## Signature Page

**DANC-2009**

### I. Team Members

<table>
<thead>
<tr>
<th>Name</th>
<th>Member Type</th>
<th>Email</th>
<th>Contact Phone</th>
<th>Responsible for what part</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kristi Kuhn</td>
<td>Primary Team Member</td>
<td><a href="mailto:kristikuhn@sbcglobal.net">kristikuhn@sbcglobal.net</a></td>
<td>7734</td>
<td>the whole part</td>
<td></td>
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</tr>
</tbody>
</table>

### II. Program Review Committee

<table>
<thead>
<tr>
<th>Name</th>
<th>Committee (Chairs)</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Schultz</td>
<td>Curriculum Committee Chair</td>
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<tr>
<td>Blaze Woodlief</td>
<td>Educational Planning Committee</td>
<td></td>
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<tr>
<td>V-Anne Chernock and Erik Dunmire</td>
<td>Facilities Committee Co-Chairs</td>
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<tr>
<td>Yolanda Bellisimo</td>
<td>Planning and Resource Allocation Committee Co-Chair/Academic Senate President</td>
<td></td>
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<tr>
<td>Nick Chang</td>
<td>Planning and Resource Allocation Committee Co-Chair/Instructional Equipment Committee Chair</td>
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<tr>
<td>Sara McKinnon and Becky Brown</td>
<td>Program Review Committee Chair and SLO Coordinators</td>
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<tr>
<td>Chris Schulz</td>
<td>Student Access and Success Committee Chair</td>
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<tr>
<td>Michael Irvine</td>
<td>Tech Committee Chair</td>
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</table>

### III. Vice President of Academic Affairs

<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Nick Chang</td>
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### IV. Board of Trustees President

<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
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<tbody>
<tr>
<td>Eva Long</td>
<td></td>
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</table>
Program Overview—Introduction
DANC-2009

Instructions: Use this form to quickly outline your program at College of Marin. Briefly answer each of the questions and use bullet points whenever possible. Provide any attachments that substantiate or expand on the questions below.

I. Program Definition
Outline the unique qualities that define the importance of your program.

1. Dance provides high quality instruction for dance majors as well as students from other pathways.

2. Dance has an excellent faculty and rich curricular diversity.

3. Approximately 900 community members attend our performances each semester, (1800 a year).

4. Dance maintains healthy community relations with Bay Area dance studios and companies.

II. Program Purpose
Pathway:
Transfer

Briefly describe how your program fits into the pathways you have chosen.

Although dance serves all 5 pathways, it's goal remains excellent and competitive education for dance majors.

Some of our students leave here with just an AA degree but become success stories. Those who transfer are also very successful and often find jobs in dance.

College dance programs structure themselves to support degree seeking students by offering life long learning and cultural enrichment classes. Very few dance programs in the nation are "transfer" only or "degree seeking" only. If the data shows that we have more life long learners than transfer students, it does not necessarily mean that our pathway is lifelong learning. It just means that our program is structured to support degree seeking students and everyone else.

III. Students Served
Briefly outline what students are served in your program.

1. Transfer students are able, at the end of their period of study with us, to perform/ choreography in modern, jazz and ballet with advanced technical skills and artistic integrity. Each student is usually proficient in one dance style, (modern, for example), strong in a second and has a working knowledge of the third. In addition they are experienced in choreography, have developed performance skills and the practical knowledge they need to build their careers. Transfer students who pursue a serious course of study in dance move into four-year programs with ease.

2. The vocational/career students who wish to dance professionally leave our program with a solid foundation and almost invariably are accepted to intensive programs of further study at such institutions as the Alvin Ailey School and Mark Morris intensives in New York, or are invited to dance or apprentice in high quality small
professional companies such as RoCo of Mill Valley, the Printz Dance Project, Don't Quit your Day Job Dancers, and El Teatro De Danza Contemporanea De El Salvador in Sausalito. Other students have successfully started their own dance companies, have choreographed for professional dance companies and have taught and choreographed for local K-12 Continuing education students, as a result of their study with us, refine technique they already have, and/or enhance performance skills.

3. Lifelong learning/cultural enrichment students can choose from a variety of courses including the modern, ballet and jazz technique courses as well as tap, ballroom, musical theater, dancercise, dance history, popular dance styles and African-Haitian dance. Lifelong learning students improve their physical strength, stamina and flexibility, mental focus, aesthetic awareness, mental and physical agility, and their psychological ability to meet challenges. Many students want to try to dance but are afraid of looking inept. We try to lead them beyond these fears so they can approach the material with enthusiasm and good humor.

IV. Program History
Briefly outline the recent history of your program.
1. Within the past 4 years we have steadily increased our AA/transfer students.
2. At this time, we have 16 AA/transfer students who should graduate within the next two to four years.
3. The AA degree was recently updated and revised.
4. Course outlines have been updated and revised.
5. Course outlines have been submitted for major to major articulation.
6. Dance has moved to it's swing space in MS3.
7. Dance has done outstanding publicity and hopes to see an increase in enrollments for 2010.
8. The 40 unit cap on dance units has been removed.
9. Attempting a new class at IVC @ Nanda Schorske's request.
10. The dance faculty is continuing to incorporate the correct SLOs into all dance course syllabi and will continue to make these syllabi available to students.
11. The two year blueprint is complete.

Attachments:
List and briefly describe any attachments
Five Pathways

A description of how you serve students in the five pathways as described in the Educational Master Plan.

DANC-2009

I. Please refer to the table of estimates of how many students are in each pathway for your program/discipline over the past four years.

1. Basic Skills
Students on the Basic Skills pathway seek to improve day-to-day functioning, enhance job performance, enter new careers, and/or acquire pre-collegiate fundamental skills in order to successfully complete college level courses. The Basic Skills pathway includes English as a Second Language courses offered in both credit and non-credit divisions as well as courses in developmental mathematics and English as well as basic skills courses in computers and Library.

Our program serves students in this pathway: Some students

2. Career and Technical Education
Students on the Career and Technical Education pathway pursue knowledge, technical and skill training necessary for career placement, career advancement and career changes or for creative endeavors that require technical skills. Their educational goals are either an associate degree or certificate. For some degrees/ certificates, such as Nursing, the course of study is defined by external professional regulations or licensing criteria.

Our program serves students in this pathway: Some students

3. Cultural Enrichment
Students on the Cultural Enrichment pathway focus on acquiring and expanding aesthetic abilities. Students broaden their intellectual and artistic skills through participation in creative opportunities including exhibitions, performances, or publishing work.

Our program serves students in this pathway: A good proportion of the students, but not a clear majority

4. Lifelong Learning
Students on the Lifelong Learning pathway focus on intellectual and physical enrichment. Some Lifelong students may have already completed degrees and/or may be in significantly advanced positions in their careers.

Our program serves students in this pathway: A good proportion of the students, but not a clear majority

5. Transfer
Students on the Transfer pathway seek successful matriculation from College of Marin to four-year institutions, universities, colleges or specialized educational institutions by completing courses that fulfill requirements for the baccalaureate degree or admission to specialized programs such as nursing. In the process of completing transfer requirements, these students may also earn an associate degree.

Our program serves students in this pathway:
Transfer GE: Some students
Transfer Major: Some students

II. What are your program’s goals for each pathway?

1). Transfer and career students, are able, at the end of their period of study with us, to perform/ choreography in modern, jazz and ballet with advanced technical skills and artistic integrity. Each student is usually proficient in one dance style, (modern, for example), strong in a second and has a working knowledge of the third. In addition they are experienced in choreography, have developed performance skills and
the practical knowledge they need to build their careers. Transfer students who pursue a serious course of study in dance move into four-year programs with ease.

2). The vocational/career students who wish to dance professionally leave our program with a solid foundation and almost invariably are accepted to intensive programs of further study at such institutions as the Alvin Alley School and Mark Morris intensives in New York, or are invited to dance or apprentice in high quality small professional companies such as RoCo of Mill Valley, the Printz Dance Project, Don't Quit your Day Job Dancers, and El Teatro De Danza Contemporanea De El Salvador in Sausalito. Other students have successfully started their own dance companies, have choreographed for professional dance companies and have taught and choreographed for local K-12

3). Cultural enrichment students, as a result of their study with us, refine technique they already have, and/or enhance performance skills.

4). Lifelong learning students, can choose from a variety of courses including the modern, ballet and jazz technique courses as well as tap, ballroom, musical theater, dancercise, dance history, popular dance styles and African-Haitian dance.

Lifelong learning students improve their physical strength, stamina and flexibility, mental focus, aesthetic awareness, mental and physical agility, and their psychological ability to meet challenges. Many students want to try to dance but are afraid of looking inept. We try to lead them beyond these fears so they can approach the material with enthusiasm and good humor.

5). Basic skills students are able to learn and communicate through movement.

III. How does your program/discipline help students meet these goals?

1. Transfer students' goals are discussed with the dance coordinator whom counsels then researches the appropriate 4 year institution. When asked, the coordinator and/or dance faculty write letters of recommendation.

2. Vocational/career, lifelong learning, cultural enrichment and basic skills have many class offerings to choose from. If a student is planning a professional career, the faculty guides the student through their courses at COM as well as prepares them for professional and rigorous auditions.

3. All students have performance opportunities.

IV. How do you measure your success?

1. Number of AA degrees which has been very low in the past 4 years but is on the increase

2. Number of transfer students which has been very low in the past 4 years but is on the increase

3. Retention and success

4. Enrollment

5. Number of prior students working in the field of dance.

V. How do you make sure your students are able to get through your program in a timely fashion?

Most students need more than two years. However, there are sufficient offerings to complete the program in two years.
Student Access and Success
DANC-2009

I. Access
Based on the enrollment numbers and demographic breakdown for your courses, what significant factors or barriers are influencing student access to your courses or program?

1. Our data has no significant race, gender or age fluxuations except for a drop in black students and an increase in students ages 18 to 35. This is not an access or success barrier. The increase in young students is probably due to the increase in enrollment at the college.

2. Our enrollment fluxuates but is down slightly from 04. Some of the data where sections are counted is incorrect.

3. Our load has gone up from 04 by 52, wsch has gone down from 04 by 97 and fte down from 04 by .869. Because of the mild and on going fluxuations, none of this data reflects serious changes.

4. Dance offers classes and rehearsals in the morning, mid day, afternoon, evenings and weekends. We have made great use of a 3:40 time slot by offering a ballet I class. In the 3 semesters that we have offered this class we have had 36, 26 and over 40 students wanting to take this class. We will be conducting a survey to see why the students like this time and why ballet I.

II. Student Success
Based on the student success and retention rates breakdown for your courses, what significant factors or barriers are influencing student success in your courses or program measured by completion of course and grade earned?

Note: Success Rate us the percentage if students who received a passing grade of A, B, C, or P at the end of the semester.

Note: Retention Rate is the percentage of students retained in a class at the end of the semester. In Progress and Report Delayed grades are excluded. Cancelled classes and classes with no grades shown are excluded.

Our success and retention rates are in the 80 to 85% range. Except for our online dance history course, one barrier in influencing student success is the actual attendance/participation requirements for dance courses. Some dance students withdraw from dance classes with a "W" due to injury, illnesses or too many absences. Sometimes they stop attending class and never drop which creates a failing grade. It is a fact that one must dance in order to learn to dance, so we must continue with our current requirements but allow more options for success. We have been working together as a faculty to address this issue and are adding more extra credit options in our course syllabi.

III. Student Retention
Based on the student success and retention rates breakdown for your courses, what significant factors or barriers are influencing the ability for the student to succeed at more advanced courses for which your course is a prerequisite.

Our courses are not prerequisites for any other courses.

IV. Improving Student Success and Retention
What key factors would further improve your student success and retention or support your current level of success? Please check any applicable statements below and then provide additional details/explanation on your choices below.
Access to student support services (counseling, tutoring, etc.)
Curriculum change
Course scheduling for students needs
New offerings/additional sections
Articulation for transfer or COM GE
Recruitment/outreach
Student/job market demand change
Faculty availability
Facilities & technology
Professional development

Other:
Giving students more opportunities to succeed within any given class. For example: extra credit choices.

V. Please explain and provide additional details regarding your choices above:
See II above
Facilities Questionnaire
DANC-2009

What are the existing facilities issues that impact student access and success, or health and safety? (address any of the following: Size, location, conditions, maintenance, features, a/c, lighting, adjacencies, other.)

The space is too small and dangerous for many of our classes. I will be working with the dean to adjust class sizes and other problems.
Curriculum
DANC-2009

1. Course Outlines of Record must be updated every 5 years to remain current for content, texts, student learning outcomes as well as for articulation purposes. Are you aware of the dates on your course outlines? If not, contact OIM to check. If you have courses that are over 5 years old, are you planning on updating them? Please list.

Dance updates necessary courses each semester. All courses over 5 years old will be revised by Spring 2010. Danc 119,121,122,123,224,225,229AB, 228AB,127AB 135, 126, and 241 ABCD were revised in Spring 2009

2. Are you planning on changing, updating or revising and degree or certificate requirements? If so, please explain how it will improve student learning, student success and/or access.

Revised our AA degree in spring of 09. We reduced the total unit amount by 6 units.

3. Are you collaborating (or thinking about collaborating) with other departments to develop joint curriculum for learning communities? If so, please describe briefly and explain how it will improve student learning, student success and/or access.

No

4. Do you plan to develop any new curriculum? If so, please describe briefly and explain how it will improve student learning, student success and/or access.

Not at this time

5. Do you plan to develop any new Distance Ed courses or develop Distance Ed versions of existing courses? If so, please describe briefly and explain how it will improve student learning, student success and/or access.

We recently developed our first on line dance history course. This has made student access easier.

6. Do you plan to add or increase your material fees for any of your classes? If so, please list the classes and the proposed new or revised material fees for the respective classes.

No
Student Learning Outcomes
DANC-2009

Five College Learning Outcomes:
1. Written, Oral and Visual Communication: Communicate effectively in writing, orally and/or visually using traditional and/or modern information resources and supporting technology.
2. Scientific and Quantitative Reasoning: Locate, identify, collect, and organize data in order to then analyze, interpret or evaluate it using mathematical skills and/or the scientific method.
3. Critical Thinking: Differentiate between facts, influences, opinions, and assumptions to reach reasoned and supportable conclusions.
4. Problem Solving: Recognize and identify the components of a problem or issue, look at it from multiple perspectives and investigate ways to resolve it.
5. Information Literacy: Formulate strategies to locate, evaluate and apply information from a variety of sources - print and/or electronic.

I. Degrees and Certificates
1. What degrees and certificates does your discipline offer?
AA in dance

2. Keeping in mind the five College Learning Outcomes above as well as what your discipline specifically requires of your graduating students, what should students be able to do when they have completed your discipline's requirements for each degree or certificate?

1. Demonstrate, perform and choreograph in at least two of the following techniques, (modern, jazz and ballet), with intermediate to advanced technical skills and artistic integrity.

2. Recognize the importance of technical training.

3. Compare and contrast techniques and styles.

4. Synthesize elements from techniques with other forms of dance, i.e. hip hop, ballroom, african-haitian, musical theater etc.

5. Recognize Dance as an art form.

6. Identify and correct dangerous and incorrect alignment and technique.

7. Demonstrate the ability to recover from minor injuries.

8. Analyze cultural dance history and it's affects on dance today.

3. How do students in your program demonstrate that they meet each of the college-wide learning outcomes? What courses, activities, and/or projects are students required to complete that relate to each outcome?

i. Written, Oral and Visual Communication

1. In each dance class, students are required to see a dance performance and write a critique. In some classes, the students are required to take written vocabulary tests. These vocabulary tests are to insure that each student can communicate using proper french ballet terminology.

2. Dance history involves essays and discussions between the students and between the teacher and the students.
3. In all dance classes, students are required to visually communicate through the use of one's body.

4. In choreography class, students are required to create studies for the sole purpose of communicating ideas through dance.

ii. Scientific and Quantitative Reasoning

1. Dance involves the understanding of very complex relations in space, time, dynamics and physics. This becomes more complex when performing in ensembles as dancers must constantly navigate their bodies through space and time.

2. Music is math. In dance, incoming stimuli, i.e. music or sound trains then triggers the nervous system to send the appropriate signal to the muscles to respond in the correct musical and muscular fashion.

iii. Critical Thinking

Synthesize elements of technique, artistry and music in order to move as a whole dancer.

iv. Problem Solving

1. Dancers must understand how to solve improper technical habits, complex movement combinations, spacial issues relating to other dancers, over use injuries, and musical elements.

2. In choreography class, dancers primarily learn by problem solving. In each class, the students are presented with a problem that eventually when resolved turns into a short choreographic study.

v. Information Literacy

Dance students use a variety of sources for information: Library, media center, websites and current periodicals.

II. General Education:

1. Does your discipline offer any classes which count for general education requirements?

   Yes

2. Which General Education courses in your discipline address the each of the five College Learning Outcomes? Please list courses for each of the following:

   i. Written, Oral and Visual Communication

   1. In each dance class, students are required to see a dance performance and write a critique. In some classes, the students are required to take written vocabulary tests. These vocabulary tests are to insure that each student can communicate using proper french ballet terminology.

   2. Dance history involves essays and discussions between the students and between the teacher and the students.

   3. In all dance classes, students are required to visually communicate through the use of one's body.

   4. In choreography class, students are required to create studies for the sole purpose of communicating ideas through dance.

   All dance classes require some level of written, oral and visual communication.
1. In each dance class, students are required to see a dance performance and write a critique. In some classes, the students are required to take written vocabulary tests.

2. Dance history "Dance 108" involves essays and discussions.

3. In all dance classes, students are required to visually communicate through the use of one's body.

4. In choreography "Dance 135", each student creates studies for which the sole purpose is communication.

ii. Scientific and Quantitative Reasoning

All dance classes

1. Dance involves the understanding of very complex relations in space, time, dynamics and physics. This becomes more complex when performing in ensembles as dancers must constantly navigate their bodies through space and time.

2. Music is math. In dance, incoming stimuli, i.e. music or sound trains then triggers the nervous system to send the appropriate signal to the muscles to respond in the correct musical and muscular fashion.

iii. Critical Thinking

All dance classes

Synthesize elements of technique, artistry and music in order to move as a whole dancer.

iv. Problem Solving

All dance classes

1. Dancers must understand how to solve improper technical habits, complex movement combinations, spacial issues relating to other dancers, over use injuries, and musical elements.

2. In choreography class, dancers primarily learn by problem solving. In each class, the students are presented with a problem that eventually when resolved turns into a short choreographic study.

v. Information Literacy

All dance classes

Dance students use a variety of sources for information: Library, media center, websites and current periodicals.

III. Course Level Outcomes:

1. Do all of your Course Outlines of Record include Student Learning Outcomes? If not, are you revising them?

   All of our course SLO's are up to date.

2. What percentage of faculty members in your discipline include SLOs in their course syllabi?

   100%

3. Assessment:
   i. How often do you assess these SLOs?

      During course revisions and when ever necessary to stay current in the field.

3. Assessment:
   ii. In the last two years every discipline developed SLOs specifically related to College Learning Outcome

http://programreview.marin.edu/SLOReport.jsp
#3: Critical Thinking. Have you assessed this or any of the stated Student Learning Outcomes in your course outlines over the last year? If so, please summarize the results.

We have assessed the slo's for our performance classes and are not going to make any changes. Our problems are not with the slo's themselves but with our teaching methods.

3. Assessment:
   iii. What improvements have you made or do you plan to make in the future?

   We are working on how well we teach our slos.

3. Assessment:
   iv. What do you plan to assess this year? Who will you assess? How will you assess?

   We are assessing our program and how well we teach our course SLOs. We are doing this by working together and having meaningful discussions. Hopefully we will see a change in our main stage performance product, enrollment and student success.
This section will be filled out by faculty and reviewed by the Department Chair, the Area Dean, the Instructional Equipment Committee, IPC and Budget. Please enter items that will be used over a period of semesters BY STUDENTS...(Note: These should be NEW items that you are requesting one time only - not ongoing or consumable. Ongoing and consumable requests go under "Other Instructional Equipment". Technology-related requests should go under "Technology Requests". Select whether the item is less than or more than $200 each. If you are a large discipline with several areas, please include which area this item is for. Include Tax, Shipping and Handling in the total cost for each item.

I. Instructional Equipment/Materials Requirements

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<th>Category</th>
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<tr>
<td>01</td>
<td>all Students</td>
<td>Over $200 Each</td>
<td>Dance</td>
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Description and part number for ordering:

Double rung steel portable ballet barres. These will last FOREVER. Due to the large increase in enrollment, we need ballet barres suitable for many new beginners. Our wall mounted barres are too high for beginners. These barres are a very important tool for our students and we can't give proper instruction without them. This would be a one time purchase since these barres last a lifetime.

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<th>Tax:</th>
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One-time expenses: (e.g. construction, electrical, installation)

none

On-going Expenses: (e.g. maintenance, repairs, staffing, and/or upgrades)

none

Item to be shared with the following Department/Program: (Include any shared expenses)

none

Do you have space for this equipment?

Yes

Justification for Item (See Rating Rubric)

1. Indicate how important this item is to the life of your discipline.
   • 'A' means that your discipline cannot teach your course(s) without the requested equipment.
   • 'B' means that your course(s) would be greatly enhanced with the requested equipment.
   • 'C' means that you would like this piece of equipment for your course(s) but can wait for a future academic year.

"A"

2. Is this equipment required to meet Title 5 and/or Ed Code? If so, how? (Cite code)
Is this equipment required to meet any local, state or federal Health and Safety Code? If so, how? (Cite code)

No, but it is more safe for the student to be able to stretch with their leg on the barre properly and within their range of motion.
3. How will the quality of instruction be improved for student learning and success? Is it necessary for students to succeed in a series of courses?

Students that are too tight to do barre stretches need a lower level barre in order to train properly. If they do not learn the correct placement of the body and the correct way to execute barre stretch combinations, they develop bad habits and possible injuries.

4. How will access for students be improved? How many students (annually) will benefit from this request? Is it required to accommodate existing students? Would it be vital to attracting new students?

At this time, several students sit out during barre stretch because the barre are too high. Our classes are large and our enrollments are rising. Barres are used in ballet, modern, jazz and for all rehearsals and performances. I would estimate 400 to 500 students annually. We would also be using this equipment for existing students and is vital to attracting new students.

5. What student learning or other outcomes are expected? Is it important to the achievement of student goals?

1. Physically demonstrate intermediate classical ballet vocabulary listed in #43 course content
2. Demonstrate strength, flexibility, balance and muscular coordination.
3. Demonstrate knowledge of the body and how not to injure it.
4. Recognize the historical developments of ballet from outgrowth of the Renaissance Court to the present
5. Examine the relationship of classical ballet to modern ballet.
6. Recognize ballet as an art form both as a spectator and participant
7. Recognize the importance of a stable core
8. Demonstrate and understanding of a plumb line
9. Recognize correct vs. incorrect placement
10. Differentiate between muscle groups and the correct muscles required to produce any given level II movement

**Student learning outcomes for each time taken:**

1st Demonstrate level II movement vocabulary with attempts towards maintaining a plumb line
2nd Demonstrate level II movement vocabulary maintaining a plumb line with additional attention to foot work, line and length
3rd Demonstrate double turns while maintaining a plumb line
4th Demonstrate correct line and shape of arms, wrists, elbows
The barres would assist the student in succeeding in 7 of the above outcomes just for ballet II. It also assists the student with the outcomes for each repeat. This is just an example of one class.

6. How will these outcomes be measured for future planning? What data or evidence supports your request?
We don't need to measure this for future planning, we just need the barres.

Additional Justification for this item:
## Miscellaneous Instructional Materials

### DANC-2009

### II. Miscellaneous Instructional Materials Account

This section will be filled out by faculty and reviewed by the Department Chair, the Area Dean, the Technology Committee, IPC and Budget.

*Note: This is for things to help faculty teach - not necessarily used directly by students, such as supplemental materials, audio/visuals/maps, subscriptions, etc.*

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<th>Annual Cost</th>
<th>Previous Cost</th>
<th>Discipline Area</th>
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<tbody>
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<td>0.0</td>
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**What kind of things do you generally use this money for?**

- music, videos and books

**Justification for Item (See Rating Rubric)**

1. **Who will use these materials? How? Will it be shared with other disciplines?**

   Instructors use books and videos to keep up to date with new dance techniques etc. Music is used by instructors while teaching.

2. **How will these materials benefit student learning?**

   1. Instructors will maintain current knowledge to pass on to their students
   2. Music is a must when teaching dance
Non-Instructional Requests

Part I : Non-Instructional Equipment and Supplies

This section will be filled out by the Department Chair

DANC-2009

I. Non-Instructional Equipment and Supplies
This section will be filled out by the Department Chair, and reviewed by the Area Dean, IPC and Budget.

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</tbody>
</table>

Description and part number for ordering:
computer printer and copy machine ink, notepads, cds, dvds, pens, pencils, paper clips, rubber bands, printer paper, construction paper, tape, staples, calendars, magic markers, hand sanitizer, clorox wipes.

<table>
<thead>
<tr>
<th>Qty.</th>
<th>Unit Cost:</th>
<th>Tax:</th>
<th>Shipping:</th>
<th>Total:</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>$1,000.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
</tbody>
</table>

If this is an upgrade or replacement, please briefly describe your existing equipment in terms of age and capability or lack thereof:
N/A

Item to be shared with the followng Department/Program: (Include any shared expenses)
N/A

Justification for Item (See Rating Rubric)

1. Who will use these supplies or equipment?
   All instructors in the dance discipline

2. How will access for students be improved?
   N/A

I. Non-Instructional Equipment and Supplies
This section will be filled out by the Department Chair, and reviewed by the Area Dean, IPC and Budget.

<table>
<thead>
<tr>
<th>Priority</th>
<th>To Support:</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>02</td>
<td>7 Classes</td>
<td>Office Computer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>New</td>
<td>None</td>
</tr>
</tbody>
</table>

Description and part number for ordering:
This would be a one time expense.
Qty. | Unit Cost: | Tax: | Shipping: | Total:  
---|---|---|---|---
1 | $1,100.00 | $0.00 | $0.00 | $1,100.00

If this is an upgrade or replacement, please briefly describe your existing equipment in terms of age and capability or lack thereof:

New first time purchase. We have never had a separate computer for our 3 part timers. At this time they are sharing Kristi Kuhn's computer.

Item to be shared with the following Department/Program: (Include any shared expenses)

N/A

Justification for Item (See Rating Rubric)

1. Who will use these supplies or equipment?

3 part time teachers

2. How will access for students be improved?

N/A
Faculty Members
DANC-2009

I. Program Faculty
List of Faculty Members and Total faculty Units separately for Fall, Spring and Summer

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>MI</th>
<th>Year Retired:</th>
<th>Status:</th>
<th>Shared W/other program(s):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graham</td>
<td>Deborah</td>
<td></td>
<td></td>
<td>Adjunct, ETCUM</td>
<td>No</td>
</tr>
<tr>
<td>Jones</td>
<td>David A.</td>
<td>A.</td>
<td></td>
<td>Full-time, tenured</td>
<td>No</td>
</tr>
<tr>
<td>Kuhn</td>
<td>Kristi</td>
<td></td>
<td></td>
<td>Full-time, tenured</td>
<td>No</td>
</tr>
</tbody>
</table>

Leadership: List involvement in committees or other service

Four years on the Academic Senate, 8 years on the United Professors of Marin Exec. Council and two years on the College Budget Committee

Leadership: List involvement in committees or other service
Affirmative Action Committee Hiring Committees for Physical Education, Drama, and Dance Webmaster for UPM Founder and Artistic Director of the American Theater Company. Published

Leadership: List involvement in committees or other service

http://programreview.marin.edu/TUReportFaculty.jsp
Leadership: List involvement in committees or other service

dance coordinator, co-chair of performing arts, curriculum committee, educational planning committee.

List of Faculty Members and Total faculty Units separately for Fall, Spring and Summer

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>MI</th>
<th>Year Retired:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scofield</td>
<td>Alan</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Status: Adjunct, ETCUM No

<table>
<thead>
<tr>
<th></th>
<th>Summer 2009 TU</th>
<th>Fall 2009 TU</th>
<th>Spring 2010 TU</th>
<th>Reassigned (Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>6.48</td>
<td>6.48</td>
<td>0.000</td>
</tr>
</tbody>
</table>

Years of Service: 26

Leadership: List involvement in committees or other service

List of Faculty Members and Total faculty Units separately for Fall, Spring and Summer

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>MI</th>
<th>Year Retired:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tanner</td>
<td>Sandra</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Status: Adjunct, ETCUM No

<table>
<thead>
<tr>
<th></th>
<th>Summer 2009 TU</th>
<th>Fall 2009 TU</th>
<th>Spring 2010 TU</th>
<th>Reassigned (Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>2.36</td>
<td>2.49</td>
<td>0.000</td>
</tr>
</tbody>
</table>

Years of Service: 23

Leadership: List involvement in committees or other service

Sandra Tanner is working on a community outreach project to the Marin County high schools, which will benefit both the college and the high schools. I have met with Anita Martinez, David Snyder and Cathy Summa-Wolfe and we have begun discussions towards this end.

List of Faculty Members and Total faculty Units separately for Fall, Spring and Summer

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>MI</th>
<th>Year Retired:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weldon</td>
<td>Sandi V.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Status: Full-time, tenured No

<table>
<thead>
<tr>
<th></th>
<th>Summer 2009 TU</th>
<th>Fall 2009 TU</th>
<th>Spring 2010 TU</th>
<th>Reassigned (Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2.49</td>
<td>14.75</td>
<td>16.540</td>
<td>0.000</td>
</tr>
</tbody>
</table>
Years of Service: 33
Specialty: Musical theater, tap, hip hop, choreography, dance history

Leadership: List involvement in committees or other service

College Committees: Faculty Development Committee: Performer: Sang the Carmina Burana Opera at the Palace of Fine Arts, the Mozart Requiem with the College of Marin Community Chorus and the Verdi Requiem at the Sydney Opera House, Australia. Performed for the Town Players, SFSU, Mountain Play, College of Marin Theatre, Marilyn Izdebski Productions, Woodminster Theatre, Mayflower Chorus, Marin Civic Light Opera, Dominican College, won the San Francisco Cabaret Gold Award for her performance in "The Kurt Weill Cabaret" which ran for four years in SF. Performed her own "one woman show" in the SF cabaret circuit for five years.

Additional Teaching Unit Requests

III. FT Faculty Needs (Please fill this out ONLY if you are stating a need for new full time faculty in your area.)
1. Please indicate if there are NO FT faculty in your discipline. Please provide data regarding the length of time this discipline has been without a full time instructor.

2. Non-availability of part-time instructors in a subject area. Please provide evidence demonstrating the difficulty in finding part-time instructors to teach in the subject area.

3. RETCUM Faculty: How many FT faculty have retired in the past ten years. How many units are now taught by RETCUM faculty each year?

4. New FT Faculty: How many NEW FT faculty have been hired in past 10 years? Please list each faculty name and the year of employment. If this instructor is shared with another department, please list the equivalent FTE% for your department. Please list instructional equivalencies as necessary and if faculty member was the result of retreat rights.

5. Reduction in department TUs as a result of FT Faculty retirements or other significant causes? Please provide data that illustrates a change in teaching unit allocation as a direct result of FT faculty retirements within your department and how this may change in the coming year(s).

6. Other reasons: Have there been other causes for a reduction in units in your discipline? If so, please explain and provide evidence.

7. Changes in Student Demand: Recent or forthcoming growth as a result of added sections due to enrollment demands. Provide evidence that illustrates the need for additional faculty due to increased student demand such as numbers of sections added and/or courses with waitlist totals showing a need for additional sections. What is the % of FTEF for this increase in units? If there has been a decline in student growth, please explain why.

8. Current of forthcoming changes that illustrate the immediate need of additional FT faculty within this department. Please outline all relevant circumstances that justify the priority of a FT hire in addition to those already outlined above. Consider changes in the field, changes in the job market and population shifts.

9. Program Review Findings: Indicate what trends you identified in your last program review that support the need for full time faculty hires. Tie these to the department and college mission.

10. Other considerations: Include such information as matriculation needs, changes in student demand or community and job market needs, response to legislation, or rapid growth of the discipline.
11. **Shared Resources:** If you have requested FT faculty that will be used by more than one department, please indicate here. Please indicate which disciplines and/or departments and the number of combined students/faculty or classes he/she would serve. Please indicate how it will improve access or outcomes and if it is needed for health and safety concerns or required by law.
## I. Current Support Staff

### List of Support Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support</th>
</tr>
</thead>
<tbody>
<tr>
<td>David L. Smith</td>
<td>Other</td>
<td>18</td>
<td>allClasses</td>
<td></td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

David is a Professional Expert hired to fill in as Theatre Manager until the position is officially re-opened. He works Drama, Dance & Music shows, and other bookings in the Performing Arts facilities.

---

### List of Support Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support</th>
</tr>
</thead>
<tbody>
<tr>
<td>David White</td>
<td>Shop Tech</td>
<td>allStudents</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

The Designer/Stage Technician position supports all technical aspects of productions and class activities for both the Drama and Dance departments. This involves construction of sets and properties, lighting and sound as well as design of some production elements for Studio Theatre and Dance presentations. The position is responsible for some equipment maintenance and re-configuration of the Studio Theatre layout as required for productions or class presentations. This position often requires after hours work as this is when Theatre and Dance happen. The Designer/Stage Technician serves as a teaching aide to the faculty in the technical theatre classes associated with productions. Mr. White has served on numerous hiring committees and served as Vice-president of the Classified Employees' union, CSEA, for a time.

---

### List of Support Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joanna Pinckney</td>
<td>Clerical</td>
<td>allClasses</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

Joanna is the Administrative Assistant of Performing Arts at College of Marin and a Life Member of Alpha Gamma Sigma Honor Society. She is also a member of the American Federation of Musicians (AFM), previously on contract negotiating committee for Stockton Symphony Association, Personnel Manager of Stockton Symphony, Concertmaster of and String Coach for the College of Marin Symphony Orchestra.

---

### List of Support Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judy Wiesen</td>
<td>Other</td>
<td></td>
<td>3</td>
<td>20Students</td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

Musical theater accompanist.
<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Margaret Van Riper</td>
<td>Other</td>
<td></td>
<td>3</td>
<td>50 Students</td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

Accompanist for African-Haitian classes.

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Max Mayell</td>
<td>Other</td>
<td></td>
<td>3</td>
<td>50 Students</td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

Accompanist for African-Haitian classes.

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prod. support staff</td>
<td>Other</td>
<td></td>
<td>0</td>
<td>all Classes</td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

Money is needed in student hourly, non-student hourly and contract services accounts for numerous positions which are required to produce the dance concert each semester. These positions include, stage managers, lighting designers and operators, costume designers and constructors, spot light operators, master electrician, light board operator, sound board operator, house manager, and stage crew (several positions).

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robin Jackson</td>
<td>Clerical</td>
<td></td>
<td>8</td>
<td>all Classes</td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

Dance production Assistant.

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater Manager</td>
<td>Other</td>
<td></td>
<td>19</td>
<td>all Classes</td>
</tr>
</tbody>
</table>

**Leadership: List involvement in committees or other service**

Performing Arts is requesting that the "Theater Manager" position be reinstated.

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Purpose</th>
<th>Hours/Week</th>
<th>To support:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tobin Mayell</td>
<td>Other</td>
<td></td>
<td>3</td>
<td>50 Students</td>
</tr>
</tbody>
</table>

http://programreview.marin.edu/TUReportSS.jsp

2/23/2010
Leadership: List involvement in committees or other service
Accompanist for African-Haitian classes.

II. Request for additional support staff (clerical, lab tech, IS, comp tech, tutor, etc.)

<table>
<thead>
<tr>
<th>Purpose:</th>
<th>Type</th>
<th>Approx. hours per week:</th>
<th>To support:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>Part-Time</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

Justification: Please address the following areas as applicable. How will it be used? How will instruction be improved for student learning and success? How will access be improved? What student learning outcomes are expected? How will the outcomes be measured? What data or evidence is supplied to support your justification?

The job of "Theater manager" has yet to be filled although this has been a request for years. The theater manager provides dance, drama and music with assistance such as coordination of the performance calendar, assistance with renting the theater, management of all performances and specialized backstage technical ability.

Without a theater manager, the instructors often have to step in and perform theater duties that are not a part of their jobs. The students suffer when the teacher has to spend time completing tasks that are not a part of the course outline.

Shared Resources: If you have requested additional staff that will be used by more than one department, please indicate here. Please indicate which disciplines and/or departments and the number of combined students/faculty or classes he/she would serve. Please indicate how it will improve access or outcomes and if it is needed for health and safety concerns or required by law.

This position would serve dance, drama and music. This position would also serve the community at large and assist the college in making money off of theater rentals.
Program Summary
DANC-2009

Instructions: after reviewing your data and reports from all other sections of your program review, use this form to briefly summarize all of the information you have provided by closing with your concluding remarks (e.g. an executive one-page summary) for your entire program review.

I. Program Excellence (Best Practices)
Please address any of the following areas:
Overall Program structure, contextualized learning/learning communities, reputation of faculty, faculty collaboration, staff, retention and success, how you maintain a supportive environment, how you address issues of diversity, any specific student learning outcomes.

Dance provides high quality instruction, has an excellent faculty, rich curricular diversity, and for the most part has well scheduled offerings. Approximately 900 community members attend our three performances each semester, (1800 a year). The students who come to COM just to dance, often end up attending classes in other areas. Our faculty members are very involved in outside community activities as several faculty perform, teach and choreograph in the bay area. Dance often collaborates with Drama and Music to produce high end productions.

Our discipline is structured around a solid transfer program, but allows students from all pathways to be involved.

Transfer and career students, are able, at the end of their period of study with us, to perform/choreography in modern, jazz and ballet with advanced technical skills and artistic integrity. Each student is usually proficient in one dance style, (modern, for example), strong in a second and has a working knowledge of the third. In addition they are experienced in choreography, have developed performance skills and the practical knowledge they need to build their careers. Transfer students who pursue a serious course of study in dance move into four-year programs with ease. Their acceptance rate is high at institutions such as NYU, UC Irvine, Mills College, VCU, SF State, UC Berkeley and Sonoma State. The vocational/career students who wish to dance professionally leave our program with a solid foundation and almost invariably are accepted to intensive programs of further study at such institutions as the Alvin Ailey School and Mark Morris intensives in New York, or are invited to dance or apprentice in high quality small professional companies such as RoCo of Mill Valley, the Printz Dance Project, Don't Quit your Day Job Dancers, and El Teatro De Danza Contemporanea De El Salvador in Sausalito. Other students have successfully started their own dance companies, have choreographed for professional dance companies and have taught and choreographed for local K-12 Continuing education students, as a result of their study with us, refine technique they already have, and/or enhance performance skills. Lifelong learning students, can choose from a variety of courses including the modern, ballet and jazz technique courses as well as tap, ballroom, musical theater, dancercise, dance history, popular dance styles and African-Haitian dance. Lifelong learning students improve their physical strength, stamina and flexibility, mental focus, aesthetic awareness, mental and physical agility, and their psychological ability to meet challenges. Many students want to try to dance but are afraid of looking inept. We try to lead them beyond these fears so they can approach the material with enthusiasm and good humor.

Student success stories
- Mahalath Alsworth transferred to NYU and is now a faculty member of dance at Sonoma State.
- Annie Rosenthal transferred to NYU, then came back to Marin and founded RoCo dance studio and company in Mill Valley. She is also the recent new owner of Dance Theatre 7 in Fairfax.
• Ashley Smith joined the Erick Hawkins Dance CO., New York, NY.
• Christie Batanides and Allisa Fenton went on to dance with the Printz Dance Project.
• Deanna Sadzek joined Neva Russian Dance Ensemble.
• Tatiana DePillo went on to study at the Alvin Ailey School, New York.
• Kim Murphy went to New York and became a model/dancer/arielist and landed the gig of stunt double for Uma Thurman and many other actresses. Kim has a very long list of movies in which she has appeared.
• Haley Morgan was accepted into a Mark Morris summer intensive dance program, New York, NY.
• Vanessa Cerrito moved to Hawaii, danced with a modern dance company. She has sold her choreography to a professional dance company.
• Gina Gerrins danced on Broadway and formed her own dance company in New York. She is now pursuing a degree in dance and is teaching abroad.
• Jamaica Stevens created owns and run the up and coming "Jamborree" which is a dance program for children
• Brett Womack went to Las Vegas to pursue his career in dance/ariel work.
• June Cooperman choreographs musicals for local middle schools. Brennan Figari works as an arielist/dancer for the cruise ship industry. He is in and out of his college degree work so he can perform while young.
• Faye Gault transferred to UC Berkeley.
• Rachael Ward transferred to VCU.
• Tom Mayock performs, teaches and choreographs in Marin County.
• Tedra Matthews transferred to UC Berkeley.
• Jessica Hall went to LA and worked in MTV ? and also ran a dance studio. She came back to Marin where she now teaches in two local dance studios.
• Cecily Stewart is now working with a ballet company in Virginia.
• Deanna Masgay is the owner, director, and primary teacher at JustDance Studio.
• Stephanie Lando is now a member of the faculty at Marin Ballet.
• Maher Misif is a break dance instructor at Love2Dance Studio.
• Sabrina Nioche has been teaching dance in Mammoth, CA. She is currently building a new dance studio.
• Cordelia Daniels went back to her native Thailand to teach dance.
• Devon Bestor transferred to Goucher College.
• Julian Lightle transferred to Cornish School of the Arts.

II. Program Resources (Responsiveness)

Briefly summarize examples of key resources required for your program to meet or exceed the college goals (as cited in this review).

1). No further cuts in teaching units.

2). The continuation of hourly staff, concert budget and accompanist budget.

III. Moving Forward Objectives (Planning)

Please summarize any data-driven coordinated planning has your department done to improve enrollment, student learning, access and success?

1). Increase the number of AA/transfer students. At the beginning of this semester, we had 16. We recently added three more transfer students to our list and now it is 19 dance majors.
2). Increase success by giving students more options to succeed.
3). Continue to adjust offerings, curriculum and scheduling to assure student access and success.

IV. Assessment of 2008 Program Reviews:
1. What resources have you been granted from your previous program reviews?
2. Please assess how these resources have been used to improve access, learning outcomes and student success in your program?
3. What changes have you implemented based on previous program reviews?
4. What results have you found?

We have not received any resources but have implemented changes from our last program review. We have updated all curriculum, revised the AA degree, increased the number of AA/transfer students and increased the number of students in all but a few classes.

V. Fall 2009 Requests Summary:
1. Please summarize the main requests you have made in this program review in order of your priority starting with the most important one.
2. Summarize briefly why you want each one.
3. Summarize your overall rationale.

A computer for our 3 part timers so that they are not sharing a full timer's computer

VI. Other concluding remarks.

We are headed in many positive directions regarding enrollments, advertising and relations with high schools, dance studios and dance companies. We used to have to pay for guests artists to perform in our dance concerts, now they are waiting in line to perform for free. SFB trainees have performed in two separate concerts and Dominican's BFA program students are interested in performing this semester. Artists from local studios and companies have also performed in our recent concerts. These wonderful additions to our concerts help educate our students and our audience members.

Our advertising/publicity efforts are paying off in interesting ways. The economic problems have not hurt us either. Out of the blue we now have dance majors. From a few a year to 16 and growing. These students are not only serious, they are also each quite unique in their desires. Our goal is to see these students succeed. Each transfer student gets personal attention and counseling by our coordinator Kristi Kuhn. She tracks their progress and works one on one with each student to make sure they are choosing the appropriate 4 year institution and are taking the correct coursework.

Unfortunately for us, we moved into a smaller swing space just as our enrollment increased. Now, we have to turn students away and adjust our teaching methods to manage in less space.
Department Chair Comments
DANC-2009

1. Please make any comments on the Five Pathways, Student Access and Success, Facilities, Curriculum and SLO sections.
   I did the input on this review so I have no further comments.

2. Please comment on the instructional equipment requests, technology requests and other instructional materials requests sections. Please comment especially on any specific priorities without which this program cannot function.

3. Please comment on the faculty and staff sections.

4. Other comments