

All Fields Report

Program Overview

Program	DANCE Dance
Does this program have a CTE component?	No
Academic Year	2014/2015
Review Period	6 Year
Service Areas	

Program Description and Goals

This section addresses the big picture. Prompts should help you describe your program and goals and the relationship to the institutional mission, vision and goals, and how the program is funded.

1. Describe the program and/or service area under review and how the program supports the mission of Santa Monica College.

The Santa Monica College Dance Department mission is to prepare the serious dance student for university transfer and to provide dance training for both the beginning to advanced dancer. The Program offers a comprehensive curriculum with a broad range of dance courses to nurture versatile dance artists. The dance department encourages students to think independently, to value creative thought and diversity, and to be responsible global citizens. The Department prepares students for success in future careers in performance, choreography, teaching, and related careers in dance. We offer a wide array of dance classes designed to cultivate technique, critical thinking, creativity and performance skills. Classes include modern, ballet, choreography, jazz, tap, ballroom, dance production, and performance, dance history, music for dance and world dance forms; African, Brazilian, Flamenco, Mexican, Middle Eastern, Indonesian and Salsa. Classes are accompanied by some of the finest dance musicians in the Los Angeles area.

Many SMC dance faculty are recognized performing artists and choreographers. Several have been acknowledged by such major arts organizations as the National Endowment for the Arts, California Arts Council, the Durfee Foundation and the Dance Resource Center of Greater Los Angeles.

The Santa Monica College Dance Department hosts six annual master classes by local and nationally acclaimed guest artists through SMC's Masters of Dance Series. SMC's Dance Department has two performance companies: Synapse Dance Theater and Global Motion World Dance Company. Each student company performs full stage productions every semester at the Broad Stage. Both companies stage twelve productions annually to a total of 6,000 audience members; SMC students, faculty, staff and community. Additionally both companies perform outreach activities at various local schools and SMC campus wide activities and functions.

Within the past two years, the Dance Department has elevated Santa Monica College through vital connections beyond the scope of the community into national and international arenas. Student performance/educational opportunities and inter-collegiate connections include:

- SMCs Global Motion World Dance Company performed to 75,000 people in Beijing, China (Fall 2013)
- Adjudication at national collegiate conferences in California, Arizona, Utah and Nevada
- SMC Dance was nominated as finalists at the National American College Dance Association Festival in Atlanta, Georgia; the only community college in the nation to receive this honor (Spring 2014)
- SMC Dance was nominated by a student caucus for a special performance at the closing ceremonies of the American College Dance Association Baja Conference. One of only four colleges/universities in the Southwest region to receive this honor (Spring 2015)
- Campus wide activities/performances (International Student Day, Latina Youth Conference, Public Policy Institute

Arts and Public Policy Symposium)

- Collaboration with UCLA's Center for the Study of Latino Health and Culture
- Performances by our ensembles Synapse Contemporary Dance Theater and Global Motion World Dance Company at the Broad stage for the Santa Monica Unified School District and the Madison Project to a total of 500 fifth grade students (Spring 2014)
- SMC Dance Department was invited back to Beijing, China to perform in the International Folklore Arts Festival. Twenty-five of our students and five faculty members presented diverse world dance styles and interacted with master teachers and students from around the world over a period of two weeks (Fall 2014)

The Department is entering an exciting period of transition, which includes moving to a new facility, succession planning, certificate programs, curriculum development, interdisciplinary projects, and recruitment/pathway programs.

The Dance Department's goals are closely aligned with those of the college. Through the art of dance we help our students acquire self-confidence and self-discipline and stimulate them to pursue their interests with integrity. Our teaching methods include rigorous academic and technical study of the craft and art of dance. The Dance Department's critical thinking component is based in experiential learning, allowing students to access and develop cognitive and creative skills while problem solving and communicating effectively. Curriculum and classroom practice are designed so that students learn about and interact with diverse peoples and appreciate how we affect each other and the world in which we live.

2. Identify the overarching goal(s) or charge/responsibilities of the program or service area. If appropriate, include ensuring/monitoring compliance with state, federal or other mandates.

Goal:

The Dance Department's goal is to prepare students for future careers in performance, choreography, teaching and related careers in dance. The department offers a wide array of courses designed to cultivate technique, creativity and performance skills and introduce students to the vast array of dance expression relevant to the field today. Self-confidence, creative thought and expression, global citizenship, sustainability and critical thinking are underscored in every course. Classes include modern/contemporary, classical ballet, choreography, jazz, tap, ballroom, dance production, dance performance, dance history, teaching of dance and a myriad of World Dance forms.

Degree:

The SMC Dance Department offers a two year Dance Major earning an Associate of Arts (AA) degree as well as offering elective courses and performance opportunities. All course credits are transferable. The Department recently revised our Dance Major requirements (see attached document) to stay up-to-date with current academic and career trends. The AA degree requirements consist of 29 units in the Dance Major, 18 units in General Education courses and 13 units of electives, totaling 60 units.

Dance Majors acquire the foundational knowledge and skills to transfer to University degree programs, or enter the professional world of performance, choreography, and teaching. With further study, some may also choose careers in production (lighting, costuming), arts management, dance/movement therapy, somatic therapies (body work and wellness), dance ethnology, dance history, dance education, dance on film and other related areas in the performing arts.

Certificate:

Fall 2015 will see the implementation of our new Dance Teaching (Pre K-5) Department Certificate. The interdisciplinary certificate combines course work from the Dance, Early Childhood Education and Psychology Departments to prepare students to teach in the Pre K-5 setting. The Certificate is specifically designed for students seeking to expand their dance and pedagogical experience as a dance educator in the Pre K-5 setting. The curriculum is designed to be completed in two semesters of study. Coursework includes hands-on experience teaching in a Pre K-grade 5 classroom under the supervision of an experienced dance educator. Upon completion, the student is familiar with the planning, implementation and assessment of integrated dance curriculum in the Pre K-grade 5 setting. Please see attached documents for Certificate requirements.

Transfer:

Dance Majors can fulfill their Freshman and Sophomore requirements at SMC. Our students have transferred to universities to continue their four-year Baccalaureate degree, and in some cases, their Masters of Arts or Masters of Fine Arts degree. Transfer sites include the World Arts and Cultures Department at UCLA, and Dance Departments at Loyola Marymount University, California State University, Long Beach, Cal. State Northridge, Cal. State Fullerton, U.C. San Diego, California Institute of the Arts, San Francisco State University, University of Arizona, Cornish College of the Arts (Seattle), New York University, SUNY Purchase, Boston Conservatory, as well as Certificate Programs at Edge Studio in Los Angeles, LINES Contemporary Ballet Training Program in San Francisco and Alvin Ailey American Dance Center in New York. Networking and establishing relations with transfer sites is on going and productive.

Classes:

Classes are designed to advance the experienced dance student interested in university transfer and/or a career in the field of dance. Classes are also intended to educate the student new to dance, so that they may experience and appreciate the art form.

Our courses are designed to support developmental learning and growth and provide depth and breadth of knowledge. The sequence of classes, and the advisories that support them, are intended to build on prior knowledge, and prepare the student for 'next steps' in their educational and artistic lives. Besides the progression of classes, there is also an interrelationship between courses. Study in one genre or subject area supports and enhances the learning in another. Students and faculty alike are continually encouraged to explore dance disciplines outside of their discipline of choice. The student can integrate information and come to new levels of cognitive and critical thought, as well as technical skill and creative expression. All the classes offer a theoretical base to support movement and theatrical applications in which the student experiences the art of dance

Classes include courses in the HUMANITIES and DANCE. The 'classroom' includes the lecture hall, the dance studio, the stage, and on-site locations. Our History courses (Dance 2: Dance in American Culture and Dance 5: Dance History) help introduce a broad spectrum of students to Dance as an art form, much like the Art History and Music History courses on campus. Both classes fulfill IGETC requirements and Dance 2 fulfills the Global Citizenship requirement.

Faculty:

The Department has three full time and 26 adjunct faculty, many of whom are recognized performing artists and choreographers. Their work has been distinguished by critical reviews in major newspapers as well as awards given by such arts organizations as the National Endowment for the Arts, California Arts Council, the Durfee Foundation, and the Dance Resource Center of Greater Los Angeles. The full time faculty include: Judith Douglas (Department Chair, recipient of Chair of Excellence, teaching Ballet, Dance History); Jae Lee (recipient of Chair of Excellence, Dance Major Supervisor teaching Ballet, Dance History, Co-Director of Synapse Dance Theater); Mark Tomasic (teaching Modern, Ballet, Dance History, Co-Director of Synapse Dance Theater). Please see section E #2 for a list of accomplishments by our distinguished faculty.

Performance Companies:

SMC's Dance Department has two dance companies: Synapse Dance Theater, Contemporary Dance Ensemble (Artistic Directors Jae Lee and Mark Tomasic) and Global Motion World Dance Company (Artistic Directors Raquel Ramirez and Sri Susilowati). Combined, the companies perform at the Broad Stage 12 times per year to near sell out audiences of close to 6,000 people. Each company also tours in the L.A. area, throughout the U.S. and abroad. Dancers from our dance companies attend festival/conferences of the American College Dance Association (ACDA) and the Asociacion Nacional de Grupos Folkloricos. Our Directors, choreographers and performers serve as ambassadors for SMC and our performances engage local, regional and international audience members with thought provoking dance works

The Dance Department also presents less formal Works in Progress programs and class showings each semester. These are designed to provide a preliminary performance experience for students in each class. Dancers can share what they have

learned at their appropriate level, and have firsthand experience/appreciation of dance as a performing art.

American College Dance Association (ACDA)

Dance students and faculty from the Modern/Contemporary Performance class (Synapse) and the World Dance Performance class (Global Motion) have served as ambassadors at large to the nation through the American College Dance Association (ACDA) Festival. These annual four-day conferences give dancers the chance to perform in adjudicated concerts; take master classes with notable artists and professors of dance; attend panel discussions; and meet and mingle with 600 other wildly enthusiastic dance major students from the region. We have been able to take ten to twenty SMC dance majors to these festival conferences each year. In spring 2014 the SMC Dance Department was nominated as finalists and presented choreography by faculty member Jae Lee in the gala performance at the National American College Dance Association in Atlanta, Georgia. Santa Monica College was the only community college in the nation to receive this honor. In Spring 2015, faculty member Mark Tomasic's choreography was chosen by a student caucus to be performed at the closing night reception for the ACDA Baja Conference. Santa Monica College was one of only four colleges from the entire Southwest region to receive this honor.

Besides representing SMC at ACDA, our students become acquainted with perspective transfer schools, audition for scholarship to the summer American Dance Festival, witness current trends in dance from professional and student choreographers, and learn from some of the best educators in the field. Our dancers grow as performers and get a taste of 'life on tour'.

Guest Artists:

The Dance Department has been able to co-sponsor Guest Artists, who visit SMC every semester to teach master classes, present dance performances, give lecture-demonstrations, field question-answer sessions with students, and create new choreographies on the performance companies. In cooperation with the SMC Associates we are able introduce our students to artists who share their talent and experience, and serve as a link with the professional world of dance. Guest Artists include: Gene Kelly, Mikhail Baryshnikov, Fayard Nicholas, Donald McKayle, Rennie Harris, Toni Basil, Savion Glover, Denise Jefferson, Alonzo King and Victoria Looseleaf to name a few.

Inter-Departmental Collaboration & Community Outreach:

Collaboration is a crucial aspect to enhancing the educational lives of our students, generating excitement within the Department and increasing the visibility of our Department campus-wide. The Dance Department has recently engaged in the following collaborations and community outreach events:

- SMC Dance Department was a partner in the original musical "Locals Only!" featuring collaboration between multiple SMC departments including Dance, Theater, Music, Film and Business. Full-time faculty member Mark Tomasic served as choreographer for the production. "Locals Only!" received its world premiere in October, 2014.
- Ongoing collaboration with the Political Science Department/Public Policy Institute; most recently on the Public Policy Institutes 3rd annual Arts and Public Policy Spring Symposium. This collaboration included a performance by the Dance Department's Synapse Dance Theater at the Symposium opening ceremony and a community performance for 500 SMMUSD 5th grade students at the Broad Stage by our Global Motion and Synapse performing ensembles.
- Collaboration with Westside Ballet (Santa Monica, CA): for the past two years, high school students participating in the Westside Ballet dance program have gained valuable college credit by enrolling in the Dance Department's Dance 59 course (Ballet Performance). The results of this collaboration include the above mentioned performance for 500 SMMUSD 5th graders as well as performances of Westside Ballet's "Nutcracker" at the Broad Stage. The collaboration with Westside Ballet will continue this year via a second community performance for SMMUSD 5th graders at the Broad Stage (May, 2015) and another performance run of "Nutcracker" (marking the third consecutive year for the performance). The "Nutcracker" performances include live orchestration provided by the SMC Music Department.
- The SMC Dance and Music Departments collaborated on the Opera "Luisa Fernanda" (Spring 2014) and the Spring 2015 semester includes a new collaboration with the Music Department on the Opera "Dido and Aeneas."

- Within the past year, Global Motion World Dance Company performed for the International Student week on the SMC quad, the Latino Center's Latina Youth Conference, the Indonesian Consulate as well as a collaboration with UCLA's Center for the Study of Latino Health and Culture. The UCLA collaboration has been ongoing for the past three years and includes dances that reenact the first Cinco de Mayo celebration.
- Ongoing collaboration with the Cosmetology and Fashion Departments in support of our Broad Stage productions.
- Besides collaborative opportunities leading to performance, our curriculum includes a cross-listed class (Dance 75, The Teaching of Dance to Children) with the ECE Department that leads to the Dance Teaching (Pre K - 5) Department Certificate
- A collaboration with the Disabled Student Programs and Services Department is planned for the coming year (Fall 2015)

3. If applicable, describe how the Institutional Learning Outcomes (ILOs), Supporting Goals, and/or Strategic Initiatives of the institution are integrated into the goals of the program or service area.

Specifically, the Dance Department's goals align with the College's ILOs and Supporting Goals in the following ways:

Institutional Learning Outcomes. Students will:

1. Personal Attributes:

Acquire the self-confidence and self-discipline to pursue their intellectual curiosities with integrity in both their personal and professional lives.

Through the art of dance we help our students acquire self-confidence and self-discipline and stimulate them to pursue their interests with integrity. The study of dance requires the utmost discipline and dedication. The discipline required for students to meet success within our course work and program is based on the high standards brought forth by our dedicated faculty of artists and educators and the academic and practical protocols set forth by our Department. This discipline is reflected in our rigorous course work that combines dedicated dance practice (development of technique and artistry) as well as a rigorous academic component to all of our dance technique classes. These practices are backed by a strict attendance/participation policy.

2. Analytic and Communication Skills:

Obtain the knowledge and academic skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems.

Our teaching methods include rigorous academic and technical study of the craft and art of dance. The Dance Department's critical thinking component is based in experiential learning, allowing students to access and develop cognitive and creative skills while problem solving and communicating effectively. Students critically analyze and interpret dance imagery (their own, their peers and masters of the art form). Students are immersed in the historical and cultural context of the dance forms they study.

3. Applied Social Knowledge and Values:

Respect the inter-relatedness of the global environment, engage with diverse peoples, and acknowledge the significance of their daily actions relative to broader issues and events.

The diverse nature of our student and faculty population enhance our Department and the College as a whole. Curriculum and pedagogy positions the art form in a cultural and historical perspective in order for students to learn about and interact with diverse peoples and appreciate how we affect each other and the world in which we live. Students immerse themselves in the study of dance techniques ranging from traditional Western forms (ballet, modern) to an eclectic array of world dance styles including Tahitian, Indonesian, Mexican, West African, Afro Brazilian, Flamenco, Middle Eastern as well as Jazz and Tap Dance. Students are required to participate in both Contemporary and World Dance performance classes ensuring breadth of practical skills and knowledge of non-Western culture that will serve them in the ever diversifying professional dance environment.

4. *Applied Knowledge and Valuation of the Physical World:*

Take responsibility for their own impact on the earth by living a sustainable and ethical life style.

Every Spring Semester, Global Motion World Dance Company adapts the current Global Citizenship Initiative as the theme for their Broad Stage performances. In Spring 2014, twelve choreographies by student, faculty and guest artists were presented on the theme "Peace and Security." Audience members are literally immersed in the themes presented and student dancers have an embodied experience of the Global Citizenship Initiative.

5. *Authentic Engagement:*

Demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom.

Through the art of dance, we help each student realize their potential as whole human beings, pursue their educational and career goals and benefit from lifelong-learning. As one of the Dance Department's goals for the upcoming year we will map ILO #5 and track student engagement of subject matter with an annual survey.

Supporting Goals:

1. *Innovative and Responsive Academic Environment*

Continuously develop curricular programs, learning strategies, and services to meet the evolving needs of students and the community

The Dance Department continually reviews and develops its curricular programs. Within the past year the Department updated its AA Degree requirements to stay up-to-date with current academic and career trends (see attached document). Included in our new five and ten year Development Plan (see attached documents) are interdisciplinary Certificate programs in Commercial Dance, Dance and Technology, Event Production, and Dance Studio Management as well as recruitment and career pathway programs at the local, national and international levels. The Dance Teacher (Pre K-5) Department Certificate was approved by the Curriculum Committee in Fall 2014 and will be implemented beginning Fall 2015 (see attached documents for Certificate requirements). In Spring 2014, we began offering a new course, Dance 10: Fundamentals of Dance Technique. This experiential anatomy course places emphasis on the fundamental training necessary for success in a variety of dance and movement styles for dance students of all levels. Movement principles from sources including anatomy, biomechanics and rehabilitation are utilized to improve body alignment, core stabilization, breath support and other aspects of technique in key dance movement patterns. In Fall 2013 we implemented our first online class: Dance 5/Dance History, now offered concurrently online and on-ground. The Department recently began listing our African, Afro-Brazilian and Mexican Dance classes under the Black Collegians and Adelante class listings. Full-time faculty member Jae Lee, recipient of the 2014 Chair of Excellence Award will use her award to expose our students to three residency programs over the next three years. Leading dance artists from across the country will come to

SMC to share their expertise with our students; teach classes, give lectures and create new work. The Department has also implemented a new cyclical review calendar in which we review curriculum and SLOs by content with related faculty on an ongoing basis (please see attached document for SLO/Curriculum review schedule).

2. Supportive Learning Environment

Provide access to comprehensive student learning resources such as library, tutoring, and technology

Provide access to comprehensive and innovative student support services such as Admissions and Records, Counseling, Assessment, Outreach and Financial Aid

The Dance Department conducts a Dance Majors Meeting every primary semester in which Dance Majors meet with SMC transfer counselors as well as selected guests from potential transfer institutions or career support service organizations. Recent guests include Zari Wigfall, Admissions Counselor from California Institute of the Arts (an SMC Dance alumni) and Shayna Keller, Executive Director of the Dance Resource Center of Los Angeles. The Department also provides a series of three master classes with celebrated guest artists every primary semester. These classes are open to any student enrolled in an SMC dance class. Recent master class topics include the Dance History of Los Angeles, Martha Graham Dance Technique, West African Dance Technique, Contemporary Ballet and How to Make a Living as a Professional Dancer. Our faculty also provide additional tutoring to our Dance Majors via assistance with creating and developing audition material for transfer auditions and specialized transfer counseling related to student interest in the dance field.

3. Stable Fiscal Environment

Response to dynamic fiscal conditions through ongoing evaluation and reallocation of existing resources and the development of new resources

The Dance Department actively raises funds to enhance and support learning experiences for our Students. Recently the Department raised \$49,100 for our students to perform in Beijing, China Fall semester, 2014.

4. Sustainable Physical Environment

Apply sustainable practices to maintain and enhance the College's facilities and infrastructure including grounds, buildings and technology

The Dance Department actively seeks to reduce paper consumption and waste by utilizing electronic versions of classroom and administrative material when appropriate. Instructors are encouraged to use e-companion/corsair connect to post all relevant class material (syllabi, assignments, guidelines, etc.) in lieu of handing out paper copies. We encourage instructors to use turn-it-in as well as to actively recycle paper in all of our offices. Two of our dance studios (Gym 104) and PAC 102 will be converted to a SMART Classroom this Spring, allowing teachers access to online source/course material. In our new facilities (scheduled move in, Fall 2016) all of the studios will be SMART equipped, allowing for instant access to online documents and source material.

5. Supportive Collegial Environment

Employ decision-making and communication processes that respect the diverse needs of the entire College community

The Dance Department prides itself on the diversity of our faculty and student population. Our curriculum reflects this diversity with courses offered in traditional dance forms ranging from Western European to Afro-Brazilian; Indonesian to Middle Eastern. We have clearly defined communication processes and protocols that are reviewed regularly. These

include a weekly full-time faculty meeting (open to adjunct faculty), regularly scheduled flex day meetings involving the entire faculty, regularly scheduled systematic review of all curriculum and SLOs and weekly production meetings (for Synapse Contemporary Dance Theater and Global Motion World Dance Company). Decision-making is by consensus with the motivating factor always the success of our students.

4. If your program receives operating funding from any source other than District funds identify the funding source. If applicable, note the start and end dates of the funding (generally a grant), the percentage of the program budget supported by non-District funding, and list any staff positions funded wholly or in part by non-District funds. Do not include awards for non-operational items such as equipment (ex. VTEA) or value added activities (ex Margin of Excellence).

N/A

Populations Served

In this section you will provide information that describes who your program or service area serves. When comparing data from different periods, use a consistent time frame (ex. Compare one fall term to another fall term)

Saved Information For Populations Served

Area/Discipline Information Pertains To

All Disciplines (answered once)

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Please note: the full data set for the information provided below can be found in the attached files.

Gender:

In general the Dance Department serves more female students than male students. While this trend holds true for the college as a whole, the gender gap is larger within our Department. Most likely these differences are due to established societal/cultural trends that encourage more women to enter dance than men (these trends are apparent in the professional as well as recreational fields). Of interest regarding the gender gap is the drop in female enrollment and the rise in male enrollment beginning in Fall 2012 and continued in Fall 2013:

Women: Fall 2011: 81.2%, Fall 2012: 78.3%, Fall 2013: 77.5%

Men: Fall 2011: 18.8%, Fall 2012: 21.7%, Fall 2013: 22.5%

This change may be attributed to the addition of a new male full-time faculty member in Fall 2012.

Age:

The majority of our students (80.9%) fall within the 19 to 24 age range. While this is higher than the College average (72.2% ages 19-24), it reflects that fact that the majority of Dance Department and SMC Students fall within this age range. Anecdotally, the higher number of students (19-24 age range) in the Department versus college-wide may reflect societal/cultural trends that reinforce dance practice as more appropriate for younger people.

Ethnicity/Race:

Percentages of ethnicity/race for the Dance Department remain consistent with percentages within the College as a whole, particularly when examining trends over time. Overall, the Program notes a higher percentage of Hispanic, Black and Multi-Race students than the College average and a lower number of White and Asian students:

From Fall 2013:

Black: 12.5% Dance Department vs. 9.7% College-wide.

Hispanic: 37.4% Dance Department vs. 36.1% College-wide.

Multi-Race: 5.3% Dance Department vs. 3.7% College-wide.

White: 21.3% Dance Department vs. 28.3% College-wide.

Asian: 11.1% Dance Department vs. 15.6% College-wide.

Since Fall 2009 there has been a steady increase of Hispanic students within our Department from 31% in Fall 2009 to 37.4% in Fall 2013. This reflects an increase in this population with the College as a whole from 28.61% in Fall 2009 to 36.1% in Fall 2013. The decrease noted in the number of White and Asian students also matches the College as a whole. From Fall 2009 to Fall 2013 percentage of White students in the Dance Department has gone from 30.6% - 21.3%. Compared to the College as a whole for the same time period: 32.17% - 28.3%. The number of Asian students in our Department has gone from 12.4% in 2009 to 11.1% in Fall 2013. College-wide, that number has gone from 18.71% to 15.6% over the same time period.

There was a 4% drop in Black students from Fall 2012 (16.1%) to Fall 2013 (12.5%). However, when compared to the College as a whole, the Dance Department has a higher percentage of Black students. The Dance Department notes a decrease of Black students from 15.8% in Fall 2009 to 12.5% in Fall 2013. College wide for the same time period: 10.54% Fall 2009 to 9.7% in Fall 2013.

Residence Status:

The number of our students who are California residents fell from Fall 2012 (83.4%) to Fall 2013 (76.6%) and is below the College-wide average of 82.6%. However, we noted a substantial jump in International students during this same time period (from 11.2% to 17.5%). Fall 2013's 17.5% is significantly above the College-wide average of 11.2% for the same time period. At this point we cannot articulate why this sudden increase occurred but will monitor future trends as well as evaluate trends within the current numbers to facilitate increased outreach to international students. The percentage of out-of-state students remains relatively consistent with College-wide averages.

Enrollment Status:

Enrollment Status remains consistent with College-wide averages with slight variances. The Department has a consistently higher percentage of First-Time-Students than the College-wide average and a lower number of returning students compared to the College-wide average:

From Fall 2013:

First-Time-Students 23.6% Dance Department vs. 19.5% College-wide.

Returning Students 6.2% Dance Department vs. 10.2% College-wide.

Educational Goal:

The majority of our students 77.7% (Fall 2013) list Transfer as their educational goal. This is consistent with the College-wide average (74%) and with number of students completing the AA Degree in Dance. The high percentage of students interested in transfer indicate a need for the Department to increase efforts in building articulation agreements as well as providing increased transfer counseling and mentoring to our students.

We would also like to see the number of students completing the AA Degree increase. To that end, we regularly review the AA Degree Requirements with our Dance Majors to ensure that they are aware of their individual progression within the degree. These reviews happen primarily during our twice-yearly Dance Major Meetings. We also theorize that we have a significant percentage of students within close range of achieving their AA Degrees but who may not be aware of how many credits are needed for completion. We have recently concluded a study with the Management Information Systems Department to pinpoint such students: however, the results have not yet been analyzed.

Part/Full Time Status:

Our percentage of Part/Full Time students is basically split evenly; however, compared to the college as a whole, we serve more full-time students than part-time students:

From Fall 2013:

Part-time students: 50.4% Dance Department (vs. 64.3% College-wide).

Full-time students: 49.6% Dance Department (vs. 35.7% College-wide).

Achievement:

Achievement rates for the Department regarding successful course completion (by time of day, by online/on ground, by gender, by ethnicity, by age group) have ranked higher (up to 8%) than that of the College as a whole since Fall 2009. However the overall Department achievement rank for successful course completion dropped slightly below that of the College-wide average in Fall 2013:

Overall successful course completion Fall 2013:

Dance Department: 67.6% vs. College-wide: 68.1%

A look at successful course completion rates by ethnicity reveals that the Dance Department has a consistently higher course completion rate for Asian, Hispanic and Black students than the college-wide average and a lower course completion rate for White students than the college-wide average. Please refer to the attached document for data analysis of Department vs College achievement rates.

When completion rates for all ethnicities are compared within the Dance Department, Black students have the lowest course completion rate. Course completion rate for Black students in the Department has lowered since Fall 2012 and is now consistent with college-wide percentages.

The department strives at multidimensional levels to help guide our students to course and degree completion. To help our Black students increase their completion rates the department has recently been listing specific courses within the Black Collegians schedule; specifically African and Afro Brazilian dance technique. Our diverse faculty reflects our student population and course offerings. The Department also invites a diverse selection of Masters of Dance guest artists as well as professional guest choreographers for both of our performing ensembles. This spring (2015) a company member of the world acclaimed Alvin Ailey American Dance Theater taught a master class (Ailey repertoire and aesthetic are steeped in the African American tradition). The majority of students in this special class were African American. The guest instructor taught dance technique and discussed his college training, the importance of completing college and his professional performance career. Also this Spring, Andre Tyson, former principle dancer with the Alvin Ailey American Dance Theater will be a special Guest Artist in Residence. Mr. Tyson will teach Ailey technique to our students and share the uniqueness of the African-American cultural experience within the American modern dance heritage.

2. Compare your student population with the college demographic. Are your students different from the college population?

Please see above question #1.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

Basic Skills Status:

We have noted consistency in numbers of Basic Skills Students with College-Wide averages (for Fall 2013, 17.6% basic skills students enrolled in Dance Department vs. 19.2% enrolled College-wide). Although it may not seem apparent at first (given that Dance is a non-verbal art form), understanding of Basic Skills are critically important to success in our course work. All of our dance technique classes include a high percentage of written, analytical work. The average breakdown is 60% skills-based and 40% academic/written component for our dance technique classes. Students must be able to recognize specified dance forms and critically analyze these forms verbally and in writing. In addition, our lecture courses (Dance 5, Dance 2) require skills in English for critical analysis of dance forms in an historical perspective (includes, viewing, discussing and writing homework assignments, essays and dance concert reports). Self-discipline, preparation, practice, organization and self-confidence are major elements that all of our dance courses underscore. These tools for student success are critical for all students and particularly for those at the basic skills level. Strategies for teaching basic skills students are reviewed at bi-annual Departmental Flex Day meetings; pedagogic practices are examined and faculty share strategies they have developed to assist this population

Program Evaluation

In this section programs/units are to identify how, using what tools, and when program evaluation takes place. Evaluation must include outcomes assessment as well as any other measures used by the program. Please use Section D to address program responses to the findings described in this section.

Programs/units with multiple disciplines or functions may choose to answer the following questions for each area. If this is your preferred method of responding, begin by selecting a discipline/function from the drop down, answer the set of questions and click "Save", your answers will be added to the bottom of page. Do this for each discipline/function. If you would like to answer the questions once, choose "Answer Once" from the drop down.

How would you like to answer these questions?

Saved Information For Program Evaluation

Area/Discipline Information Pertains To

All Disciplines (answered once)

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

The Dance Department has an average of three SLOs for each course offered. The SLOs remain standardized between levels. In regards to dance technique classes, SLO 1 addresses technical comprehension and facility, SLO 2 addresses specific terminology and techniques, and SLO 3 addresses critical analysis and comprehension. The Department has developed a protocol for addresses all course SLOs within a 6-year cycle (please refer to question #2 below and to the attached documents for SLO Assessment Schedule). This year the Department has chosen to focus on the SLOs for the Modern Dance sequence of classes (Dance 41-46). A complete list of all SLOs for the Modern Dance sequence of classes can be found in attached files; however, as an example, we have listed the SLOs for Modern Dance 46 below:

SLO Dance 46:

1 Upon completion of the course, the student can demonstrate knowledge of placement and alignment, range of motion, strength, quick study skills (learning quickly) and appropriate musical phrasing, when doing more complex modern/contemporary dance warm-up and locomotor phrases, and the ability to apply (and give) constructive criticism. As assessed by: a) Progress of student in class b) Written tests and assignments

2 Upon completion of this course, the student can demonstrate knowledge of terminology and techniques used to complete, transfer, invert, and do in retrograde longer, more complex modern/contemporary dance phrases drawn from traditional repertory or from current trends (i.e. high energy changes in levels and dynamics), with appropriate dynamics and sensitivity to movement quality. As assessed by: a) Progress of student in class b) Evaluation of classroom demonstrations c) Written vocabulary tests and discussions

3 Upon completion of this course, the student can demonstrate knowledge of dance as creative expression: in improvisations drawn from related arts, on-site improvisations, short movement compositions (several phrases) leading towards a choreographed study, and be able to critically analyze traditional works original repertory, and discuss with others. As assessed by: a) Progress of student in class and evaluation of classroom performance b) Written feedback and discussion giving critical analysis of classroom demonstrations and short studies c) Written critiques of dance concerts d) Written papers on modern/contemporary dance artist.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- **how outcomes are assessed and how often**
- **how and when the program or discipline reviews the results and engages program/discipline faculty in the process**

All course SLOs are assessed each semester. In addition, the Department has established a systematic protocol for regularly assessing specific SLOs by dance discipline. This protocol allows for SLOs from a specific dance discipline to be assessed on a rotating basis with all pertinent faculty involved. Every Fall semester, the SLOs from a specific dance discipline (i.e. ballet, modern, jazz, dance history) are assessed and reviewed by faculty in the discipline along with the Department's full-time faculty. Recommendations for program improvement are developed at this time and a course of action to implement the recommendations is established. At the end of that year, any changes made as a result of SLO assessment during the year are reviewed for effectiveness with all pertinent faculty. Additional changes/revisions are made based on this assessment (the schedule for SLO review is included as an attached file). The protocol enables us to implement any curricular changes that may result from the SLO assessment within that year and in general, provides additional focus on that discipline throughout the year. This has been an excellent strategy to involve adjunct faculty in curricular planning and decision making and to keep them continually vested in our Program. The protocol allows for the Department to assess in detail, all of the SLOs in every discipline within a 6-year cycle.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

Associate of Arts in Dance

Program Learning Outcomes:

Students develop an understanding and appreciation of the aesthetics inherent in the art of dance as well as develop an awareness and respect for similar and dissimilar cultures. Students acquire the historical knowledge, necessary technical skills and knowledge in a particular style of dance, as well as observation/analysis of dance presented on stage or in media. Students implement critical thinking skills and kinesthetic awareness through creative experience in class, learning to communicate through the power of movement and discovering self-motivation.

Dance Teacher (PreK-5) Department Certificate:

Program Learning Outcomes:

Upon completion of the program, students will demonstrate coherent and comprehensive knowledge in developing, implementing and assessing sequential dance programs in Pre K-grade 5 public and independent school settings. Students will identify the role of dance education within these settings and apply creative movement experiences to reinforce understanding of curriculum concepts including science, history, literature and math.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

The Dance Department uses the California Community College Data Mart to measure number of AA degrees awarded as well as enrollment trends (particularly number of students enrolled by course). As per last year's stated goal, this year we are implementing a student survey (see attached file). The survey will be used to aid in recruitment efforts (particularly identifying where our Dance Majors are matriculating from) as well as to assess ILO #5.

D1: Past year's Objectives

As part of the planning process, programs are expected to establish annual objectives that support the program's goals. Please document the status of the program/function's previous year's objectives. Add comments if you feel further explanation is needed.

Objectives

Objective:

Objective #3: Create Dance Department Teacher Training Certificate

Status: Completed

Comments:

Many of our dance majors teach in elementary schools as well as in private studios. The Dance Teacher (Pre K - 5) Department Certificate is specifically designed for students seeking to expand their dance and pedagogical experience as a dance educator in the Pre K-grade 5 setting. The curriculum is designed to be completed in two semesters of study. Students complete course work through the Dance, Early Childhood Education and Psychology Departments. Coursework includes hands-on experience teaching in a Pre K-grade 5 classroom under the supervision of an experienced dance educator. Upon completion, the student is familiar with the planning, implementation and assessment of dance education in the Pre K-grade 5 setting

Objective #3 update: In Fall 2014, the Curriculum Committee approved the Dance Teacher (Pre K-5) Department Certificate. The certificate will be offered beginning in the Fall 2015 semester. Many students have expressed interest in the certificate and we thrilled to see this interdisciplinary certificate come to fruition (please see attached documents for Certificate requirements).

Looking Back

In this section, please document what you did last year as a result of what you described in Section C.

1. Describe any accomplishments, achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.

Within the past two years, the Dance Department has elevated Santa Monica College through vital connections beyond the scope of the community into national and international arenas. Student performance/educational opportunities and inter-collegiate connections include two trips to Beijing, China in the past two years (performing by invitation at international dance festivals) adjudication at national collegiate conferences in Arizona, Utah and Nevada and campus wide activities including international student day, Latina Youth Conference and many more. In spring 2014 SMC Dance was nominated as finalists at the National American College Dance Association in Atlanta, Georgia; the only community college in the nation to receive this honor. Panelists at this esteemed festival noted the high level of technical proficiency and professionalism of the SMC dancers. In Spring 2015, SMC Dance was one of only four colleges in the Southwest region to be asked to perform at the closing reception of the ACDA Baja Conference. Last year, full-time faculty member Jae Lee was awarded an SMC Chair of Excellence. Ms. Lee is using her award to expose our students to some of the nation's most esteemed dance artists and educators via a three year residency program. This year's artist in residence is Andre Tyson, former Principle Dancer with the Alvin Ailey American Dance Theater and Professor of Dance at CalARTS.

Mr. Tyson will spend a week at SMC teaching our advanced dancers and creating a new work to be performed at SMC's Synapse Dance Theater Spring 2015 performances. The Dance Department continues to actively seek ways to collaborate with disciplines across campus and in the community. Fall 2014 saw the premiere of *Locals Only!*, a multi-departmental collaboration choreographed by full-time faculty member Mark Tomasic. Within the past year, our Department has also collaborated with the Music Department on the opera "Luisa Fernanda", the Public Policy Institute, the Cosmetology Department and the Fashion Department. We are also in the midst of a new collaboration with the Music Department on the opera "Dido and Aeneas". The Department actively seeks partners for collaboration within the community as well. For the second year, we have collaborated with Westside Ballet. High School students from Westside Ballet receive college credit for enrolling in our Ballet Performance class and performing classical ballet repertoire at the Broad Stage.

Our recruitment and outreach efforts took us to Hamilton High School (Fall 2014) for a performance by Synapse Dance Theater to over 200 students. The Hamilton HS students were also introduced to Stuart Ortiz from the SMC Outreach Office. We are also actively working with the Outreach Office to identify students who are interested in our program from across the region and across the country.

In an effort to ensure correct progression through our Dance Major technique classes, we have worked with the Management Information Systems Department on notifying students before the start of each primary semester regarding the importance of class sequence through the major to ensure safety and enhance technical development.

The Department is also beginning a collaboration with the Disabled Student Programs and Services Department. Faculty member Mark Tomasic has worked in the physically integrated dance field (disabled and non-disabled concurrent dance practice) for over 20 years and currently teaches physically integrated dance workshops nationally and internationally. This workshop will introduce Tomasic's expertise in physically integrated dance to the Department and the campus and further integrate ILO #3 (Applied Social Knowledge and Values). We will offer the physically integrated dance workshop in the Fall of 2015 (see Objectives). Our plans are to use this initial workshop as a springboard for further development of physically integrated dance practice on campus.

2. Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review.

The Executive Summary from the previous six-year program review noted two main areas for strengthening that the Dance program needed to address. These areas are addressed below and also specified at various points throughout this report:

Data Analysis:

Draw conclusions and develop plans for program improvement based on data analysis/use data as an element of self reflection:

The Dance Department has implemented a systematic protocol for examining SLO data. The process for examining SLO data is also linked to regular formal assessment of curriculum. SLOs and curricula are reviewed on a rotating basis with all pertinent faculty involved. Every Fall semester, the curriculum and the SLOs from a specific dance discipline (i.e. ballet, modern, jazz, dance history) are assessed and reviewed by faculty in the discipline along with the Department's full-time faculty (the schedule for review is included in the attached files). This allows for the Department to assess all SLO data and curriculum in every discipline within a 6-year cycle. This protocol enables us to implement curricular revisions that may result from the review process within that year and in general, provides additional focus on that discipline throughout the year. To assist in this process, representatives from the Dance Department met with Christine Miller and Hannah Lawler to

discuss SLO analysis and mapping. 2014 marks the second year that this process has been in place. As such, we are still refining the process and learning as we go but we are pleased to have initiated a protocol that helps define parameters for decision-making.

Develop strategies for tracking graduates and program leavers with as much detail as possible:

The Dance Department uses the California Community College Data Mart to measure number of AA degrees awarded. Analysis of this data led to the conclusion that we need to increase the number of AA Degrees awarded and have implemented outreach efforts to our students in an effort to do so. Part of these efforts involve direct counseling to our students regarding AA degree requirements. Additionally, we have worked with the MIS office to target students who are at or near completing the requirements for the AA Degree in Dance. We have also increased our efforts to provide transfer counseling services to our Majors. A transfer counselor is present at our Dance Major meetings (biannual) to offer advice and answer questions. Additionally, full-time faculty have increased outreach efforts to four year institutions resulting in a yearly transfer tour to area universities. We actively network with representatives from transfer institutions at workshops and conferences such as the American College Dance Association Conference. These opportunities allow us to specifically target representatives at transfer institutions and increase potential for success of student transfer. We have worked with the Alumni Department to identify graduates and provided specific outreach events for this group including free tickets to performances and post-performance receptions. We also believe that recruitment efforts, developing a strong cohort of students and implementing a Dance Majors Survey will allow us to better track our Majors, understand their needs regarding transfer and career goals and ultimately assist in tracking them after graduation.

Goal setting:

Establish specific, measurable goals that support the Department's mission:

Over the past two years, the Dance Department has used data and information from SLO reports, enrollment trends and the California Community College Data Mart to establish realistic, achievable goals. These goals support our mission and are articulated in section D Part 2 of this report.

3. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors (e.g., licensure requirements, state or federal requirements, CCCO mandates, regulations, etc.) that triggered the changes, and indicate the expected or anticipated outcomes.

Most major changes and activities the Department has made are outlined in the previous years objectives. In addition to last years objectives, at our last faculty retreat, we developed a five and ten year plan based on data collection, enrollment trends and current trends in the industry. An overview of this plan is included in the attached files and specific components of the plan are discussed in detail in Part 2 of this report. We view this plan as a living document that may shift with industry trends and statistical analysis of enrollment, SLOs, etc. We have also bolstered attempts to increase our presence on social media. As of Fall 2014, we have a dedicated adjunct faculty member who regularly updates our Facebook page. This person is an avid photographer and provides photos of masterclasses and performances for our social media outlets. We have also taken surveys at our Dance Major meetings to determine which form of communication/social media our students prefer to be contacted by (i.e. Facebook, Twitter, email, text message, phone). We noted that overwhelmingly, students prefer to be contacted via email.

4. If your program received one time funding of any kind indicate the source, how the funds were spent and the impact on the program (benefits or challenges).

Global Motion China Tour 2014

In 2013, Global Motion World Dance Company was invited to perform at the 15th Beijing International Tourism Festival (BITF) in Beijing, China and in Fall 2014, Global Motion was invited once again to Beijing be part of a new project, "International Folklore Arts Festival"(Global Motion was the first dance company from the United States to be invited to perform at these festivals). Students gave numerous performances of Aztec, Indonesian, Tahitian, Mexican and Latin American dance styles throughout Beijing in full traditional costumes with live music. They were given a full tour of The Forbidden City, Tiananmen Square, Silk and Jade Factories and much more. Our students shared the stage with dance companies from around the world and interacted with master teachers and students from across the globe over a period of two weeks. Students had the opportunity to develop deeper cross-cultural understanding with key cultures. Students also learned essential career skills involved in touring with a dance company: participating in fundraising and marketing efforts; preparing costumes for transport; traveling with efficiency, punctuality and professionalism; interpersonal skills; performance skills in varied environments; tolerance and patience.

This opportunity was arranged by Dance Department Adjunct Faculty Raquel Ramirez & Sri Susilowati

Additional faculty attending were Bernard Ceballos, Laura Canellias and Chair Judith Douglas.

Both China tours elicited great excitement and enthusiasm from our faculty and student body. The impact of the tours on the students and faculty that attended was enormous. Thanks to the dedicated hard work of the faculty who arranged these tours, the profile of the Department and the College was expanded on an international level. Vital connections were established with the Beijing Dance Academy that we plan to develop for future international collaboration including student and teacher exchange.

The "International Folklore Arts Festival" project covered student accommodation, food, and room and board. They also provided our students with tours to historical sites, which helped our students appreciate the history and current culture in China. However, they did not cover the cost of airfares, visas, costumes, and packaging. The SMC Dance Department brought 25 students and 5 faculty members, 1 videographer and 1 photographer totaling 32 people. Many of these students are financially disadvantaged, under represented and first-generation college students. This opportunity was a life changing experience for them. The Dance Department requested funding from the SMC Associated Students, Global Citizenship, and The SMC Foundation. The total amount needed was \$49,100.00.

2014 China Tour Budget Worksheet

Expenses:

Airfares @ \$1,100/each for 32 people \$35,200.00

(25 students, 5 faculties, 1 videographer, 1 photographer)

Visas @ \$150/each for 31 people \$ 4,650.00

Costumes (Sinaloa, Tahitian, Salsa, Indonesia) \$ 4,250.00

Packaging for costumes, props, and drums \$ 1,400.00

Lodging, Food & Ground Transportation for faculties & staffs only \$ 3,600.00

Total \$49,100.00

Income:

Global Citizenship Grant \$ 5,000.00

Associated Students Grant \$15,000.00

Faculty/Professional Development Grant @ \$500/each x 5 faculties \$ 2,500.00

SMC Foundation \$ 2,500.00

Students' contribution @ \$100/each x 25 students \$ 2,500.00

Fund Raising: concession, T-shirt sales, benefit performances, etc. \$21,600.00

Total \$49,100.00

Masters of Dance Series

The Department also receives annual support from the SMC Associates to fund our Masters of Dance Series. In cooperation with the SMC Associates we are able introduce our students to artists who share their talent and experience, and serve as a link with the professional world of dance. Three Guest Artists visit SMC every semester to teach master classes and field question-answer sessions. These classes are open to any student enrolled in an SMC dance class. Recent master class topics include the Dance History of Los Angeles, Martha Graham Dance Technique, West African Dance Technique, Contemporary Ballet and How to Make a Living as a Professional Dancer.

Expenses:

Guest Artist Teaching Fees: \$250. x 3/semester \$750.00

Income:

SMC Associates \$750.00

Margin of Excellence Award

The Dance Department received a Margin of Excellence Award (June 2014) in the amount of \$2,667.00. The funds were used for the following:

- Two skeletons for use in our Dance 10, Fundamentals of Dance Technique course as well as for use by faculty in other courses as needed.

- Two new TV monitors and DVD players for our main studios
- Two digital keyboards for accompanists in our smaller studios (Drescher 105 and PAC 102)

5. Describe departmental efforts to improve the teaching and learning environment.

Departmental efforts to improve the teaching and learning environment occur on an ongoing basis. The department has a high functioning relationship of full time, part time and classified staff all collaborating together with the common goal of increased student success. The part time faculty office has become a source for faculty to improve their teaching with available DVDs, CDs, and reference books available for all faculty to use in preparing their course work and for using during their class. The faculty office has also become a place for faculty to both plan and spontaneously share new teaching and learning approaches. Faculty are encouraged to attend conferences in the field of dance and related areas and then share gained knowledge with their peers. Many faculty have applied for and received Professional Development funding to support their professional growth. The department shares their experiences and new pedagogy with the Department at faculty flex days. All faculty have been encouraged to observe their colleague's classes and this has been most helpful for many of our instructors. Class observation has been very fruitful in both helping newer faculty to adjust to the rigors of our SMC classes and for long-term faculty to refresh and invigorate their teaching style. Full time faculty share their course syllabus with part time faculty so that they may draw from the more experienced instructors' required books, exam schedules and grading criteria. SLO's are continually discussed and evaluated with both full time and part time faculty in addition to continually reviewing course content.

6. If there is a tutoring component or other learning support service associated with the program, describe the relationship between the service(s) and the instructional program. If applicable, discuss any data you have compiled regarding student participation and the impact on student success.

N/A

Moving Forward

Discuss and summarize conclusions drawn from data, assessments (SLO, UO) or other evaluation measures identified in Section C and indicate responses or programmatic changes planned for the coming year(s) including:

- **how the assessment results are informing program goals and objectives, program planning, and decision-making**
- **specific changes planned or made to the program based on the assessment results**

This year the Dance Department evaluated the SLO data from the Modern Dance sequence of classes (Dance 41-46). Dance 41 and 42 are designed to introduce the general student population to the modern dance genre. Dance 43 - 46 are designed for our Dance Majors (a complete list of all SLOs for the Modern Dance sequence of classes can be found in the attached files. Dance Majors are expected to enter the program at the 43 level for modern dance (33 level for Ballet); however, there are students who enter our program at the 41 or 42 level and continue on to the Dance Major sequence of classes. The Dance Department has an average of three SLOs for each course offered. The SLOs remain standardized between levels. In regards to dance technique classes, SLO 1 addresses technical comprehension and facility, SLO 2 addresses specific terminology and techniques, and SLO 3 addresses critical analysis and comprehension.

SLO data from the Modern Dance series of classes revealed unusual variances and points to an increased need for faculty training in SLO reporting and additional standardization in curriculum offered across the Modern Dance class sequence.

It was noted that within the three semesters of data studied (Fall 2013, Spring 2014, Fall 2014), several class sections

reported 100% of students achieving success in every SLO category (the 100% success rate occurred in various sections of Dance 41, 42, 45 and 46; a total of 14 sections out of 32 sections. In contrast, SLOs for Ballet courses for the same time period revealed 4 sections of 100% success in every SLO out of 32 sections). While it is obviously a possibility that a 100% success rate could be achieved, it is highly unlikely that it would be achieved so consistently across sections and with every SLO in a given section. A closer look at the modern dance courses in which the 100% success rates occurred revealed that all of these courses were instructed by adjunct faculty. By contrast, Modern Dance classes taught by a full-time faculty member (Dance 43/44) had an SLO success rate ranging from a low of 50% to a high of 88%.

The Department's procedure for training faculty on how to report SLOs has been fairly standard. At every Fall and Spring department meeting, a full-time faculty member reviews how to access SLOs information on ISIS/mProfessor and how to assess students using SLOs. At the Fall 2014 department meeting, it was underscored that a 100% success rate in all SLOs was most likely an improbability. Faculty were encouraged to assess each students progress in relation to the SLOs independent of the final grade the student received in the course. Thus, it was discouraging to note the number of 100% success rates in SLOs following the Fall 2014 semester.

While we know that our adjunct faculty are incredibly engaged with our students in the classroom and committed to their success, it is clear that a new plan of how to address accurate SLO reporting needs to be developed and implemented. Of the 6 Modern Dance faculty reporting 100% SLO success rates since Fall 2013, 2 have left the program. The new plan will include speaking to individual instructors regarding accurate SLO reporting and having a representative from outside the Dance Department address all of our faculty regarding the importance of accurate SLO reporting.

If class sections in which students received 100% success ratings for all SLOs are eliminated from the data, significant variances occur in the SLO results across the past three full primary semesters (please see attached file for analysis of modern dance SLOs less 100% ratings).

There are several factors which could possibly account for the variances in SLO success rates between classes noted above. These factors are described below:

Fluctuation in Skill Level:

Dance technique classes at SMC have no pre-requisite (advisory only) and no audition requirement. Given this, it is difficult to maintain consistency regarding level of students entering any specific class (please see information below on our Recruitment Program which was developed in part to address this issue). Anecdotally, we note fluctuations in technique/skill levels of students by semester on a regular basis and this is reflected in the variations of success rates noted above.

Variations in Curriculum:

Classical ballet has a codified syllabus with little variation from the earliest ages of training through professional levels. One can study classical ballet in Japan, Australia, France, the United States or anywhere in the world and the same vocabulary will be used with primarily the same sequence of training practices employed. Modern Dance on the other hand was born of individual expression. With few exceptions, no two modern dance classes are alike. Modern dance teachers utilize curricula that is sometimes based on a codified technique but more often the curricula is a hybrid form specific to that individual educator. Variances in curriculum have become magnified in light of recent State mandated repeatability requirements. Since students are not permitted to repeat courses, they are sometimes forced to move on to a level that they may not be 100% prepared for. Given the aforementioned variances that occur with modern dance curriculum between educators, the transition between levels (particularly in modern dance) can prove to be difficult for some students. It has become increasingly important that we develop uniformity and clarity of content across sections and continuity of content sequentially for the Dance 41-46 series. This is not an easy task given the varied background of our instructors and the nature of modern dance pedagogy as noted above.

In Fall 2014, the Modern Dance faculty met to discuss these issues and reviewed relevant content and curricular development throughout the 41-46 series. This meeting was very beneficial and served to engage and invigorate the faculty. We noted that while we may have differing approaches and utilize different movement vocabulary, there remains overarching common goals we want our modern dance students to achieve upon completion of the 41-46 series. By drilling down into these common goals, we can develop specific movement vocabulary that will facilitate this achievement. One of the Department's goals for the coming year is to formalize the results of this meeting into an overarching modern dance curriculum spanning the 41-46 series.

Besides the specific SLO assessment data noted above, the Department also analyzes data collected from California Community College Data Mart regarding AA Degrees awarded (see attached file) and internal documentation of transfer rates. We have concluded that development is needed in the areas of student recruitment, articulation agreements, cohort creation, certificate program(s) and pathways programs. These items are contained in the Dance Department's 5-10 year Development Plan (see attached) however detailed information is included below:

a. Recruitment Program: based on enrollment trends, we have noted that general education dance technique classes (Dance 31/32 and Dance 41/42) have consistently higher enrollment than Dance Major technique classes (Dance 33-36 and Dance 43-46). These trends have become magnified in light of the recent repeatability mandates. The goal of the recruitment plan is to balance enrollment numbers between our general education technique courses and our Dance Major technique courses. Our goal is to have increased numbers of students with previous dance experience entering our Program at the Dance 33 and 43 levels, creating a cohort among these students, closely tracking them through their progression at SMC and providing specific transfer/career counseling as needed. Specific plans for achieving this goal include this Spring's High School Dance Day and outreach performances to area High Schools including the Fall 2014 outreach performance at Hamilton High School. Beginning in Fall 2015 we are also increasing our offerings of weekend and evening courses in an effort to appeal to high school students.

b. Pathways Program: The goal of the Pathways Program is to stimulate interest in the SMC Dance Department and attending SMC for students at the primary school level through high school. Portions of the Pathways Program have already been implemented including a performance at the Broad Stage (Spring 2014) for 500 SMMUSD 5th graders.

c. Articulation Agreements: In order to improve transfer rates and build permanent relationships with four year institutions, we have increased outreach efforts to Dance Departments at UCs, CSUs and area private as well as out-of-state

universities. We actively network with representatives from transfer institutions at workshops and conferences such as the American College Dance Association Conference. These opportunities allow us to specifically target representatives at transfer institutions and increase potential for success of student transfer. These ongoing efforts have led to greater communication with the above mentioned institutions, increased knowledge of articulation requirements, and annual transfer tours for our Dance Majors.

d. Certificate Program(s): The Dance Teacher (Pre K-5) Department Certificate will launch in Fall 2015. The Certificate will prepare students to plan, implement and assess integrated dance curriculum in the Pre K-5th grade setting. We are also planning certificates in Commercial Dance and Dance and Technology (see Section G #2 of this report for more details).

D2: Coming year's Objectives (Moving Forward)

Objective #1

Objective:

Objective #1: Establish a modern dance core curriculum (levels 41-46)

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

SLO Assessment Data

External Factors:

Timeline and activities to accomplish the objective: Timeline to accomplish the objective: Fall 2015.

Describe how objective will be assessed/measured: New curriculum will be designed and implemented in Fall 2015. Full time faculty will monitor implementation of curriculum via class room visits and discussion with adjunct faculty. Curriculum will be assessed at Spring 2016 and Fall 2016 Departmental meetings involving full and part time faculty and adjustments made as necessary.

Comments: The roots of modern dance are based on individual expression, Therefore, you may have as many different approaches to teaching the art form as you have teachers. In an effort to improve teaching effectiveness across levels, assure succession of curriculum and maximize student success in lieu of repeatability limitations, we will develop a core modern dance curriculum. The curriculum will be based on existing course outlines from Dance 41-46 and serve as a guide for or modern dance faculty that allows for individual expression within an established framework.

Objective #2

Objective:

Objective #2: Physically Integrated Dance Workshop

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

External Factors:

Other Factors

This workshop will introduce faculty member Mark Tomasic's expertise in physically integrated dance to the Department and campus and further integrate ILO #3 (Applied Social Knowledge and Values) into the fabric of our Department. Our

plans are to use this initial workshop as a springboard for further development of physically integrated dance practice on campus.

Timeline and activities to accomplish the objective: Timeline to accomplish objective: Fall 2015

Describe how objective will be assessed/measured: Completion of workshop which will include a student survey to assess effectiveness.

Comments: Please see external factors above.

Objective #3

Objective:

Objective #4: Outreach to International Student Population and International Education Center

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

Other data or observed trends

Enrollment data:

From Fall 2012 to Fall 2013 we noted a substantial jump in International students (from 11.2% to 17.5%). Fall 2013's 17.5% is significantly above the College-wide average of 11.2% for the same time period.

External Factors:

Timeline and activities to accomplish the objective: Timeline to accomplish the objective: Spring 2016

Describe how objective will be assessed/measured: A specific portion of the Dance Major survey will address international students. The results will be analyzed to focus our outreach efforts. Success of outreach to international student population will be measured by survey and future enrollment trends. We will also meet with representatives from SMC's International Education Center to determine ways to increase outreach efforts to international students.

Comments: From Fall 2012 to Fall 2013 we noted a substantial jump in International students (from 11.2% to 17.5%). Fall 2013's 17.5% is significantly above the College-wide average of 11.2% for the same time period. At this point, we cannot articulate why this sudden increase occurred. Since one of the goals of our 5-10 year plan is increased international outreach and collaboration, we feel it is essential to examine the international student population currently enrolled.

Objective #4

Objective:

Objective #4: Assess and Map ILO #5

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

Other data or observed trends

External Factors:

Timeline and activities to accomplish the objective: Timeline to accomplish this objective: ILO #5 will be assessed every primary semester beginning Spring 2015 via our student survey. ILO#5 will be mapped by Fall 2015.

Describe how objective will be assessed/measured: A specific portion of the dance major survey will assess student engagement of subject matter beyond the classroom (ILO #5, Authentic Engagement).

Comments: We look forward to assessing student responses to ILO #5.

Curriculum Review

To comply with accreditation standards, programs are required to update their curriculum outlines of record (CORs) every six years. Be sure to submit your updated outlines to the Academic Senate Joint Curriculum Committee in time for them to be reviewed prior to or at the Curriculum Committee's last scheduled meeting of the year (check the committee's submittal deadlines at [\(click here for dates and deadlines\)](#). The Program Review annual report will note whether course outlines are up to date.

1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information:

- **The process by which department members participate in the review and revision of curriculum.**
- **How program goals and SLOS are integrated into course design and curriculum planning.**
- **The relationship of program courses to other college programs (cross-listing, overlapping content)**
- **The rationale for any changes to pre-requisites, co-requisites and advisories.**
- **How the department ensures course syllabi are aligned with the course outline of record.**

The Dance Department reviews and revises curriculum on a continual basis. Review and revision of curriculum occurs in both formal and informal contexts. Informally, review of curriculum is a regular agenda topic at weekly Departmental meetings. We continually strive to ensure our curriculum meets standards of lower division 4 year institutions and emerging practices in the field. In addition to this ongoing review, the process for regular formal assessment of curriculum is linked to the process of assessing SLOs. The Department examines curricula via a systematic protocol that allows for curricula to be reviewed on a rotating basis with all pertinent faculty involved. Every Fall semester, the curriculum and the SLOs from a specific dance discipline (i.e. ballet, modern, jazz) are assessed and reviewed by faculty in the discipline along with the Department's full-time faculty (the schedule for review is included in the attached files). Recommendations for curricular revisions/improvement are developed at this time and a course of action to implement the recommendations is established. At the end of that year, any changes made as a result of curricular assessment during the year are reviewed for effectiveness with all pertinent faculty. Additional changes/revisions are made based on this assessment. This allows for the Department to assess all of the curriculum in every discipline within a 6-year cycle. As with SLO assessment, this protocol enables us to implement any curricular revisions that may result from the review process within that year and in general, provides additional focus on that discipline throughout the year.

- How program goals and SLOS are integrated into course design and curriculum planning.

The Dance Department's goal is to prepare students for future careers in performance, choreography, teaching and related careers in dance. Our classes are designed to cultivate technique, creativity and performance skills and introduce students to the vast array of dance expression relevant to the field today. The success of our student's is the motivating factor in curriculum development. Dancers in the 21st century are required to possess strong foundational technique in multiple forms, analytical skills, composition skills and performance skills. We design our curriculum to address these needs. All of our studio classes include not only rigorous technical training but also development of analytical skills through reading and written work. Examples of how new curriculum has integrated program goals includes the addition of two new courses:

Dance 10: Fundamentals of Dance Technique: Introduced in Spring 2014, this course places emphasis on the fundamental training necessary for success in a variety of dance and movement styles for dance students of all levels. Movement principles from sources including anatomy, biomechanics and rehabilitation are utilized to improve body alignment, core stabilization, breath support and other aspects of technique in key dance movement patterns. Students demonstrate proper body alignment, learn human anatomy as it pertains to the moving body, analyze different principles of movement emphasizing time, space and effort as well as enhance the mind-body connection through somatic principles. This class provides students a basis for technical improvement grounded in experiential anatomy and underscores current practices in

the field.

Dance Teaching (Pre K-5) Department Certificate: Beginning in Fall 2015, this Certificate is designed to further prepare our students as teachers in the field. Students complete course work through the Dance, Early Childhood Education and Psychology Departments. Coursework includes hands-on experience teaching in a Pre K-grade 5 classroom under the supervision of an experienced dance educator. Upon completion, the student is familiar with the planning, implementation and assessment of dance education in the Pre K-grade 5 setting.

SLOs are integrated into course design by measuring and analyzing on a regular basis. Please see Section C of this report for specifics and note modifications to Modern Dance curricula based on examination of SLO data this year.

- The relationship of program courses to other college programs (cross-listing, overlapping content)

Several of our courses fulfill SMC's Global Citizenship Requirement. These courses include Dance 2: Dance in American Culture and Dance 57A & 57B: World Dance Performance. In addition, Dance 75: Teaching of Dance to Children is cross listed with ECE 75 and is part of our Dance Teaching (Pre K-5) Department Certificate. The Certificate also includes required classes from the ECE and Psychology Departments.

- How the department ensures course syllabi are aligned with the course outline of record.

Course syllabi for every class are reviewed every semester by the Department Chair to ensure alignment of syllabi to course outline of record. Syllabi alignment with course outline of record is further reviewed by full-time faculty as part of regular adjunct faculty evaluation.

Community Engagement

In the prompts that follow, please delineate the partnerships you have with the rest of the SMC community as well as those you have with external organizations.

1. If applicable, describe how your department staff members engage in institutional efforts such as committees and presentations, and departmental activities.

We are extremely proud of our professional, dedicated and enthusiastic faculty consisting of three full-time and approximately 26 adjunct members, a Department Administrative Assistant (shared with ESL) and a part-time Production Specialist.

Faculty members continually enrich the cultural life of the college and community by presenting dance performances that support various activities and functions for the College. Besides our main stage performances at the Broad Stage, recent examples include the Public Policy Institutes 3rd annual Arts and Public Policy Spring Symposium (Spring 2014) which included a performance at the opening ceremony on the Quad and a community performance for 500 SMMUSD 5th grade students at the Broad Stage. The performance also integrated our community collaboration/outreach with Westside Ballet as noted earlier in this report. The Department has also made presentations at the Latina Youth Conference and International Student Week.

Faculty members currently serve in the Academic Senate, on the Curriculum Committee and Sabbatical Committee. Full-time faculty member Mark Tomasic assisted with the ACCJC accreditation self-study (Fall, 2014), is currently serving on the Joint Committee on New Contract Faculty Position Ranking and is a mentor for the new GRIT initiative "YOU+1" college coaching program.

2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc.)

Our distinguished faculty are recognized regionally, nationally and internationally for their contributions to the art form as educators, choreographers and performers. Highlights include the following:

Seda Aybay is Founder, Artistic Director and Choreographer of Kybele Dance Theater's (KDT). Ms. Aybay has produced and choreographed multiple works with KDT/ Los Angeles, which won her choreography awards from Dance Under the Stars Festival, MAD BAD Festival and RAW 2011 Los Angeles Performing Artist Award. Her works had been toured and presented in Los Angeles, Long Beach, Fresno, Concord, San Jose, Palm Desert, San Diego, San Francisco, New York, and Seattle.

Salsa Instructor Laura Canellias has recently taught master classes, workshops and served as a judge at the following events: 10th High Desert Dance Classic - Antelope Valley College, Lancaster, CA, 16th Annual LA Salsa Fest: International Latin Music & Dance Festival, Los Angeles, CA, 5th Annual World Latin Dance Cup - Miami, FL. Laura also served as a faculty representative on the Department's most recent trip to Beijing, China.

Keali'i Ceballos is an internationally acclaimed teacher, dancer and choreographer of Hawaiian and Polynesian dance and is Director of Halau Keali'i O Nalani; a Los Angeles based Halau Hula (Hula School). Halau Keali'i O Nalani is one of the largest schools for Hawaiian dance in southern California. Sheetal Gandhi toured New England in Spring 2014 with a contemporary puppet theater performance called "Who's Hungry", which, through puppetry, dance and theater, tells the stories of 5 hungry and homeless people from Santa Monica. Keali'i has also served as a faculty representative on both of our Departments trips to Beijing, China.

Gustavo González has taken part in participatory arts projects and arts in education programs throughout Southern California including: Orange County, City of Santa Ana, Fullerton, Anaheim, and Los Angeles County, City of Los Angeles Parks and Recreation, Cultural Affairs Department of Los Angeles, City of Long Beach Parks and Recreation, Arts Council of Long Beach, Los Angeles County Arts Commission and Los Angeles Music Center on Tour Education Division, as dance master, teacher, grant panelist, consultant, advisor, committee member, and producing artistic director.

Cati Jean has been a guest choreographer and judge for Bravo's dance reality show "Step It Up and Dance". She has also choreographed for MGM Grand's new television campaign and judged for CBS's "Big Shot Live". In Spring 2014, Jean created a new work as Guest Artist at the Bardar Performing Arts Academy in Oslo, Norway.

Middle Eastern Dance Instructor Jennifer Jesswein is the Founder and Artistic Director of the belly dance company Raqs Nouveau. Her Company has performed and taught at the Buy Local Expo 2013 & Wellbeing Festival/Buy Local Marketplace 2014 sponsored by the Santa Monica Chamber of Commerce. In 2014, her Company also performed and conducted a workshop at Camp Gung-ho for boys and girls from the Children's Burn Foundation. Ms. Jesswein is an active participant in workshops and forums throughout LA that advance her art form.

Modern dance instructor Jessica Kondrath is the Founder/Artistic Director of JESSICA KONDRATH | THE MOVEMENT. Her Company has received a Professional Artist Fellowship Grant and a Space Grant from ARC Pasadena and the Z. Clark Branson Foundation. In addition to presenting their home season at ARC Pasadena, THE MOVEMENT has presented work at Dance Chicago, Santa Barbara, CA, Long Beach Moves!, within A Lot presented by the Arts Council of Long Beach, Dance on the EDGE in San Diego, and Gowanus Guest Room #8 in Brooklyn, NY. Jessica also works as a freelance choreographer, having recently created works at CSU Long Beach, Moorpark College and Beverly Hills HS.

Full-time faculty member Jae Lee brought Santa Monica College dance students from Synapse Dance Theater and Global Motion World Dance Company to the prestigious American College Dance Association (ACDA, April 2014) to present choreography and perform in adjudicated concerts (Georgia College, Southeast Region). Her work was picked for the Gala Performance. Santa Monica College was the only Community College in the Nation to receive this honor. Ms. Lee was also recently honored as recipient of the Luis Nazar Chair of Excellence in the Performing Arts. She will use the award to implement a guest artist series over the next two years; exposing our students to international leaders in the field of dance. Guest artists include Alvin Ailey American Dance Theater and Diavolo Dance Theater.

Denise Leitner travels throughout the United States and abroad conducting workshops and master classes. Denise has trained numerous dancers who have gone on to work in all entertainment mediums and she is a private coach to many artists including Kate Hudson, Goldie Hawn, Tophér Grace and Elizabeth Berkeley.

Karen McDonald has performed on both stage and screen with artists such as Michael Jackson (Thriller), Janet Jackson, El DeBarge, Freddie Jackson, Marla Gibbs, Sheree Brown, Billy Higgins, Horace Tapscott, Diane Reeves and Dwight Trible.

Ballet Instructor Cynthia Molnar is actively involved in creating new works for SMC's Global Motion World Dance Company. She also supports our Department by taking performance photos and organizes and maintains the Department's Facebook page. In the Spring 2015 semester, Ms. Molnar was responsible for securing a master class with a member of the acclaimed Alvin Ailey American Dance Theater.

Flamenco Instructor Cihlti Ocampo is recognized as a leader in her field and has taught master classes, workshops and performed to sold out audiences around the world with her company Arte y Pureza. A Fulbright Scholar for Flamenco and Spanish Dance (Country-Spain), Cihlti performed and taught with the legendary Farruco Family Company (the first and only American dancer ever to perform with this Company). Cihlti holds a B.A. in Political Science from NYU and speaks French, English and Spanish.

Raquel Ramirez is the founder and director of Ballet Folklórico Flor de Mayo. Her performances include the International Mariachi Festival in New Mexico; Asociacion Nacional de Grupos Folklórico in Mexico and the U.S. and a tour with El Mariachi Azteca del Sol in New York City. She most recently directed a nation-wide tour to promote the tradition and culture of the state of Jalisco, Mexico sponsored by Tequila Cazadores. As the Co-Director of Global Motion World Dance Company, Ms. Ramirez has led the Company on their last two trips to China.

Tap Dance Instructor Sarah Reich is the Founding/Artistic Director of "Sarah Reich's Tap Music Project" which opened for Snoop Dogg and Aloe Blacc at the Jazz Reggae Music Festival at UCLA. Within the past year, Sarah has traveled to teach and perform at tap festivals in Spain, Taiwan, Croatia, Australia. Sarah is a member of the all female tap band, the Syncopated Ladies who won FOX's "So You Think You Can Dance" dance crew battle and performed live on the show. In 2015 Sarah will be teaching/ performing in Italy, the Stockholm Tap Festival, the New York Tap Festival, Tap United & Beantown festivals in Boston.

Sri Susilowati current projects include collaboration with David Rousseve on a dance-on-camera work, "Two Seconds After Laughter". Sri recently made her directorial debut in "Shimmer", a new dance-on-camera film. As the Co-Director of Global Motion World Dance Company, Ms. Susilowati has led the Company on their last two trips to China.

Mark Tomasic regularly teaches at national and international conferences, is frequently commissioned as a choreographer (most recently by Los Angeles Contemporary Dance Company) and in June 2014 had an article published by the Kennedy Center for the Performing Arts regarding inclusive dance practice. He serves as Artistic Advisor to the Dancing Wheels Company & School (Cleveland, OH), the first physically integrated dance company in the United States. Mark has recently been commissioned to create a new work for Dancing Wheels (July, 2015).

Roberta Wolin-Tupas (Modern Dance, Choreography and Teaching Dance for Children Instructor) was a presenter at the GOT S.T.E.A.M.? Early Childhood Education Conference at Glendale College, November, 2014. Her workshop/presentation entitled "Learning Through Dance" shared exciting ways to reinforce curriculum concepts (i.e. language arts, science, art, math, history) through dance, and the cognitive, affective, social and physical benefits. Roberta is also on the Board of Directors for Autism Movement Therapy, and hosted workshops in Los Angeles in February, 2015,

October, 2014; and June, 2014. An active choreographer, in 2014, Roberta choreographed the new work “Transitioning” with dance partner Robert Whidbee. and in March, 2014, her choreography “Remembering” was presented at the American College Dance Festival in Georgia.

3. Discuss the relationship among and between full and part-time faculty, involvement of part-time faculty in departmental activities, and part-time faculty access to resources and support.

We strive for clear and consistent communication between all faculty members with emphasis on providing our students with the highest level of technical/artistic and academic rigor. Our faculty has demonstrated openness to learning from each other in a supportive, collegial environment. All faculty members partake in our biannual Department meetings and are invited to share pedagogical practices via presentations and discussion. Adjunct faculty members are also invited to weekly full-time faculty meetings. Faculty members regularly support our two performing ensembles (Global Motion World Dance Company and Synapse Contemporary Dance Theater) through creation of choreography, adjudication of student choreography and their presence at performances. Faculty members are actively involved in attending the Masters of Dance Series and the dance department Broad stage Performances. Part-time faculty receive complimentary tickets to attend these performances and share feedback with full time faculty. This exchange assists all faculty with critical analysis of the performance works with their students. Part time faculty help promote our program via social media platforms (Facebook page and Department website), serve as photographers for our events, participate at VIP Welcome Day and attend fall and spring Professional Development Days. Many of our part time faculty teach at local high schools and serve as liaisons for recruitment to the SMC Dance Department.

Current Planning and Recommendations

The following items are intended to help programs identify, track, and document unit planning and actions and to assist the institution in broad planning efforts.

1. Identify any issues or needs impacting program effectiveness or efficiency for which institutional support or resources will be requested in the coming year. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request support or resources through established channels and processes].

Please see numbers 2 and 3 below.

2. If applicable, list additional capital resources (facilities, technology, equipment) that are needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

In regards to course offerings and rehearsal needs, space is at a premium. In order to adequately prepare our students for transfer and career, we must provide them with audition and performance opportunities. Our two main studios (Gym 102 and 104) are in use Monday through Friday from 8am-10pm. For necessary rehearsal space/time to serve the Dance Majors degree requirement in performance, we often need additional studio space (this comes via permitting additional shared space; usually Gym 100A/Drescher 105 and Gym 04). This often results in time/space conflicts with other departments. While we work to share the space equitably, conflicts inevitably arise.

The second issue regarding space concerns sanitation and safety. As there is such high volume of students through our studios on a daily basis and since some of the spaces are shared with other departments, sanitation becomes a major concern. We have not had adequate custodial service support to maintain cleanliness in our studios. We do everything we can on our end to maintain healthy, clean spaces (no food or beverages permitted in studios, shoes off before entering, etc.) however; Dance Department faculty have to purchase their own cleaning supplies and spend valuable class time cleaning the studios (particularly sweeping the floors). This class time spent cleaning is obviously detrimental to our student’s learning. It is imperative that the studio floors be cleaned on a daily basis as many of the dance forms we teach require bare feet. “Floor work” in many dance forms also entails contact of various exposed body parts (included hands, arms, legs and faces) with the floor. We have approached custodial services regarding this issue but their support is irregular at best.

Lastly regarding studio safety are the floors and floor coverings (Marley) in Gym 102 and 104. Training regularly on a “sprung” floor is imperative to dancer and instructor safety (a sprung floor is designed to provide a certain amount of give to reduce impact on the body). This fact has been well documented in medical and dance science literature. The floors in both main studios are failing/breaking down and the floor coverings have become deeply gouged, scratched and dented from years of wear. The floors themselves must be adequately sprung for the safety of all participants in the studios. The Marley floor coverings must be free from surface tears because these tears catch participant’s feet, toes and fingers and can lead to potential injury. The state of the flooring in both main studios is of high concern to the health and safety of our faculty members and students.

It is planned that our studios Gym 104 and PAC 102 will be integrated as “SMART” classrooms this Spring. We request that our additional main studio (Gym 102) be integrated as a “SMART” classroom with computer/internet access, projector and pull-down screen to support student learning as well. It is essential for our students to view the dance forms they study (particularly as presented by professional performers), deepen their experience of the form via supplemental learning tools (access to primary and secondary resource/research material via the internet), and stay abreast of latest trends and emerging technology in the field of dance.

3. If applicable, list additional human resources (staffing, professional development, staff training) needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Currently, the Dance Department consists of three full-time and approximately 26 adjunct faculty. Regularly we serve 1200-1500 students per semester and have approximately 220 declared dance majors. We offer our students six performing opportunities per semester at the Broad Stage (3 Synapse performances and 3 Global Motion performances). It is dependent on our full-time faculty to teach majors classes (with a contract load of 5-6 classes per semester), advise students on transfer and career opportunities, maintain a profile in the college-wide community through service projects and committee work and ensure that the Department functions smoothly as an administrative unit. These demands become overwhelming when tasked to three people. We are unable to fully represent our Department on committees, in Senate and in the Faculty Association due to understaffing and teaching load demands. We are in desperate need of a new full-time hire to address these concerns and assist with the basic functions of our Department. New development programs (Recruitment and Pathways Programs), require extra attention from our already taxed full-time faculty. The need for a full time faculty is exasperated with the implementation of repeatability mandates which prevent students from repeating courses. The beginning level ballet and modern courses are foundational courses and require time and practice to advance to the next level. These are the classes where repetition would benefit a student the most. A new ballet/modern full time faculty member will focus extra attention on these students in our most populated classes and help them easily transition their technical and artistic skills to the next level. In addition, we are beginning to add additional evening and weekend courses to better serve in our recruitment efforts to area high school students. A new full-time faculty member would oversee this expansion, ensuring student success and safety. With our new facility set for completion by Fall 2016, we foresee the need for increased presence of full-time faculty to ensure student safety in our expanded location. We are additionally concerned with succession planning within the next several years and the staffing needs that retirement of current full-time faculty will entail.

Additional staffing needs include the following:

Permanent Stage Manager: The Dance Department produces six main stage performances per semester at the Broad Stage (three performances each by Synapse Dance Theater and Global Motion World Dance Company). In addition, as part of our Pathways Program, we have included an additional performance every Spring semester for SMMUSD 5th grade students. Beyond the scope of these main stage productions are numerous performances per semester on campus as well as outreach programs and regional, national and international performances that provide invaluable learning experiences for our students and exposure for the College (see Section E #1). At this time a provisional Stage Manager is hired only for the main stage productions and is paid from the department auxiliary funds rather than district funds. The responsibility for

stage-managing any production outside of the scope of a main stage production falls onto our already overburdened faculty. The permanent Stage Manager position would be an invaluable asset to our Department by relieving faculty of these duties while providing continuity of leadership between all productions the Department undertakes, uniformity in production values and practices and assurance that health and safety protocols are held paramount.

Permanent accompanist: We have been functioning with only one permanent part time (20 hour per week) accompanist since the retirement of our second permanent accompanist in 2008. We seek two additional permanent part time (20 hour per week 8-month accompanists) to service our largest class offerings of ballet and modern (25 sections, Fall 2015). Because accompanists are hired as provisional workers they are limited to work no more that 90 days per fiscal year. It is difficult to hire and maintain qualified accompanists who then need to be let go due to the limited hours they are permitted to work. Currently the Department has 1 permanent part time accompanist and 10 provisional accompanists. Working with this large number of provisional accompanists requires a substantial amount of administrative effort to schedule, rotate, track and submit hours. The additional permanent hires will ensure that classes run smoother, the learning environment is enhanced and less time is spent for the administrative staff to oversee hours/payroll.

Future Planning and Recommendations

The following items are intended to help programs identify, track, and document unit planning and actions and to assist the institution in broad planning efforts.

1. Projecting toward the future, what trends could potentially impact the program? What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?

We foresee the following trends potentially impacting our program. These trends have also been addressed in our 5 & 10 Year Development Plan (see attached).

Our Program has seen steady growth and our reputation as one of the leading two-year dance programs not only in the region but on a national level continues to strengthen. Our faculty have successfully raised the bar regarding the expectations of our Dance Majors and improved technique, artistry and stage productions. That said, we strive to continue to raise the profile of the Dance Department and SMC by attracting higher level students into the Majors track through our Recruitment Program and creating cohorts of students once they enter our doors. Our Pathways Program seeks to create life-long advocates of the Arts and future SMC students. We foresee certain trends in the field based on current climate. In order to best serve our students, support the College goal of providing an innovative and responsive academic environment and increase the Department and SMC's profile regionally, nationally and internationally, we have identified the below trends and how the program will adapt to meet the demands that these trends entail:

Commercial Dance and Dance & Technology:

Los Angeles is a center for commercial entertainment and employment. Trends in popular culture over the past several decades indicate continued interest in commercial dance forms. These dance forms include jazz dance, contemporary and urban dance styles (hip-hop, break dance, house, etc.). Urban dance forms in particular have saturated the commercial market from video dance, concert tours of popular musical artists and mainstream television programming. Currently, there are no certificate or degree programs in commercial/urban dance forms. There is also no known established curriculum for

studying these forms. We foresee the need to offer a certificate in commercial dance within the next five years. We believe this will attract a great number of students and will position the SMC Dance Department as leaders in this category.

Likewise, dance and digital media (including dance on film, live-streaming, dance and social media) is a burgeoning area of growth in the dance world. Increasingly, technology is a great enabler of arts creation and participation. According to the NEA (2012), nearly three-quarters of American adults—about 167 million people—used electronic media to view or listen to art, and large proportions of adults used electronic media to create music or visual art (<http://arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.pQ7DVcbn.dpuf>). Increasingly, four year institutions are requiring some form of dance and digital media study for undergraduates. Our Department sees this as a potential area for new class offerings and collaboration with other SMC Departments (particularly Communication and Media Studies and Design Technology) leading to a certificate in Dance and Digital Media.

International Collaboration:

Our program seeks to cultivate international collaboration. This is spurred by several factors including an above average number of international students enrolled in our courses compared to the College as a whole, international research currently being undertaken by our faculty (see section E #2 of this report) and recent international performances and outreach to international institutions including Bath Spa University, England, American University of Paris and Beijing Academy of Dance. Possibilities for continued outreach include a teacher exchange and the potential of a Masters Degree in Dance wherein a student would begin their dance study at SMC (Associate Degree) and continue for international study leading to Bachelors and Masters Degree.

Facility Improvement:

We are projected to enter a new facility within the next two years. The new facility will provide a home for our Department with faculty offices, state-of-the-art studios and laundry facility for costumes. Succession Planning

We are in the beginning stages of developing a transition plan in anticipation of the retirement of our current Department Chair.

We understand that we can position ourselves at the forefront of two year institutions in areas such as Commercial Dance and Dance and Technology. We want to increase our reputation as the top choice for students seeking to study dance while receiving a college education in Southern California. While we believe that programs such as commercial dance and dance and technology will be a draw to students we do not forget that the ultimate reason students attend SMC is because of our outstanding faculty and the high quality instruction they receive. We will continue to recruit the best artists and educators possible, examine our curriculum and evolve as the industry demands.

2. If applicable, list additional capital resources (facilities, technology, equipment) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Dance and Technology and International Collaboration:

There is an anticipated need for increased technological resources in both Dance and Technology and International Collaboration. Some of these resources are in need of immediately (see Section F #3) including SMART classrooms for our dance studios. Updated technology in our classrooms is needed to support student learning, keep up with standard trends in the industry and in particular regarding international affiliations, support collaboration by providing live streaming and instant messaging for our classrooms. These technology resources are becoming standard practice in the

dance departments of many institutions of higher learning.

Commercial Dance Certificate:

We anticipate great student interest based on past enrollment trends in commercial-based dance classes and our geographical location in Los Angeles, the epicenter of commercial dance. We also anticipate that the certificate may require the creation of new curriculum (particularly in urban dance forms) and thus the need for additional space to facilitate new courses into our schedule.

3. If applicable, list additional human resources (staffing, professional development, staff training) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Additional adjunct faculty will need to be hired to support the Commercial Dance Certificate. As the certificate requirements are detailed, we will have a better understanding of specific faculty requirements.

For staffing please see Section G1

4. If applicable, note particular challenges the program faces including those relating to categorical funding, budget, and staffing.

As mentioned in this report, challenges include the need for Academic and classified staffing. Additionally, due to department load factor of .875 full time faculty become over-run maintaining both the teaching load and being able to assume additional department and campus wide responsibilities. The amount of preparation for skill-based classes is great; in addition to preparing skill-based components, all of our classes include a high level of academic rigor and the preparation and grading of exams, papers and homework assignments that this entails. In particular, due to lack of adequate staffing to fully handle production needs such as publicity, budgeting, ticket sales, outside performances, etc., faculty must spend 2-3 hours per week in planning the performance courses (Dance 55A & 57A). These two courses do not include planning into the load factor and are classified part lab and part lecture at .875. This load factor requires full time faculty to teach a total of 18 hours per week but they must also put in an additional 5-8 hours unpaid to maintain the performance courses. The college does not provide a budget for the costs of productions. Payments for costumes, publicity, printing, choreographers and stage management staff are all provided for by ticket sales and additional fundraising. These additional faculty duties are not included into the load factor analysis and although faculty are very successful in these tasks they provide little additional time for other needed duties.

5. Summarize any conclusions and long term recommendations for the program resulting from the self evaluation process.

Through the self-evaluation process, examination of enrollment trends and in light of the recent repeatability mandates, we have recognized the need to increase our efforts in recruiting experienced students who can enrich our program beginning at the levels of Dance 33 and 43 (Dance Majors Series). The recruitment process needs to begin by reaching students at an early age (Pathways Program) and fostering admiration and life-long respect for the Arts. A 2012 study by the National Endowment for the Arts (NEA) noted that adults who attended performing arts or visited museums as children were three to four times as likely to see shows or visit museums as adults. Exposure to the arts in childhood turns out to be a stronger predictor of adult arts participation than education, gender, age, or income: <http://arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts>. The Recruitment Program will enlighten serious dance students to the myriad of benefits of studying dance at Santa Monica College; in particular our extremely talented faculty of professional working and teaching

artists. We have also recognized a need to establish strong cohorts of students once we attract them to our program. The implementation of a Dance Majors Survey will allow us to better track our Majors, understand their needs regarding transfer and career goals and accurately assist them in the achievement of those goals. The Pathways and Recruitment Programs represent long-term goals and their effectiveness will need to be assessed over time via surveys, enrollment trends, certificate/degree completion rates and qualitative analysis.

6. Please use this field to share any information the program feels is not covered under any other questions.

N/A

Evaluation of Process

Please comment on the effectiveness of the Program Review process in focusing program planning.

Over the past two years, the self evaluation process of Program Review has underscored our strengths and revealed areas in need of improvement. The self-evaluation process has focused our attention on the establishment of a systematic protocol for review and assessment of curricula and SLOs. These protocols for assessment will need to be monitored on an ongoing basis to ensure their effectiveness and changes, if needed, will be made accordingly. The SLO and curriculum assessment protocols have provided a clear path toward developing and improving our program and have proved beneficial in engaging adjunct faculty in the process. The review process has also provided us with an overarching view of all that we have undertaken and accomplished.

Executive Summary

These fields to be filled out by the Program Review committee. Reports will be sent to the program and will be available on-line to populate relevant fields in the annual report and the next 6 year report.

Narrative

The Dance department provides training for both the beginning and advanced dancers through a comprehensive curriculum with a broad range of dance courses. The program prepares students for careers in performance, choreography, teaching, and related careers. In addition to offering an AA degree, Dance will offer a new Department Certificate in Dance Teaching beginning in Fall 2015. This new certificate is interdisciplinary aimed at Pre-K – 5 and combines courses from Dance, Early Childhood Education, and Psychology.

The department fields two dance companies: Synapse Dance Theater Contemporary Dance Ensemble and the Global Motion World Dance Company. In addition to regularly scheduled performances at the Broad Stage, the both companies perform throughout greater Los Angeles, the U.S. and have performed internationally numerous times. Additionally, Dance has a long history of collaborating with other SMC departments and programs, recently partnering in the original musical “Locals Only” (a collaboration involving the Theater, Dance, Music, Film, and Business departments), and with the Music department for two opera productions. A local partnership with Westside Ballet in Santa Monica includes not only combined performances, but also the introduction of local high school students to the SMC Dance program through concurrent enrollment.

Department faculty are clearly committed to engagement within and across the college and local communities and beyond and to providing students with multiple venues and opportunities for performance. The department actively raises funds to enhance these opportunities for students. In recent years Global Motion has twice been invited to perform in China, a testament to the program and a unique experience for the students.

Program Evaluation

The department has developed and is assessing SLOs for all courses as well as program outcomes for the AA in Dance and the Dance Teacher (PreK-5) department certificate. An average of three SLOs have been developed for each Dance class

and these are standardized between levels. For example, in dance technique courses SLO 1 addresses technical comprehension and facility, SLO 2 addresses specific terminology and techniques, and SLO 3 addresses critical analysis and comprehension. All classes assess SLOs every semester with faculty reviewing the results and revising assessments on a regular cycle by addressing a specific sequence of courses. All faculty teaching within a sequence are involved in the assessment and revision discussion. These reviews drive recommendations for program improvement, including identifying a course of action and an evaluation of effectiveness. For example, a review of SLO attainment revealed inconsistencies between full and part-time faculty SLO assessment with a disproportionate number of adjuncts assessing at 100% achievement, especially in Modern Dance. This resulted in focused training on SLO assessment with mixed results so the department is renewing training efforts while exploring other factors that could be impacting this variance.

The department took to heart the recommendation from the previous review to “draw conclusions and develop plans for program improvement based on data analysis...” and has analyzed and engaged in thoughtful discussion around student data. Based on this the department has developed five and ten year plans, considered living documents to serve as a guide and subject to change based on multiple factors.

Currently the program is working with MIS to better pinpoint the number of students within range of earning an AA in Dance. Interestingly, Dance attracts a higher percentage of Black and Hispanic students than the College as a whole and appears to have higher completion rates for Asian, Hispanic, and Black students than the college-wide average, although the percentage of Black students seems to be declining slightly. Further study to identify specific factors that might be positively impacting equity data would be useful.

The percentage of basic skills students enrolling in Dance is consistent with the college average. Although dance is a non-verbal art form, Dance technique courses include significant written and analytical work. Thus, strategies for improving the success of basic skills students are a regular topic at department flex days.

Dance offers technique classes for both general education students and majors. In light of the statewide changes in regulations regarding course repeatability, which reduce the number of times students can repeat performance-based classes, the department has been addressing the issue and working to develop strategies for ensuring Dance majors take and complete the appropriate course sequence, so as not to adversely effect their ability to transfer to a four-year institution.

Both full- and part-time faculty are very engaged with the college and broader communities, primarily through dance performances and activities, but also through serving on college committees and community service. All of these activities demonstrate commitment to the art of dance and to promoting the SMC Dance program to the larger community. All faculty are invited to biannual department meetings and are also welcome to attend weekly full-time faculty meetings.

Commendations

The committee commends Dance for:

1. A well written report expressive of a thoughtful, data driven approach to program improvement.
2. Comprehensive review of SLOs and commitment to improving assessments.
3. A comprehensive approach to curriculum and a vision for integrating future needs into curriculum planning.
4. Collaboration with transfer counseling and articulations with transfer institutions.
5. Systematic review of SLOs and response to assessment results.
6. Providing students with multiple opportunities for performance through multiple Global Motion and Synapse in local, national, and international venues.
7. Maintaining a consistent community presence that positively represents SMC students and the College's efforts in both artistic and professional ways.
8. Impressive linkages for students and faculty to international and national programs and conferences.
9. Orientation and activities to support dance majors and recruitment activities with local high schools and students.

Recommendations for Program Strengthening

The committee recommends Dance consider the following to further strengthen the program:

1. Focus on developing greater uniformity and clarity to address curriculum variances in the Dance 41-46 series.
2. Conduct follow-up studies to better identify the factors that contribute to improving equity in student success, as the equity gap in Dance classes are smaller than the college-wide average; assess where their successful strategies might be more broadly applied across the campus.
3. Explore the possibility of developing a commercial dance certificate and how this might be accommodated in the new building.
4. Work with Alumni Relations to coordinate efforts to track program graduates.

Recommendations for Institutional Support

1. Develop a plan to provide all-day support for maintaining the cleanliness of the Dance studios to address the health and safety of the students.

Attached File Upload

Attached Files

AA Degree Requirements for Dance	
AA Degrees Awarded	
Dance Dept Full Data Set	
Modern Dance SLOs	
Modern SLOs less 100% Scores	
Photo from Global Motion China Trip	
Recent Press	
SLO/Curriculum Review Schedule	
SMC Dance 5-10 Year Plan Overview	
Student Survey	
Successful Course Completion Rates by Ethnicity	
Teaching of Dance Certificate Requirements	