have helped me achieve my academic goals.



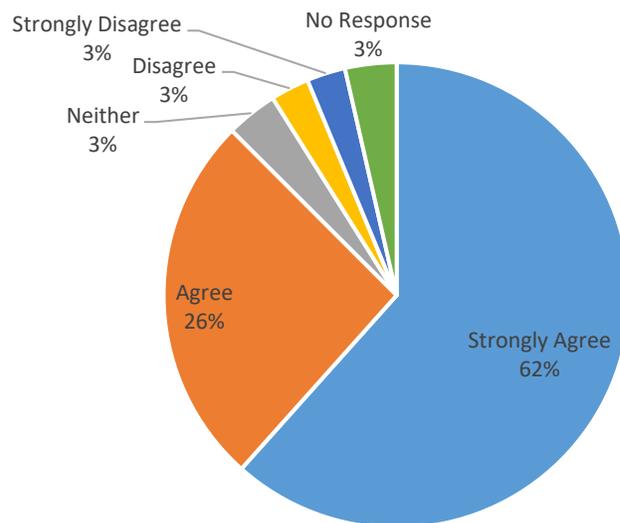
Instructors in this program have helped me stay on track.



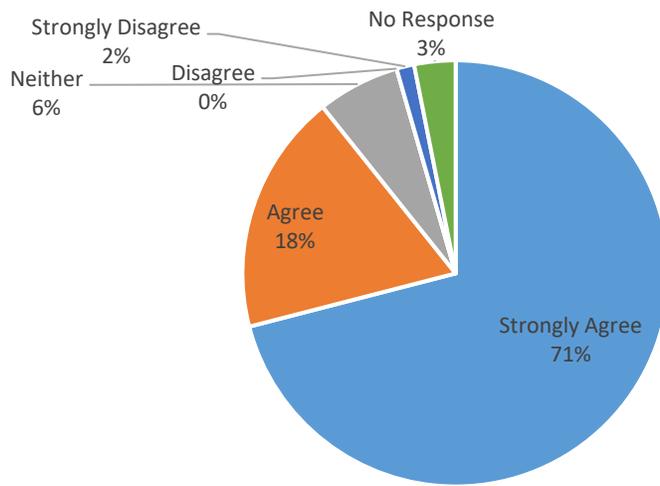
Instructors in this program provide opportunities to actively participate in my classes.



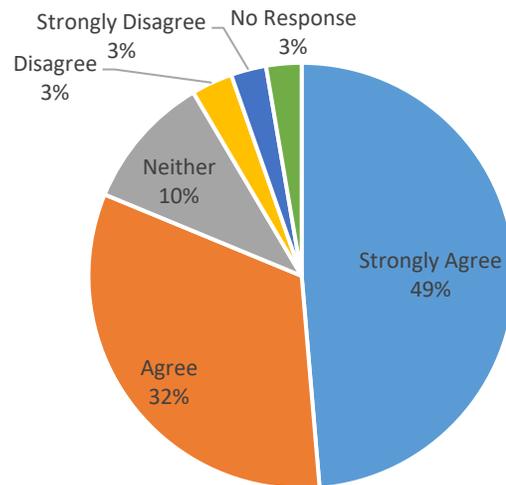
I have felt a sense of community within this program.



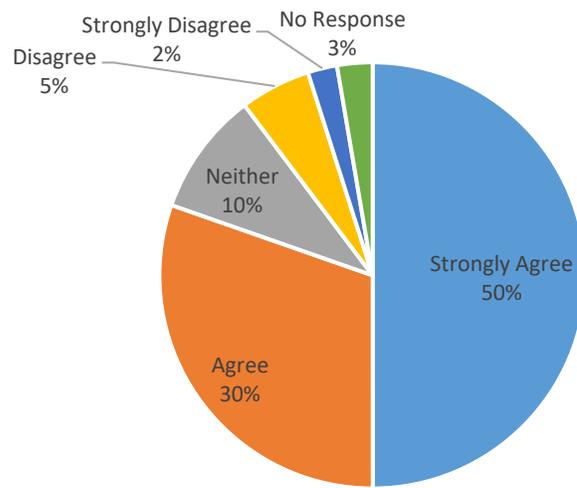
Student contributions have been valued by instructors in this program.



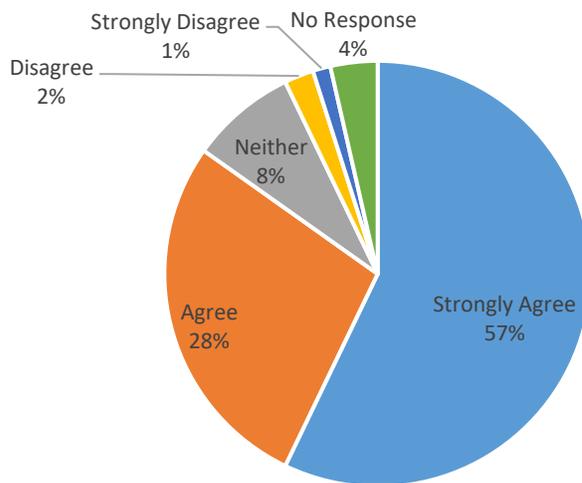
There is an appropriate range of courses offered in this program.



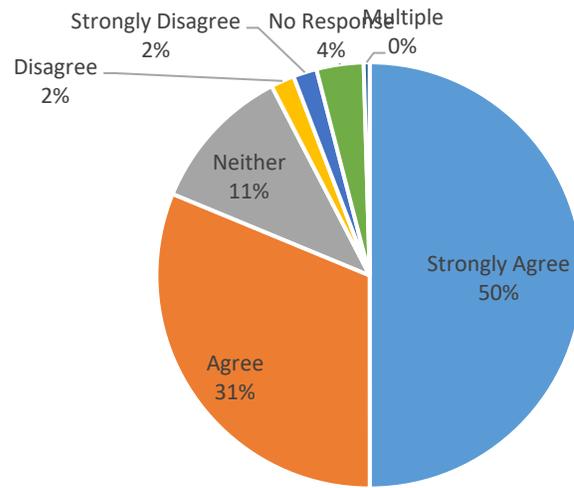
Courses were scheduled on days and times that were convenient to me.



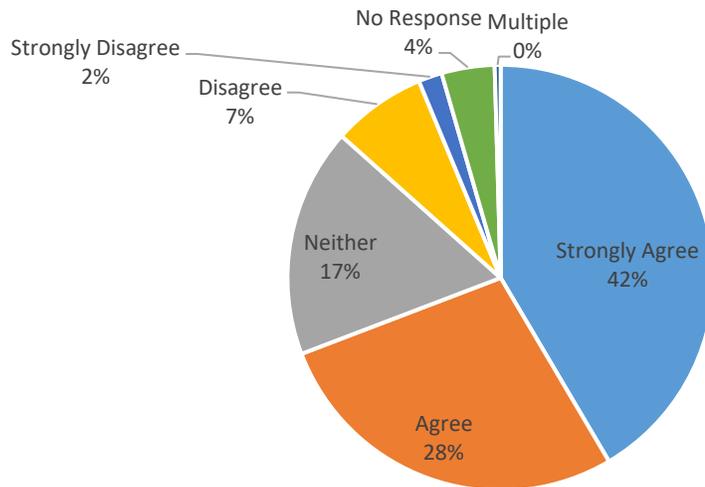
I've been able to register for the classes I need within this program.



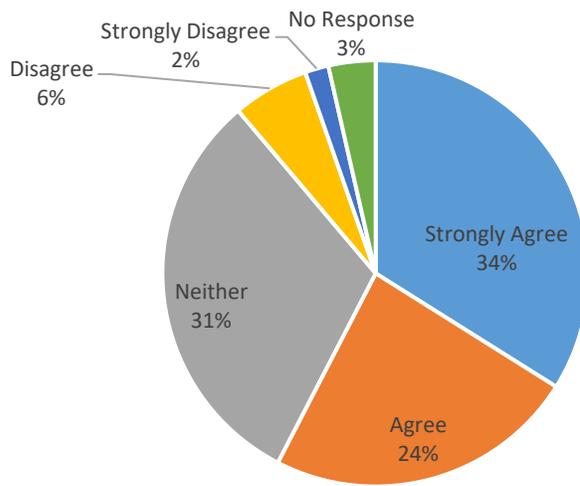
The courses in this program have helped me meet my academic goals.



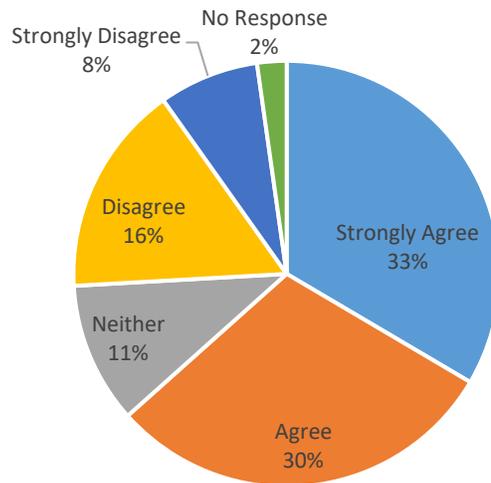
There is a variety of extracurricular activities related to this program on campus.



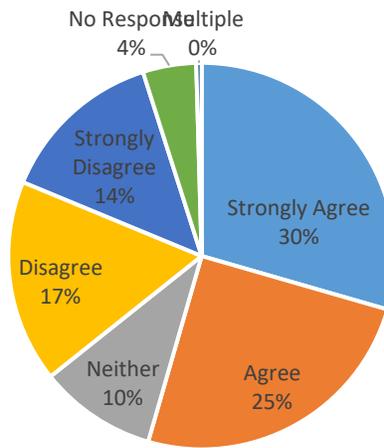
The library has the resources to help me succeed in this program.



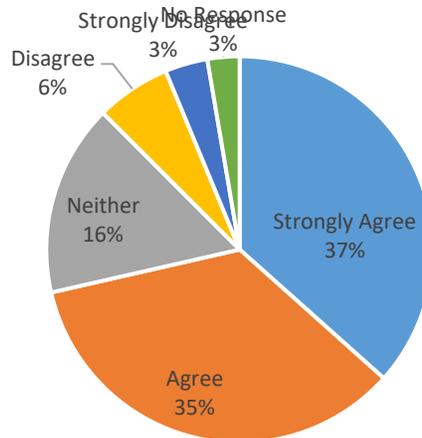
The buildings and classrom used by this program are satisfactory.



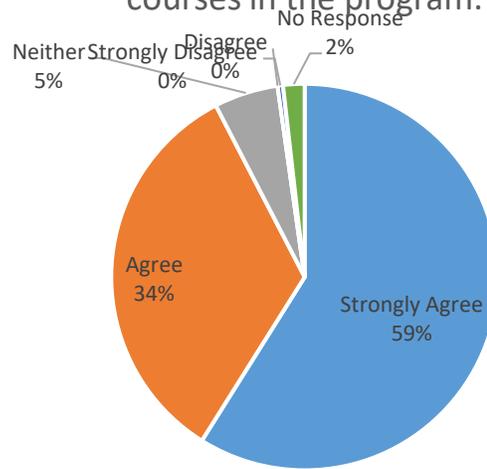
I am satisfied with the studio environment [dance flooring-ventilation-temperature control-sound volume control] used in this program.



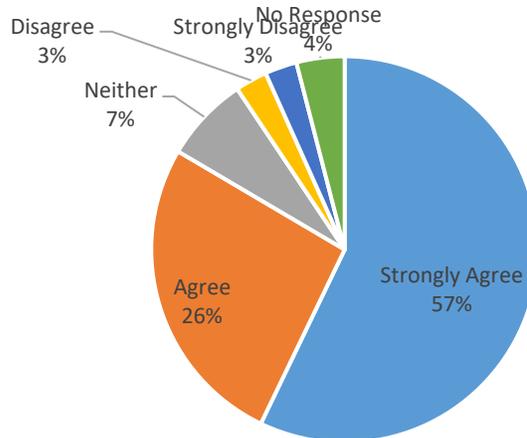
I am satisfied with the lecture environment [visual aids-whiteboards-projectors-sound equipment] used in this program.

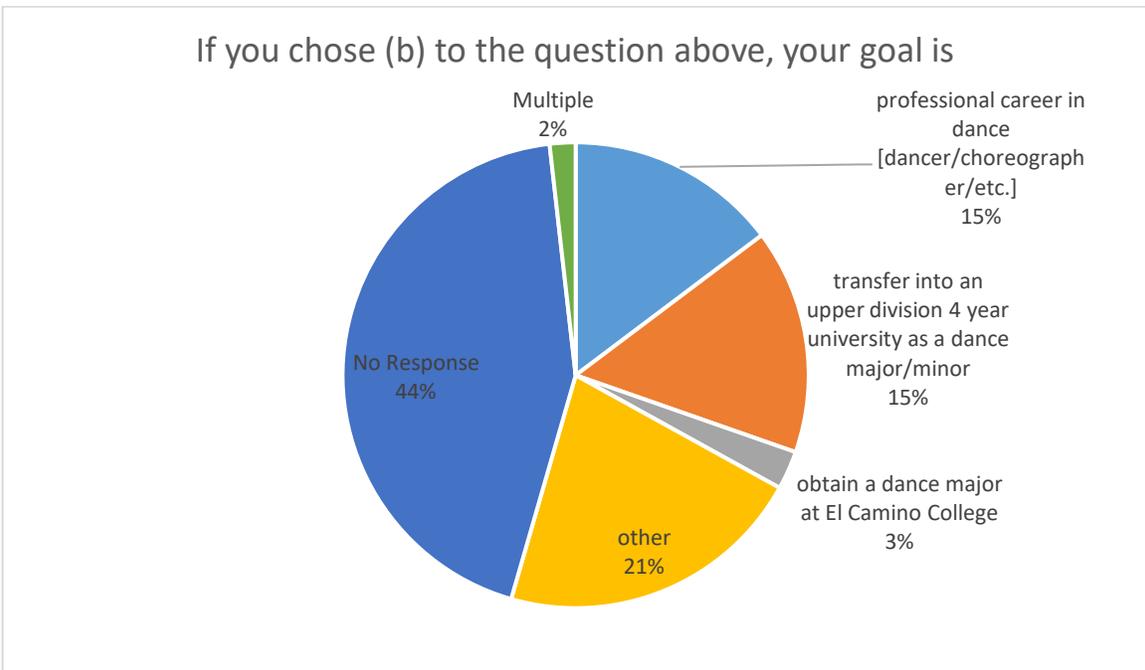
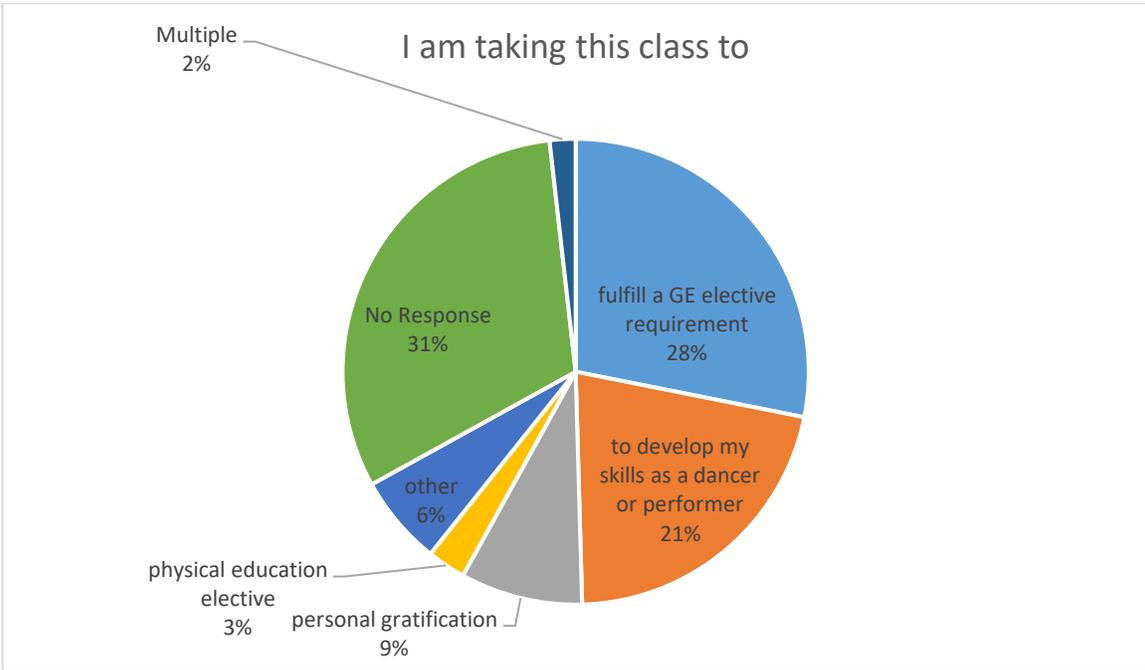


I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.

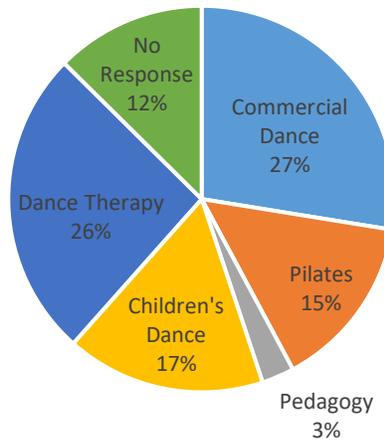


Regarding the dance studio [technique] classes - if they were repeatable for credit I would re-enroll in this course multiple times.

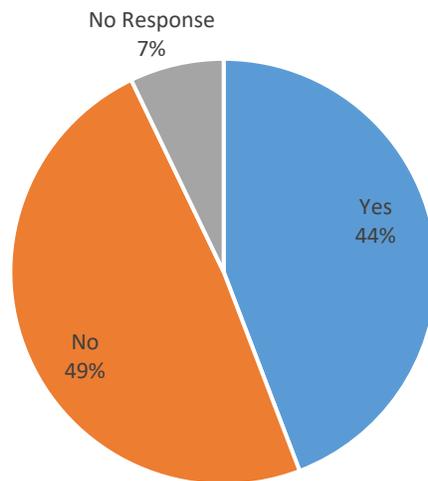




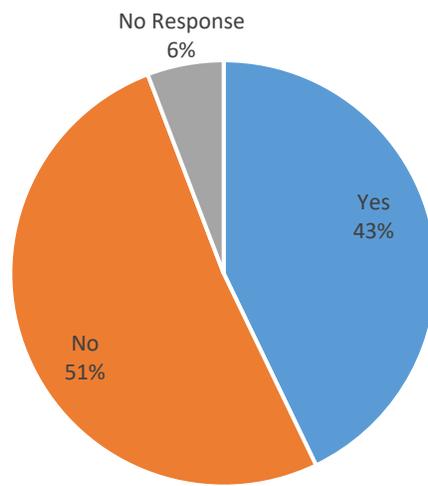
If there were certifications in dance offered at El Camino College I would be interested in the following (Mark all that apply)



I would be interested in enrolling in dance classes at El Camino College in the evenings after 6pm.



I would be interested in enrolling in dance classes at El Camino College on the weekends.



Appendix J

BLOCK GRANT ITEMS

Block Grant Items—Dance 2015 -- In order of Preference

At full compass.com

1) Camera One:

Panasonic AG — AC90APJ

AVCCMAM Handheld Memory Card Camcorder without microphone

Price: \$1,999.00

Quantity: 1

2) Microphone for Camera One:

Panasonic AGMC200G

Unidirectional Phantom Powered Microphone for HVX200, DVX100 A/B

Price - \$373.52

Quantity: 1

3) Camera Two and Three:

Panasonic AG-AC8PJ

AVCCAM Full—HD 1080 p Camcorder

Price: \$ 1,200.00

Quantity: 2

4) Tripod One:

Manfrotto 504HD, 535K

Midi Carbon Fiber System with 504 Head and 535 Tripod

Price: \$1,149.99

Quantity: 1

5) Tripod Two and Three:

Manfrotto MVK500AM

Lightweight Fluid Video Tripod System with Twin Legs/Middle Spreader

Price: \$349.99

Quantity: 2

6) Monitors

ToteVision LCD3200PVM 32" LCD Monitor

Price: \$840.00

Quantity: 2

7) Cabinet Carts

Bretford Manufacturing CA 2642E

Adjustable Cabinet Cart with Electrical Unit

Price: \$ 278.56

Quantity: 2

At bhphotovideo.com

8) Memory Cards

SanDisk SDCFXS-128GB-A46

128 GB Extreme Compact Flash Memory Card

Price: \$99.99

Quantity: 3

9) DVD/VCR Combo

Toshiba DVR620 DVD Recorder/VCR Combo

Price: \$ 195.00

Quantity: 2

At Amazon.com

10) Elgato Video Capture — Capture Analog video for Mac or PC

Price: \$73.81

Quantity: 2

11) Music Editing Software System for dancers to use to edit music:

Avid Pro-Tools 11

Price: \$679.00

Quantity: 1

At vivitekstore.com

11) Portable Projector

Vivitek Qumi Q7 +WHT Projector

Price: \$999.00

Quantity: 1

12) Stationary Projectors

Vivitek D557W Projector

Price: \$599.00

Quantity: 2

At NewEgg.com

15) Hard Drives for student work

LaCie Porsche Design P9233 8TB USB 3.0

Desktop External Hard Drive for Mac Model 9000604

Price: \$349.99

Quantity: 3

16) Compact Hard Drive to store all department work (dances / shows)

Elgato Thunderbolt Drive + 512 GB USB

3.0/Solid State Drive

Price: \$786.99

Quantity: 1

At ww.apple.com/final-cut-pro

17) Video Editing System for students:

Final Cut Pro Version 10.2.2

Price: \$299.99

Quantity: 1

Total: \$14,710.15

Appendix K TRACKING BUDGET

Dance 2014-15
Campus Theatre

"2014 FALL DANCE" TRACKING BUDGET

EXPENSES	AX ESTIMATED	AX ACTUAL	DISTRICT Esti.	Total Line Item
SUPPLIES				
SCENERY/Props CA 200	\$200.00			\$0.00
LIGHTING			\$300.00	\$300.00
SOUND			\$100.00	\$100.00
COSTUMES CA 850	\$850.00		\$200.00	\$200.00
WIGS & MAKE-UP				\$0.00
PROPS				\$0.00
Flyers				\$0.00
Photo Printing & svc				\$0.00
Dry Cleaning - costumes			\$150.00	\$150.00
SUB TOTAL:	\$1,050.00	\$0.00	\$750.00	\$750.00
SALARIES & LABOR				
Musical Dir/Cond				\$0.00
Guest Choreographer	\$1,000.00			\$0.00
Faculty Choreos* (4 @ \$475 ea)	\$1,940.00			\$0.00
Set Designer				\$0.00
Lighting Designer & operator*	\$1,228.00			\$0.00
Sound Designer			\$500.00	\$500.00
Hair & Make-up Designer				\$0.00
Costume Designer			\$1,025.00	\$1,025.00
Hair/Make-Up Asst.				\$0.00
Property Designer				\$0.00
Set Labor/Build (full time staff)				\$0.00
Scenic Artist (Staff +)				\$0.00
Load-In & Strike Labor (& restore)				\$0.00
Lighting Labor (Hang & Focus)			\$2,600.00	\$2,600.00
Costume Labor			\$2,300.00	\$2,300.00
Sound Load In				\$0.00
Props Labor				\$0.00
Running Crew			\$2,600.00	\$2,600.00
Photos (supplies & svc)			\$400.00	\$400.00
*Salary Benefits included				\$0.00
SUB TOTAL:	\$4,168.00	\$0.00	\$9,425.00	\$9,425.00
ROYALTIES:				
SUB TOTAL				\$0.00
P.R. EXPENSES				\$0.00
<i>Subtotal of Estimate</i>	<i>\$5,218.00</i>	<i>\$0.00</i>	<i>\$10,175.00</i>	
**TOTAL Esti. EXPENSES:		\$0.00	\$10,175.00	\$15,393.00
	Difference from esti.	\$5,218.00		

Reduction due to guest pay

** Not including F/T labor

"2015 SPRING DANCE"
TRACKING BUDGET

EXPENSES	AX ESTIMATED	AX ACTUAL	DISTRICT Esti	Total Line Item
SUPPLIES				
SCENERY/Props	\$200.00			\$0.00
LIGHTING			\$300.00	\$300.00
SOUND			\$100.00	\$100.00
COSTUMES	\$850.00		\$200.00	\$200.00
WIGS & MAKE-UP				\$0.00
PROPS				\$0.00
Flyers				\$0.00
				\$0.00
Dry Cleaning - costumes			\$150.00	\$150.00
SUB TOTAL:	\$1,050.00	\$0.00	\$750.00	\$750.00
SALARIES & LABOR				
Musical Dir/Cond				\$0.00
Guest Choreographer	\$1,000.00			\$0.00
Faculty Choreos* (3 @ \$475 ea)	\$1,455.00			\$0.00
Set Designer				\$0.00
Lighting Designer & operator*	\$1,228.00			\$0.00
Sound Designer			\$500.00	\$500.00
Hair & Make-up Designer				\$0.00
Costume Designer			\$1,025.00	\$1,025.00
Hair/Make-Up Asst.				\$0.00
Property Designer				\$0.00
Set Labor/Build (full time staff)				\$0.00
Scenic Artist (Staff +)				\$0.00
Load-In & Strike Labor (&restore)				\$0.00
Lighting Labor (Hang & Focus)			\$2,600.00	\$2,600.00
Costume Labor			\$2,300.00	\$2,300.00
Sound Load In				\$0.00
Props Labor				\$0.00
Running Crew			\$2,600.00	\$2,600.00
Photos (supplies & svc)			\$400.00	\$400.00
*Salary Benefits included				\$0.00
SUB TOTAL:	\$3,683.00	\$0.00	\$9,425.00	\$9,425.00
ROYALTIES:				
SUB TOTAL				\$0.00
P.R. EXPENSES				\$0.00
<i>Subtotal of Estimate</i>	<i>\$4,733.00</i>	<i>\$0.00</i>	<i>\$10,175.00</i>	
**TOTAL Esti EXPENSES:		\$0.00	\$10,175.00	\$14,908.00
	Difference from esti.	\$4,733.00		

Reduction due to Guest pay
** Not including F/T labor

Appendix L TECHNOLOGY AND SOFTWARE

Interactive Smart Board

55 inch Jamboard– Cobalt Blue \$4,999.00 (1 unit)

<https://cloud.withgoogle.com/hardware/products/7124688/jamboard-cobalt-blue>

Jamboard – Cobalt Blue Rolling Stand \$1,349.00 (1 unit)

<https://cloud.withgoogle.com/hardware/products/07124690/cobalt-blue-rolling-stand>

Cameras and camera accessories for Classroom

GoPro HERO6 Black - \$499.00 (2 units) total for 2 = \$998.00

<https://www.amazon.com/dp/B074X5WPC5?aaxitk=eaw.MwmuJxPcyjHyOZ3DIw>

GoPro HandGrip - \$29 (2 units) total for 2 = \$ 58.00

https://www.amazon.com/gp/product/B0755PDKCN/ref=s9u_wish_gw_i14?ie=UTF8&colid=1KMSK7N9JIBYZ&coliid=I26F2VFNAN66DD&fpl=fresh&pd_rd_i=B0755PDKCN&pd_rd_r=9c10d34c-addf-11e7-bd10-69e215e20d4a&pd_rd_w=Vk06k&pd_rd_wg=gjZba&pf_rd_i=desktop&pf_rd_s=&pf_rd_m=ATVPDKIKX0DER&pf_rd_r=T889WCDYMP965TMKXERE&pf_rd_t=36701&pf_rd_p=1cf9d009-399c-49e1-901a-7b8786e59436

Xeno iPhone Camera Lens Pro: Macro Lens Wide Angle Kit for multiple phones \$29.99 (2 units) \$58.98

https://www.amazon.com/Xenvo-iPhone-Camera-Lens-Clip/dp/B01A6D2IVI/ref=sr_1_2?ie=UTF8&qid=1507656298&sr=8-2&keywords=cell+phone+camera+kit

Camera Camcorder, Onshowy Digital Camera with Microphone \$119.99 (2 units) total for 2 = \$239.98

https://www.amazon.com/Camcorder-Onshowy-Microphone-Touchscreen-Batteries/dp/B06Y4P5XCT/ref=sr_1_4?ie=UTF8&qid=1507759656&sr=8-4&keywords=camcorder

Ravelli LightWeight Aluminum Tripod – (APLT3 53”) \$13.96 (2 units) Total for 2 = \$ 27.92

https://www.amazon.com/Ravelli-Weight-Aluminum-Universal-Smartphone/dp/B0711RTHBP/ref=sr_1_5?s=electronics&ie=UTF8&qid=1507697357&sr=1-5&keywords=tripod

12 in 1 mini-lens kit +tripods, selfie stick for phones \$27.99 (3 Units) total for 3 = \$ 83.97

https://www.amazon.com/Bluetooth-Shutter-Monopod-Android-Smartphone/dp/B074NZZLFM/ref=sr_1_7?ie=UTF8&qid=1507656298&sr=8-7&keywords=cell+phone+camera+kit

AMIR 3 in 1 Camera Lens Kit, Fisheye Lens & Macro Lens & 0.4X Super Wide Angle Lens, Clip on Cell Phone Lens for iPhone 8, 7, 6s, 6, 5s & Samsung & Huawei & Most Smartphones - \$12.99 9 (3 units) total for 3 = \$38.97

https://www.amazon.com/AMIR-Fisheye-iPhone-Samsung-Smartphones/dp/B0179JX8GC/ref=sr_1_12?ie=UTF8&qid=1507656298&sr=8-12&keywords=cell+phone+camera+kit

JOBY GorillaPod SLR Zoom. Flexible Tripod with Ballhead Bundle for DSLR and Mirrorless Cameras Up To 3kg. (6.6lbs). - \$ 41.99 (1 unit)

https://www.amazon.com/GorillaPod-Flexible-Ballhead-Mirrorless-Cameras/dp/B002FGTWOC/ref=sr_1_14?s=electronics&ie=UTF8&qid=1507697357&sr=1-14&keywords=tripod

Harddrives

Seagate Backup Plus Hub 8TB External Desktop Hard Drive Storage (STEL8000100) \$179.99 (1 unit)

https://www.amazon.com/Seagate-External-Desktop-Storage-STEL8000100/dp/B01HD6ZLQ6/ref=sr_1_15?s=electronics&ie=UTF8&qid=1507695901&sr=1-15&keywords=hard+drive&refinements=p_72%3A1248879011

LaCie Rugged Thunderbolt and USB 3.0 2TB Portable Hard Drive STEV2000400 \$159.82 (4 units) Total for 4 = \$799.10

https://www.amazon.com/LaCie-Rugged-Thunderbolt-Portable-STEV2000400/dp/B01E5YIIWS/ref=lp_2529753011_1_2?srs=2529753011&ie=UTF8&qid=1507696304&sr=8-2

Media Server or Projection mapping tool software

Isadora V2 – USB Key Edition - \$535.00

<https://troikatronix.com/get-it/>

Millumin 2 – Projection Mapping Software for 2 computers for life \$799.

<http://www.millumin.com/v2/index.php>

Computer and Editing Software

13 inch Mac Book Pro with 256 Gb Storage \$ 1499.00

<https://www.apple.com/shop/buy-mac/macbook-pro>

Final Cut Pro Software - \$299.99.

<https://itunes.apple.com/us/app/final-cut-pro/id424389933?mt=12>

It would be great to have a departmental Mac Computer to do all the basic editing for students and to let students utilize themselves with supervision.

Grand Total = 12, 007.89 – I am sure tax will lift this figure up to the \$15,000.00 available.

Appendix M AUXILIARY BUDGET

Updated Sept. 22, 2014

AUXILIARY SERVICES BUDGET

	ACCOUNT NAME	2014-2015 BUDGET	2015-2016 Budget
79-54550-00-857610-1700	DANCE #1 & #2 MEALS		
79-54550-00-857615-1700	DANCE #1 & #2 ENTRY FEES		
79-54550-00-857620-1700	DANCE PRODUCTION SERVICES	6283.50	7140.00
79-54550-00-857625-1700	DANCE #1 & #2 ACCOMODATIONS		
79-54550-00-857636-1700	DANCE #1 & #2 EQUIPMENT		
79-54550-00-857640-1700	DANCE #1 & #2 SUPPLIES	3656.50	2800.00
79-54550-00-857650-1700	DANCE PRODUCTION MISC. EXP.		
79-54550-00-857654-1700	DANCE #1 & #2 TRANSPORTATION		
79-54550-00-858150-1700	AMERICAN COLL. DANCE FESTV	2570.00	2800.00

12,510.00

79-54550-00-858050-1700	OPERA WORKSHOP	1,000.00	1000.00
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79-54550-00-856710-1700	ACTF MEALS		
79-54550-00-856715-1700	ACTF FEES		
79-54550-00-856725-1700	ACTF ACCOMODATIONS		
79-54550-00-856750-1700	ACTF MISC EXP	1500.00	1500.00
79-54550-00-856753-1700	ACTF MILEAGE		
79-54550-00-856754-1700	ACTF TRANSPORTATION		
	ACTF LAUNDRY		
	ACTF SUPPLIES		
	ACTF ROYALTIES		
	ACTF EQUIP/RENTALS		
	ACTF SALARIES		

SUB-TOTAL

1500.00

79-54550-00-858620-1700	THEATRE SALARIES		
79-54550-00-858650-1700	THEATRE FESTIVAL MISC EXPENSES		
79-54550-00-858670-1700	THEATRE PUBLICITY		

SUB-TOTAL

PLAY #1 & PLAY 1A

79-54550-00-858715-1700	PLAY 1A ENTRY FEES		
79-54550-00-858740-1700	PLAY 1A SUPPLIES		
79-54550-00-858815-1700	PLAY #1 ENTRY FEES		
79-54550-00-858820-1700	PLAY #1 PRODUCTION SERVICES		
79-54550-00-858831-1700	PLAY #1 COSTUMES		
79-54550-00-858835-1700	PLAY #1 EQUIP REPAIR		
79-54550-00-858837-1700	PLAY #1 EQUIP/RENTALS		
79-54550-00-858840-1700	PLAY #1 OTHER SUPPLIES	200.00	0.00
79-54550-00-858850-1700	PLAY #1 MISC EXPENSES		

Appendix O

ACDA LETTER OF DANCE DEPARTMENT COMMENDATION



April 17, 2017

President Dena P. Maloney
El Camino College
16007 Crenshaw Blvd.
Torrance, CA 90506

Dear President Maloney,

On behalf of the American College Dance Association Executive Board of Directors, I would like to thank you, El Camino College and the dance faculty and staff supervised by professors Liz Adamis and Daniel Berney for hosting the 2017 BAJA Conference on your campus.

Organizing an event of this magnitude takes enormous time and dedication. It adds to the usual academic and administrative workload of host faculty and staff. But the visibility it brings to your university is significant, both within the organization and on a national level.

As the ACDA Executive Board member attending this conference, I had the opportunity to observe the many performances, classes and workshops, and witness first-hand the extraordinary dedication of your faculty and students to make this conference such a success. The dynamic interaction of diverse students with faculty and guest artists at ACDA conferences is primary to the mission of ACDA, and it was terrific to see this happen so effectively at El Camino College. In addition to my role as executive board representative, I brought 15 students to participate in this conference. This is the first time that New Mexico State University attended this region's conference. My students talked about the hospitality of the ECC dance faculty and students. They felt welcomed into the ACDA BAJA region community. My students were also inspired by this experience. They returned to New Mexico State University energized and motivated to engage in their classes with more depth and rigor.

El Camino College's Dance program presented two dances for adjudication. *Strike a PoSe* was one of eleven dances selected from 47 dances in a blind adjudication process to have the honor of being part of the gala concert. This achievement speaks highly of the training and mentorship your students are receiving from the dance faculty.

This spring, colleges nationwide hosted 13 regional conferences, with 365 universities, colleges and community colleges participating. Close to 5,000 dance students and faculty attended ACDA conferences. Two hundred and ninety-one institutions participated in the adjudication process, presenting a total of 521 dances. A detailed report on each conference will be presented at the annual National Board of Directors meeting in May 2017. There, the work of each host university or college, including your own, will be acknowledged.

Again, please accept this congratulations and heartfelt thank you from the American College Dance Association, both for the hard work of your faculty and staff, and for El Camino College's support of ACDA's mission of fostering dance in higher education.

Sincerely,

Debra Knapp

Dr. Debra Knapp
VP Membership, Executive Board of Directors
American College Dance Association

cc: Liz Adamis, 2017 ACDA Baja Conference Coordinator
Daniel Berney, 2017 ACDA Baja Conference Coordinator
Diane DeFries, ACDA Executive Director
William Seigh, ACDA President
Andy Vaca, ACDA President-Elect

326 N. Stonestreet Ave., Suite 204 ▲ Rockville, Maryland 20850
(240) 428-1736 ▲ info@acda.dance
www.ACDA.dance