

All Fields Report

Program Overview

Program	DANCE Dance
Does this program have a CTE component?	No
Academic Year	2020/2021
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 offers a comprehensive AA degree in dance rooted in theory and practice that prepares students for BFA and BA transfer and dance related careers, while serving the general student population through a breadth of dance experiences. The Dance Department is dedicated to nurturing versatile dance artists through a combination of rigorous technical training in contemporary modern, ballet, commercial, and world dance forms with performance opportunities, theoretical study and creative exploration. Our aesthetically and culturally diverse curriculum inspires students to cultivate personal artistry, think critically, value difference, and become responsible global citizens.

Classes include modern/contemporary dance, ballet, choreography, jazz, tap, hip hop, ballroom, dance production, dance performance, dance history, dance in American culture, teaching of dance, dance/experiential anatomy, as well as the world dance forms; African, Flamenco, Mexican, Middle Eastern, Indonesian, Polynesian and Salsa. Classes are accompanied by some of the finest dance musicians in the Los Angeles area.

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. The knowledge, skills, and discipline gained in our classrooms and studios supports our students in achieving their education and career goals. Our curriculum and classroom practices 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.

Many SMC dance faculty are regionally and nationally 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.

SMC's Dance Department has two performance companies: Synapse Contemporary 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. Since the onset of the Coronavirus pandemic, both ensembles have transitioned to virtual/dance on film performances that are free to the entire SMC community and general public.

The Dance Department has elevated Santa Monica College through vital connections beyond the scope of the community

into national and international arenas. The diversity of our course offerings and the scope of our outreach/performance activities truly make our students Global Citizens. Highlights of student performances and outreach connections include:

- Global Motion students toured internationally, performing along with the professional dance company, Ballet Folklorico Flor de Mayo (BFFM) at dance festivals and competitions in China (2019, 2014, 2013), Spain and France (2018), Chile (2017), and Italy (2015);
- Global Motion World Dance Company performed in the Madison Project's "BroadFest" in support of Education & Community Programs at The Broad Stage (Fall, 2017);
- SMC Dance Majors from Synapse Contemporary Dance Theater and Global Motion World Dance Company performed at the opening ceremony of the Communications Media Design campus (Spring 2017);
- Adjudication at national collegiate dance conferences (for full description, see Conferences/Festivals under Program Goals below);
- Collaboration between Synapse, Global Motion, and SMC's Black Collegians for the 33rd Annual Rev. Dr. Martin Luther King, Jr. Celebration;
- The Dance Department continues our collaboration with the esteemed Westside School of Ballet (WSB). Westside students receive college credit for performing in "The Nutcracker." The performance class is co-taught by SMC and WSB faculty. SMC dance students also performed at WSB's Spring Concert (May, 2018);
- Synapse and Global Motion performed at the Broad Stage for the Santa Monica Unified School District (SMMUSD) to a total of 500 fifth grade students (Spring 2017/18);
- Student teaching internships at SMMUSD's SMASH Elementary School via our Teaching Dance to Children (Pre K - 5) Departmental Certificate (for full description see Pathways Program under Program Goals below);
- SMMUSD 5th grade ballroom dance classes and 4th grade world dance classes (for full description see Pathways Program under Program Goals below);
- Recurring on-site audition for the prestigious State University of New York, The College at Brockport resulting in several scholarships awarded (for full description see Pathways Program under Program Goals below);
- On-site audition for Florence Summer Dance, resulting in several scholarships for summer study abroad in Italy.

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, hip hop, ballroom, dance production, dance performance, dance history, dance in American culture, teaching of dance and a myriad of World Dance forms.

The goals of the Department are achieved through various measures including those outlined below.

Facility:

In the Spring of 2017, we moved our department from the gym building to the new Core Performance Center (CPC). The entire third floor of this building at the heart of the SMC campus is a dedicated dance space featuring four professional

studios, costume space, meeting space for students, and dance faculty offices. Designed by renowned architectural group, Gensler, the CPC meets LEED® Silver standards, and incorporates sustainable measures including natural lighting and ventilation and solar-heated hot water. It is an immense pleasure and honor for us to work in this beautiful space, the best dance studios in Los Angeles.

Dance Major Mentor Program:

Dance majors are assigned full-time faculty mentors to assist with course selection, course sequence, and transfer preparation. Each faculty mentor meets with their mentees individually once or twice per semester. We have also developed a majors sequencing/requirement sheet that assists students with tracking their progress to degree (see attached).

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 AA degree requirements consist currently of 29 units in the Dance Major, 18 units in General Education courses and 13 units of electives, totaling 60 units (please see attached documents for current degree requirements). The Department is in the midst of altering AA degree requirements, moving from 29 units to 33 units. The changes include one additional section of choreography to match UC/CSU lower division requirements (+2 units), and required performance courses (55A and 57A) changed from 3 to 4 units each (+2 units) to coincide with additional hours added to both courses. These changes should be in effect beginning Fall 2021.

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:

The Dance Teaching (Pre K-5) Department Certificate is an interdisciplinary certificate combining course work from the Dance, Early Childhood Education, and Psychology Departments to prepare students to teach 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. 30 students have received the Dance Teaching (Pre K-5) Department Certificate since the program began in the Fall of 2015 (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, CSU Long Beach, CSU Northridge, CSU Fullerton, U.C. Irvine, U.C. San Diego, California Institute of the Arts, San Francisco State University, University of Arizona, Cornish College of the Arts (Seattle), NYU Tisch School of the Arts, New York University, SUNY Brockport, SUNY Purchase, Boston Conservatory, Washington University as well as Certificate Programs at EDGE Performing Arts Center 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 ongoing and productive.

Classes:

Dance major-level classes are designed to advance the experienced dance student interested in university transfer and/or a career in the field of dance. General education dance classes are 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, both on ground and online, (Dance 2: Dance in American Culture, Dance 5: Dance History, and Dance 6: 20th and 21st Century 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. These courses all fulfill IGETC requirements and Dance 2 fulfills the Global Citizenship requirement.

Performance Companies:

SMC's Dance Department has two performing ensembles: Synapse Contemporary Dance Theater (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. In the past four years, Global Motion has performed in Spain, Chile, Italy and China. Dancers from our dance companies annually 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 and entertaining 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.

Conferences/Festivals:

American College Dance Association (ACDA): Dance students and faculty from the Modern/Contemporary Performance class (Synapse) and the World Dance Performance class (Global Motion) serve as ambassadors at large to the nation through the 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 majors from the region. We take ten to twenty SMC dance majors to the ACDA festival/conference every year. Besides representing SMC at ACDA, our students become acquainted with prospective 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, in cooperation with the SMC Associates, co-sponsors the Masters of Dance Guest Artist series every semester. Guest Artists (3 per semester) teach master classes, present dance performances, give lecture-demonstrations, and field question-answer sessions with students. Our students are introduced to artists who share their talent and experience, and serve as a link with the professional world of dance. Past 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.

Recently, the Dance Department has developed a close relationship with the Education & Community Programs Department of the Broad Stage. This has led to wonderful opportunities for our students including discounted tickets to main stage touring performances, invitations to view dress rehearsals of professional dance companies, and master classes

with world famous guest artists including Broadway's Robert Fairchild and street dance sensation Ephrat Asherie (Spring 21).

In Spring 2020, Global Motion, in collaboration with The Broad Stage Education and Community Outreach Programs, published a print and online world dance learning guide for teachers and students in the SMMUSD (please see attached for learning guide).

Performing ensembles Synapse Contemporary Dance Theater and Global Motion World Dance Company also invite guest artists to create choreography every primary semester. These guest artists are working professionals who are leaders in the field. Recent guest artists include Sorah Yang, named one of "25 to Watch in 2021" by Dance Magazine, world renowned dance educator and choreographer Bill Evans, Lillian Barbeito, Artistic Director of BodyTraffic Dance Company, and Dr. Halifu Osumare, a retired professor of African American & African studies at UC Davis.

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 list below highlights recent collaborations and community outreach events:

- SMC Dance Department has collaborated with the Westside School of Ballet (WSB), Madison Project, and the Political Science Department/Public Policy Institute to present a dance performance to 500 SMMUSD 5th grade students at the Broad Stage (2014-18);
- Collaboration with Westside School of Ballet (Santa Monica, CA): high school students participating in the Westside School of 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 "Nutcracker" will mark its 7th consecutive year of performance in 2020 and includes live orchestration provided by the SMC Music Department;
- 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.
- In Fall 2019, the department collaborated with SMC Public Policy Institute on "Hip-Hop 4 Democracy." Intermediate Hip-Hop students performed and faculty member Marissa Moreno spoke on a panel emphasizing the importance of hip hop's relationship to politics and democracy.

Chair of Excellence Grant:

With a Chair of Excellence grant, faculty member Vanessa Van Wormer is developing national and international connections with leading dance artists and educators to foster international training opportunities, enriched curriculum, cutting edge training techniques, and increased global perspectives for our students. This includes opportunities for our students to study with leading dance artists and educators in Florence, Italy as well as hosting artist/educators at SMC.

Due to the indefinite hold on international travel, and in effort to most effectively reach our current dance student population needs, Van Wormer has re-envisioned how to fulfill the statement goals. In place of international travel, the grant money this year will be used to support an SMC "Dance for Camera Week" and host Screendance guest artists Kelly Hargraves (Artistic Director of Dance Camera West), and Cari Ann Shim Sham, (Associate Arts Professor, Dance and Technology, NYU Tisch) to work with our students virtually. Students will be introduced to the world of international film festivals, build global networking connections, and become familiar with future transfer/study opportunities and potential careers in the world of dance for camera. The grant funds will also support the creation of a new dance work by Cari Ann Shim Sham commissioned for the students in Synapse Contemporary Dance Theater. These opportunities address the very urgent need to equip our students in current choreographic and performance trends, while also contributing to the greater

scope of the grant to connect students with international training and a global network.

Pathways Program:

While the College is creating its own Guided Pathways program for our students, the Dance Department's ongoing Pathways Program is vested in developing exposure to and interest in the art form of dance from pre-K to the 12th grade. Additionally, we hope to foster future SMC dance students matriculating from the SMMUSD. Pathway Program initiatives include the following:

- The Teaching Dance to Children Departmental Certificate program continues to prepare dance educators to teach in the Pre-K and elementary school classroom. This program, developed by SMC Dance faculty Roberta Wolin-Tupas, culminates with a Student Teaching Internship at SMASH/John Muir Elementary School, in Santa Monica;
- Since 2017, the Dance Department has provided dance education/outreach to every 5th grade student in the district. Dance Department faculty teach ballroom dance over a two month period with the project culminating in individual performances at every elementary school in the SMMUSD. Last year, the Department was asked to expand our offerings and began teaching Mexican and Hawaiian dance to 4th grade students in the district. To date, we have served over 3,000 SMMUSD 4th and 5th grade students via the ballroom/world dance program. These programs provide exposure to the arts and a positive experience for SMMUSD children, as well as positive public relations and marketing for SMC;
- High School Dance Day: The Department annually produces the recruitment program High School Dance Day wherein we host local high schools for a "day of dance" at SMC. High school students are introduced to SMC through a campus tour and are paired with our Dance Majors in various technique classes throughout this day. The day also includes information and Q and A sessions with SMC dance faculty and students. This year, students from Beverly Hills High School, Hamilton High School of Performing Arts, CHAMPS Charter High School and Santa Monica High School participated in our virtual High School Dance Day.

National Association of Schools of Dance (NASD) Accreditation:

Led by faculty member Vanessa Van Wormer, Santa Monica College is seeking NASD accreditation. Founded in 1981, NASD is an organization of schools, conservatories, colleges, and universities with approximately 83 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for dance and dance-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other dance-related endeavors.

The Dance Department's recent move into the brand new state-of-the-art CPC building, along with continued institutional commitment to our program, enables our department to apply for this accreditation as we are now in compliance with national standards for dance education. Necessary program components such as our relationship with the Broad Stage, which allows our students to have performance opportunities at venues designed for dance, along with classroom support through funding for live music, an adequate number of full time faculty members to maintain student/teacher ratio, and continued educational opportunities such as master classes and study in-broad, all situate our department for submitting a strong application. Successful award of this accreditation will increase our global visibility and status, increase our potential to partner with prestigious four year institutions with articulation agreements for transfer, and will ultimately support recruitment and retention.

The NASD accreditation process has necessitated an in-depth review of all processes and procedures of the dance department. This included review of our mission statement, long and short term goals, curriculum, etc.

Faculty members Judith Douglas, Mark Tomasic, and Vanessa Van Wormer have all attended annual NASD national conferences and a NASD consultant was invited to visit SMC to meet with administrators, observe our department and faculty, and provide in-depth analysis. The accreditation process and feedback received has initiated critical self-reflection and self-analysis for our department. This has led to revision of our mission statement, outlining of department vision and

goals, comprehensive plan for onboarding, assessment, and placement of new and returning students, and re-thinking of how to best serve our diverse student population in achieving a degree.

NASD accreditation culminates with writing of an in-depth self-study and site visit by three NASD evaluators. The department has needed to temporarily put on hold NASD accreditation due to the global pandemic. We look forward to resuming the accreditation process when it is viable for our department/college to do so.

Faculty:

Nothing noted above would be possible without the dedication, professionalism, and passion of our amazing faculty. In particular, this group of educators rose to the occasion in Spring 2020 to put all of our dance technique and performance courses online in a matter of days. While this happened across disciplines at SMC, our faculty was particularly adept at quickly learning new strategies for teaching dance technique classes remotely; something that had never been done in the history of our program. The camaraderie and empathy displayed amongst faculty during this transition continue as we move forward with remote instruction.

It is also significant to note that since our last six-year program review, we have hired three new full-time faculty positions:

- Vanessa Van Wormer, (teaching Modern, Ballet, Dance History/Dance 6 and Choreography). Vanessa is also the lead for NASD accreditation and has recently been awarded a Chairs of Excellence grant.
- Sri Susilowati, (teaching Asian Pacific Dance, Dance History/Dance 2 and Co-Directing Global Motion World Dance Company). Sri is an internal hire who had been teaching at SMC for 17 years as an adjunct faculty member. She is also our DE liaison and our go-to person for any video or audio editing needs we may have.
- Marissa Moreno (teaching all levels of hip-hop, jazz and intermediate and advanced modern dance). Marissa has expertly crafted our department's social media presence and has served as a vital connection to the commercial dance world of Los Angeles.

In total, the Department now has six full time and 13 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. Full time faculty in addition to those listed above include: Judith Douglas (Department Chair, recipient of Chair of Excellence, teaching Ballet, Dance History/Dance 2); Jae Lee (recipient of Chair of Excellence, teaching Ballet, Dance History/Dance 5, Co-Director of Synapse Contemporary Dance Theater); and Mark Tomasic (recipient of Chair of Excellence, teaching Modern, Fundamentals of Dance, Dance History/Dance 5, Co-Director of Synapse Contemporary Dance Theater).

We also employ some of the finest dance accompanists in Los Angeles. It is extraordinary for any college program to have such a roster of accomplished musicians. We have worked diligently during this unprecedented pandemic to keep them playing for our students.

Lastly, our support staff (Administrative Assistant Jocelyn Alex and Production Specialist Endah Redjeki) are the 'behind the scenes' support that assist us in achieving our goals.

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:

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 coursework that combines dedicated dance practice (development of technique and artistry) as well as a rigorous academic component to all of our dance technique classes.

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 interrelatedness 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, Flamenco, Middle Eastern as well as Hip-Hop, Jazz and Tap Dance. Dance Majors 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 lifestyle.

Every Spring semester, Global Motion World Dance Company adapts the current Global Citizenship Initiative as the theme for their Broad Stage performances. 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. The self-discipline and dedication that the study of dance requires is of utmost importance to success in any field our students may choose to enter. The value of discipline-based aesthetics and kinesthetic knowledge acquired through study of dance enhances how students view, interact with, and experience the world around them.

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. We are currently developing a plan for a pathway to the AA degree that is more accessible and equitable for all of our students. Currently, the degree requires proficiency in the highest levels of both Ballet and Modern/Contemporary dance. Equity issues related to cost of dance training mean that many students enter our program with lack of training in these two traditional, Western dance

disciplines. Inequitable state regulations that prohibit course repeatability further hinder these students who may lack previous training. We've noted that many of these students do have depth of training and embodied knowledge in other dance forms including street dance and/or world dance forms. Our goal is to create additional pathways to degree that center these forms and better serve our entire student population.

The Department also reviews all curriculum and SLOs by content with related faculty on an ongoing basis.

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 fall semester in which Dance Majors are matched with a faculty mentor. Mentors/mentees meet on a regular basis (normally one-two times per semester or as needed) to discuss class selection and sequence within the major. 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. All of our students are provided information on SMC resources as outlined in our model syllabus.

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 through grants and student fundraising to enhance and support learning experiences for our students. In the past we have been generously supported through Associated Students as well as Margins of Excellence and Chairs of Excellence grants. Additional fund raising events include Salsa and movie nights in our studios.

4. Sustainable Physical Environment: Apply sustainable practices to maintain and enhance the College's facilities and infrastructure including grounds, buildings and technology.

When fully on-ground, 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 Canvas to post all relevant class material (syllabi, assignments, guidelines, etc.) in lieu of handing out paper copies. We encourage instructors to actively recycle paper in all of our offices. Our new dance studios in the Core Performance Center have computers and large screen monitors that can also be used as whiteboards allowing for instant access to online documents and source material. Additionally, the CPC meets LEED® Silver standards, and incorporates sustainable measures including natural lighting and ventilation and solar-heated hot water.

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, and the open sharing of ideas among these groups. We have clearly defined communication processes and protocols that are reviewed regularly. These include a bi-weekly full-time faculty meeting (open to adjunct faculty), regularly scheduled flex day meetings involving the entire faculty, 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.

It should additionally be noted that we are a very high functioning department. As peers, we respect each other and truly enjoy each-other's company. We are passionate about our work because our work is our passion. The tone for this collegial, open environment is set by our Chair, Judith Douglas. Humble and generous, she goes out of her way to make sure everyone who enters our department feels welcome.

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).

As mentioned above, the Dance Department has provided dance education/outreach to 4th and 5th grade students in the SMMUSD. In 2017, department faculty began teaching ballroom dance to 5th grade students and in 2019, we were asked to expand our offerings and began teaching world dance (Mexican and Hawaiian forms) to SMMUSD 4th grade students.

The Department enters a yearly contract with SMMUSD. The district pays us \$57,000 for 20 ballroom dance lessons serving the entire 5th grade (approximately 900 students), and \$16,000 for 4 world dance lessons for the entire 4th grade (approximately 800 students). Most of the income earned pays for eight non-merit instructors and two instructional liaisons.

Description	Income	Expense	Overall Balance
2017 Ballroom classes for SMMUSD	57000	57000	0
2018 Ballroom classes for SMMUSD	57000	43,000	14,000
2019 Ballroom and World Dance classes for SMMUSD	73000	45,000	28,000

Balance revenue is kept in the Chair's special account and used as needed to support SMC dance student programming. This may include guest artist choreographers, residencies, or SMC sponsored travel for students. Decisions on allocation of revenue are made by consensus of the full-time faculty.

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.

Overall Trends:

Similar to the college, the Dance Department has seen a steady decline in overall enrollment over the last 6 years. However, the decline in enrollment has been more severe for the Dance Department compared to the college:

6-yr %Inc Dance Dept.

6-yr %Inc SMC

Unduplicated Headcount	-63.6%	-29.2%
Census Enrollment	-69%	-51.8%

The impact of a larger-than-normal drop in enrollment that occurred in Fall 2020 due to the pandemic must also be taken into consideration when examining the data. If the 2020/21 academic year is not taken into account, the Dance Department has lost on average 116.5 students per academic year from 2015/16 to 2019/20.

This decline correlates with several factors:

- National trends of decreased or stagnant number of students graduating high school;
- Inequitable state-mandated repeatability mandates*;

*The 2012 non-repeatability policy not only has had a devastating impact on enrollment, but also impacts total number of degrees awarded and opportunities for transfer to four-year university programs in dance for our majors, as well as potential careers in the profession. Many of our students come from families that cannot afford the luxury of private studio dance training, and neighborhoods without well-funded in-school dance programs. Community colleges have traditionally been the place where underprivileged students were able to “catch up” to the technical standards of 4-year university dance programs. But since the 2012 policy was instituted, with insufficient access to repeatable dance technique classes, even some of our advanced students have been struggling to meet minimum audition requirements for 4-year programs. This has become an issue of systemic inequity. It is past time to reinstitute the structural policies needed to support and advance our dancers from these backgrounds. In response to the non-repeatability policy, our department (while still on-ground), instituted strategies to help ensure student success. These strategies include a fall semester level placement class for all students in major’s level classes during the first week of instruction. Based on student performance in this class, we offer advice on level/placement within our sequence of classes that will best serve each student. We have also rescheduled our introductory ballet and modern classes to meet at the same time as our intermediate and advanced ballet and modern classes. This way, if a student is in a level that is too high or too low for them, they can easily shift to a different level without their schedule being affected. Lastly, the Department is developing additional pathways to degree that should make this achievement more accessible for students who have previously lacked access to private/formal dance training.

Within the past two years, the Department has made a concerted effort to increase enrollment through an expanded social media presence and targeted social media campaigns. We also continue our Dance Department Open House events and High School Dance Day every primary semester (these events have continued virtually amid the pandemic). Additionally, full-time faculty have worked closely with SMC Marketing to ensure consistency in branding for all marketing materials including photos, logos, and fonts.

The Department’s term-to-term persistence rates correlate closely with that of the College and trend toward an average drop of 10% between fall and spring semesters over the past 6 years (SMC average drop in persistence 2015/16 - 2019/20 = 9.8% compared to 11% for the Dance Department).

The Department has a slightly higher retention rate than the College as a whole over the past 6 academic years (+1.45%).

Specific Populations Served:

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).

Since the last 6-year program review (2014/15), there has been a slight increase in the percentage of male students enrolled up to an average of 25% compared to approximately 21% previously (exact data set comparison is not available for the six year cycle prior to 2014/15).

Age:

The majority of our students, (74%), fall within the 19 to 24 age range. While this is higher than the College average of 67.5% ages 19 to 24, it still reflects 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.

Since the last 6-year program review, the number of students within the 19-24 age range has dropped from 80.9% to 74%. This correlates with a slight increase in our student population ages 25 - 40 (19.5%). Anecdotally, this correlates to national trends in the population that have seen a plateau in the number of students graduating from high school over the past decade.

Ethnicity:

Regarding ethnicity, percentages within the Dance Department remain consistent with percentages within the College as a whole, particularly when examining trends over time. Overall, the Program notes a slightly higher percentage of Asian and Black students, as well as students of Two or More races and a slightly lower percentage of Latinx and White students than the College average. These averages remain consistent with averages from our last 6 year program review.

Department vs College wide Enrollment Distribution by Ethnicity

Ethnicity	SMC Average % 2015-Present	Dance Dept. Average % 2015-Present	Difference Compared to College Average
Asian	13.8	15.1	1.3
Black	7.6	10.8	3.2
Latinx	35.5	33	-2.5
Two or More	4	5	1
White	29.6	24	-5.6

Residence Status:

In the past six years, the number of students in the Dance Department who were CA residents averaged between 71 and 77% of our student population compared to between 76 and 79% for SMC as a whole. On average, the Dance Department has had 6% higher enrollment of Foreign/International students over the past 6 years than the College. This

is consistent with enrollment trends noted in the last 6 year program review and coincides with a rise in Foreign/International student enrollment in the Department beginning in Fall 2013. Anecdotally, it is noted that there is a large number of students from Asia in our Department. When asked, several of these students say they have heard about our program through word-of-mouth from peers or have found our Department online when searching for opportunities to study dance in Los Angeles. The percentage of out-of-state students remains relatively consistent with College-wide averages.

Residence	SMC Average % 2015 - Present	Dance Dept. Average % 2015-Present	Difference Compared to College Average
California	89	72.9	-16.1
Foreign Country	14.3	20.3	6
Out-of-State	7.8	6.8	-1

Enrollment Status:

Enrollment Status remains consistent with College-wide averages. As with the college as a whole, the majority of students in our department are continuing students followed by first time in college students.

Educational Goal:

Consistent with the college as a whole, the vast majority of our students list transfer as their educational goal followed by students who have an unreported goal. To address the high percentage of students interested in transfer, the department has increased efforts in building articulation agreements as well as provided increased transfer counseling and mentoring to our students (please see attached for degree advising form).

Even though transfer is the primary goal of our students, we would also like to see the number of students completing the AA Degree increase (from 2014/15 to 2019/20, 26 students graduated with AA degrees in dance). 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 annual Dance Major Meeting as well as between faculty mentors and their mentees.

Part/Full Time Status:

As with the college as a whole, the Dance Department serves more full-time students than part-time students. On average, over the past 6 years, the department has served 15.2% more full-time than part-time students compared to the college which has served 9.7% more full-time students than part-time students. Compared to our last 6 year program review, the data points to a rise in full time students in the Dance Department while the number of part time students has remained consistent (exact data set comparison is not available for the six year cycle prior to 2014/15).

Equity Gaps and Achievement

Overall course success rates trend higher in the Dance Department compared to the College as a whole. Course success rates for Asian and Latinx students have generally been higher in the Dance Department compared to the College while success rates for White and students of Two or More races trends lower.

The chart below compares Course Success Rates between the Dance Department and SMC for fall semesters 2015 - 2020:

Target Pop.	Fall 15 SMC	Fall 15 Dance	Fall 16 SMC	Fall 16 Dance	Fall 17 SMC	Fall 17 Dance	Fall 18 SMC	Fall 18 Dance	Fall 19 SMC	Fall 19 Dance	Fall 20 SMC	Fall 20 Dance
Overall	68%	70%	68%	70%	69%	73%	68%	73%	68%	72%	69%	70%
Asian	76%	79%	76%	79%	78%	87%	77%	82%	77%	88%	78%	83%
Black	54%	58%	54%	56%	55%	50%	55%	57%	54%	56%	57%	51%
Latinx	61%	68%	61%	64%	61%	72%	60%	71%	60%	71%	61%	61%
Pacific Is.	60%	No data	59%	50%	67%	57%	58%	83%	56%	62%	63%	67%
Two or More	65%	64%	66%	69%	66%	63%	66%	58%	68%	68%	70%	60%
Unreported	75%	71%	79%	85%	78%	81%	81%	75%	79%	81%	89%	87%
White	76%	73%	76%	70%	77%	75%	77%	76%	76%	72%	78%	80%

Course SLO mastery rates are relatively even between the department and college over the past 5 fall semesters.

The data below compares Course SLO Mastery Rates for SMC and the Dance Department for fall semesters 2015 - 2019:

Target Pop.	Fall 15 SMC	Fall 15 Dance	Fall 16 SMC	Fall 16 Dance	Fall 17 SMC	Fall 17 Dance	Fall 18 SMC	Fall 18 Dance	Fall 19 SMC	Fall 19 Dance
Asian	86%	89%	87%	92%	88%	91%	88%	79%	89%	100%
Black	76%	79%	77%	86%	76%	75%	77%	75%	77%	80%
Latinx	79%	81%	80%	84%	80%	80%	80%	82%	80%	80%
Pacific Is.	78%	0%	77%	100%	84%	100%	82%	100%	84%	100%

Two or More	85%	86%	84%	91%	85%	88%	86%	83%	86%	88%
Unreported	83%	85%	86%	92%	87%	86%	88%	79%	89%	85%
White	90%	87%	90%	90%	90%	89%	90%	88%	90%	86%

The Dance Department notes larger equity gaps for our Black, Latinx, and students of Two or More races than the college as a whole with Black and students of Two or More races experiencing the greatest disproportionate impact.

The data below compares Term Course Success Equity Gaps for SMC and the Dance Department for fall semesters 2015 - 2020:

Target Pop.	Fall 15 SMC	Fall 15 Dance	Fall 16 SMC	Fall 16 Dance	Fall 17 SMC	Fall 17 Dance	Fall 18 SMC	Fall 18 Dance	Fall 19 SMC	Fall 19 Dance	Fall 20 SMC	Fall 20 Dance
Black	-18	-21	-19	-23	-19	-37	-18	-26	-17	-16	-15	-28
Latinx	-12	-11	-12	-15	-13	-15	-12	-11	-10	-1	-10	-19
Two or More	-7	-15	-6	-10	-8	-24	-6	-25	-1	-4	-1	-19
White	-8	-6	-8	-9	-9	-12	-8	-6	Comp grp/No data	Comp grp/No data	-8	0

The Dance Department prides itself on the diversity of our students, faculty, and curriculum and thus, it is extremely disheartening to realize the disproportionate impact Black, Latinx, and students of Two or More races are experiencing in our program. While the department has held discussions and equity-related training for our faculty, more clearly needs to be done. We acknowledge the necessity to deeply examine our equity practices through a racial lens and dedicate ourselves to doing the work to eliminate equity gaps for our students.

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

Please see #1 above for comparison of Dance Department to SMC student population.

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.

NA

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.

In Fall 2020, the Department reviewed and revised the four-level choreography class sequence (Dance 60 - 63) to better reflect choreography class sequences at CSU and UC systems. This includes the first level of choreography (Dance 60) to be focused on improvisation, the second level (Dance 61) to focus on compositional structure, the third level (Dance 62) to focus on choreography for small to large groups, and the fourth level (Dance 63) to focus on special topics including choreography for film, commercial dance choreography, and world dance choreography. SLOs for Dance 60 and 61 have been updated to reflect revisions in course objectives. Dance 62 and 63 are in the process of revision and should be completed in Spring 2021.

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**

Since our last 6 year program review, we have worked to streamline and consistently format SLOs across all dance disciplines. Our aim is to introduce a standard SLO format: SLO 1 addresses technical comprehension and facility, SLO 2 addresses artistry, interpretative ability, and musicality, and SLO 3 addresses critical analysis and comprehension. To date, all ballet and modern dance technique classes (Dance 31 - 34B and Dance 41 - 44B) have been revised/updated as well as hip-hop, jazz, tap, and dance fundamentals classes (Dance 10 - 18). SLOs are always created and revised with input from discipline-specific faculty. There remain a handful of world dance classes that still need SLO revision/reformatting. These include Dance 19, 20, 22, 23, 25, 25B, 29.

The course SLO mastery rate for dance classes averages 84.8% over the past five Fall semesters:

COURSE SLO F15	COURSE SLO F16	COURSE SLO F17	COURSE SLO F18	COURSE SLO F19
84%	89%	85%	82%	84%

The following courses average below a 70% SLO mastery rate over the past five fall semesters: Dance 5, Dance 22, and Dance 24. These courses, as well as those still in need of revision listed in the above paragraph, provide a point of direction for next year's discussion/program improvement.

More recently, the NASD accreditation process has necessitated an in-depth review of our entire program including all curriculum and SLOs. This review/research has resulted in new procedures regarding dance major placement, restructuring/renumbering of dance majors level technique classes, and adjustment of SLOs as needed, particularly for major's level dance technique courses. While on-ground, the full-time faculty met on a monthly basis to address NASD accreditation issues. Due to the pandemic, NASD accreditation has been temporarily placed on hold. Since these meetings had become the department's de-facto time for curriculum/SLO review, an updated curriculum/SLO review schedule will need to be established.

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).

Over the past several years, the Dance Department has used data from the SMC IT Department to try and determine the number of active dance majors versus the number of declared majors. In reviewing data from the last 10 years, we have

noted that declared dance majors number from 300 to 600 in any particular semester. This number is drastically higher than the number of students who actively participate in our majors level classes and productions (approximately 30-50 per semester). Even though transfer is the goal of the majority of our students, we would nonetheless like to see a higher number of students earn the AA degree in dance. In response to the data noted above, and in an effort to better track, counsel, and retain active majors, we have implemented the following:

- Student welcome letter: Before the start of every Fall semester, students enrolled in majors level dance classes receive a welcome letter/email reminding them of the faculty mentor program and the Fall dance majors meeting;
- Fall semester placement class: During the first week of fall semester, a placement class is held for all majors-level students. Students are advised on the optimal class level based on their technical capability;
- Restructuring of schedule: Beginner and Beginner/Intermediate level classes in ballet and modern dance have been rescheduled to meet at the same times as intermediate/advanced ballet and modern classes. This allows students to change levels as needed based on placement class advice without changing their schedule;
- Dance majors mentor program: Full-time faculty members are each assigned dance majors to mentor. Mentorship consists of a minimum of one-two meetings per semester. Faculty members assist with class sequencing within the major, transfer counseling, and career guidance.

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

No Objectives have been defined

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.

Our Department continues to elevate the profile of SMC through vital connections beyond the scope of our community into national and international arenas, including outreach to over 3,000 SMMUSD students, presence at the American College Dance Association, and tours to Beijing, China, Chile, Italy, Spain and New York City. These experiences underscore respect for the interrelatedness of the global environment and engagement with diverse peoples, while attracting future students. Additional positives the program wishes to note include the following:

- Faculty member Vanessa Van Wormer has been acknowledged with a Chair of Excellence Grant. The grant will be used to develop national and international connections with leading dance artists and educators to foster international training opportunities, enriched curriculum, cutting edge training techniques, and increased global perspectives for our students. This includes opportunities for our students to study with leading dance artists and educators in Florence, Italy as well as hosting artist/educators at SMC.
- Ongoing collaboration with the Westside School of Ballet. High school dancers from this prestigious ballet academy receive college credit through participation in Dance 59 (Ballet Performance). SMC Dance Majors also share outreach performances with Westside School of Ballet dancers every Spring in a collaboration with the SMC Public

Policy Spring Symposium.

- High School Dance Day: Our recruitment and outreach efforts brought groups of student dancers from SAMO HI, Beverly Hills HS, Hamilton HS, and CHAMPS Charter HS to take virtual classes with our dance faculty and learn about matriculation to SMC.
- Participation by our students at American College Dance Association Festival: In Spring 2019, our dance majors performed in a piece of choreography by faculty member Mark Tomasic and were accepted into the gala performance of the festival. In Spring 2018, our dance majors performed in a piece of choreography by faculty member Jae Lee, were accepted into the gala festival, and chosen as an alternate to perform at the Kennedy Center for the Performing Arts at the ACDA National Gala/Festival.
- Spring 2018 saw the reinstatement of Dance 79/Dance in New York City, which had been dormant for 10 years. The course offering was spearheaded by faculty member Vanessa Van Wormer who facilitated all aspects of the program including travel arrangements, logistics, marketing materials, etc. Over Spring break 2018 and 2019, 18 of our dance majors had the experience of taking master classes and attending rehearsals, lectures, performances, and visiting potential transfer sites in the dance capital of the world, New York City.
- New and reinstated courses: Dance 6: 20th and 21st Century Dance History. This course provides a focused study of prominent figures and events that have shaped the development of dance in the 20th and 21st century. Reinstated Dance 79: Dance in New York City (see above).

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.

Recommendations for Program Strengthening 2014/15

1. Focus on developing greater uniformity and clarity to address curriculum variances in the Dance 41-46 series.

The Dance 41-46 series has been addressed in the following ways:

- Increase WTHs: Dance 41 and 42 weekly teaching hours have been increased from three to four hrs/wk. This change increases student success in achieving course objectives and better prepares those students who may wish to continue study in the majors-level courses (Dance 43A/B, Dance 44A/B);
- Renumbering of modern dance majors series: Previous numbering of Dance 41-46 was found to be incongruent with UC and CSU transfer institutions which almost all have one number/level per academic year rather than per semester. Thus, our students who completed level 6 at SMC were often confused and discouraged to enter level 3 at a transfer site. While we still offer six levels, the classes have been re-numbered to the following: Dance 41, Dance 42, Dance 43A/B and Dance 44A/B;
- Level-specific curriculum is under review by full-time faculty to ensure appropriate sequencing of study within the genre and to best prepare students for successful transfer.

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.

Over the past six years, equity gaps recorded by the department have aligned more closely with the college as a whole. Additionally, equity gaps for Black students and students of Two or More races have been greater in the Dance Department than the College. Within our program, it would be ideal to ascertain specific equity gaps by course; however, data for many of the department's dance technique classes cannot be obtained due to small class size. This makes it difficult to compare

equity gap ratios between technique and theory classes to ascertain where larger gaps are occurring. Needless to say, there is a need to critically examine our equity practices through a racial lens and dedicate ourselves to the elimination of equity gaps for students experiencing disproportionate impact.

3. Explore the possibility of developing a commercial dance certificate and how this might be accommodated in the new building.

The commercial dance certificate has been an ongoing goal for years and finally gained footing and momentum with the hire of a new full-time faculty position with speciality in this genre (Fall 2019). This momentum has been temporarily halted due to the immediate necessity of switching all dance classes to an online format (Spring 2020) and converting classes to emergency DE status (Fall 2020). The department wishes to continue the pursuit of this goal as well as develop additional pathways to degree that will more equitably serve our entire student population.

4. Work with Alumni Relations to coordinate efforts to track program graduates.

To date, alumni tracking remains an in-house activity. Department faculty did have a discussion with Alumni Relations regarding a new social media platform that would assist with alumni tracking and networking (2018). Follow up is needed by the department.

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 instituted or will institute are outlined in the previous year's objectives (2019/20) and the coming year's objectives (2021/22).

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).

Chair of Excellence Award:

Faculty member Vanessa Van Wormer was awarded a Chair of Excellence Grant (\$15,000) to support international opportunities and curriculum development. Year one of this grant supported the third consecutive Florence Summer Dance scholarship audition (Fall 2019), that resulted in several scholarships for SMC students, and will also support bringing Andrea Vasquez (Florence faculty member) for a week long residency in the dance department that will culminate in a work created for Synapse Contemporary Dance Theater.

Van Wormer was awarded an additional \$20,000 from the SMC Foundation for scholarships to support sending more students to Florence Summer Dance. Due to the indefinite hold on international travel, and in effort to most effectively reach our current dance student population needs, Professor Van Wormer has re-envisioned how to fulfill the statement goals. In place of international travel, the grant money this year will be used to support an SMC "Dance for Camera Week" and host Screendance guest artists Kelly Hargraves (Artistic Director of Dance Camera West), and Cari Ann Shim Sham, (Associate Arts Professor, Dance and Technology, NYU Tisch) to work with our students virtually. Students will be introduced to the world of international film festivals, build global networking connections, and become familiar with future transfer/study opportunities and potential careers in the world of dance for camera. The grant funds will also support

the creation of a new dance work by Cari Ann Shim Sham commissioned for the students in Synapse Contemporary Dance Theater. These opportunities address the very urgent need to equip our students in current choreographic and performance trends, while also contributing to the greater scope of the grant to connect students with international training and a global network.

Margin of Excellence Grant:

Faculty member Vanessa Van Wormer received a \$5,000 Margin of Excellence Award (Fall 2017) from the SMC Foundation in support of programmatic development and support for our anticipated National Association of Dance (NASD) accreditation application. Grant funds supported one faculty member in attendance at the NASD annual conference in preparation for the extensive self-study evaluation process to take place, and for guest artist master classes as part of a larger marketing campaign to show the scope of reach to the dance community. NASD accreditation has been temporarily placed on hold due to the global pandemic.

Masters of Dance Series:

The Department receives support every primary semester in the amount of \$750 from the SMC Associates to fund our Masters of Dance Series. In cooperation with the SMC Associates we are able to 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 all SMC students and have continued in a virtual format since Spring 2020.

Dance in NYC :

The department received funding of \$5,188 from Associated Students for programming costs in support of the newly reinstated Dance in New York City Course. 18 Dance majors traveled to NYC during Spring break 2018 and 2019 and participated in master classes at prestigious training institutions, visited historic performing venues as toured university transfer sites.

Dance Videographer/Editor:

Synapse and Global Motion performing ensembles received \$1000 in funding from Associated Students in order to hire a videographer to assist with editing and post-production work for their virtual dance concerts during the Fall 2020 and Spring 2021 semesters.

Global Motion Learning Guide (Spring 20):

Printed and online video publication of world dance lesson plan, in collaboration with The Broad Stage Education and Community Outreach Programs. Funded by Madison Project (\$400)

Performance opportunities are an integral part of the learning experience for our students. Through experiences such as the

ones listed below, our students gain self-confidence, discipline, and an appreciation for the interconnectedness of our global society.

- 3rd Street Promenade reboot project (Fall 19): Performance of Global Motion funded by Downtown Santa Monica, Inc. (\$500)
- "POP" Education & Community Programs at The Broad Stage (Fall 19): Performance by Global Motion Funded by Madison Project (\$400)
- Madison Project's "BroadFest" (Fall 17/18): Education & Community Programs at The Broad Stage. Funded by Madison Project (\$900)
- Harvest Festival at Santa Monica Public Library (Fall 10-16): Global Motion performances funded by Santa Monica Public Library (Total \$900)
- Community Art Showcase at Disneyland (2012-16): Performance by Global Motion funded by SMC Associated Students (Total \$600)
- International Education Week at SMC (2010-14): Performance by Global Motion Funded by SMC International Education Center (\$400/per)
- INTERNATIONAL DANCE FESTIVALS:
- 21st Beijing International Tourism Festival (Fall 19): Beijing, China performances. Funded by: SMC Associated Students (\$20,000), Los Angeles Philanthropic Committee for the Arts (\$2,000), Public Policy Institute, and Office of the President of Santa Monica College (\$6,000)
- Santiago de Chile Cultural Festival (Summer 17): Performances funded in part by Professional Development Grant (\$500 each for Sri Susilowati and Raquel Ramirez. Total \$1,000)
- VIII International Folkloric Festival (Summer 15): Performances at Bracciano's Castle, Bracciano, Italy. Funded by Fellowship Grant, Santa Monica College. (\$1500)
- 16th Beijing International Tourism Festival (Fall 14): Performances funded by SMC Associated Students (\$25,000), SMC Professional Development Grant (\$2,500), SMC Global Citizenship, and SMC Foundation

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 but have been heightened during the Coronavirus pandemic. Our faculty rose to the occasion in Spring 2020 to move all of our dance classes from on-ground to online in a matter of days. These are classes that have never been taught remotely in the history of our department. The majority of our faculty had never taught online and none of us had ever taught a dance technique class remotely. Faculty members have attended many online training sessions in order to help each other navigate platforms such as Zoom, YouTube, and Canvas. We openly share best practices including how to equitably assess students in the online format and have adapted our department model syllabus to reflect current changes. We've surveyed faculty to address instructor's needs while consulting outside dance organizations, forums, and webinars for tips and solutions for teaching dance online. A Google document has been created that allows faculty to share equity-related historical, cultural, and societal references to provide additional context for the dance forms studied in their classes. We also researched and acquired new in-studio audio equipment so instructors could still teach on Zoom with live accompanists from our CPC studios. Allowing our students to view their instructor in a dance studio with live music enhanced the level of excitement and professionalism within our courses. Notably, Instructor Sri Susilowati has served as our distance education liaison and Instructor Marissa Moreno has created numerous instructional videos for our faculty on how to navigate new technological waters.

Our faculty members miss seeing each-other in person and we desperately miss the unifying, motivating sense of community that is developed with our students when sharing a dance experience in the studio; there is quite literally nothing else like it. Our faculty thrives to maintain a high level of energy, drive, and enthusiasm when teaching dance classes remotely. We have found ways to keep student-instructor interaction frequent and meaningful, such as real-time personal corrections and feedback in Zoom class, detailed feedback on submitted video homework, and extended office hours and meetings. Some of our faculty members have enabled student-student interaction through the use of peer feedback and collaboration in Zoom Breakout Rooms, in-depth discussions and check-ins at both the beginning and end of class, and creative group projects. Throughout the classes, we strive to empower our students to strengthen their artistry, curiosity, and creativity regardless of physical/space limitations.

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**

SLO Revision:

As noted in Section C, there are a handful of world dance courses that still need SLO revision based on the current dance department SLO format (SLO 1 addresses technical comprehension and facility, SLO 2 addresses artistry, interpretative

ability, and musicality, and SLO 3 addresses critical analysis and comprehension). These courses include Dance 19, 20, 22, 23, 25, 25B, 29. Along with these, SLO mastery rate data points to Dance 5, 22, and 24 as falling below a 70% average over the past five fall semesters. This indicates a need to review these SLOs with pertinent faculty and revise as deemed appropriate to ensure student success.

Equity Gaps:

As previously noted, equity gaps for Black students and students of Two or More races have been greater in the dance department than the college over the past six Fall semesters. This points to the need for more consistent and concerted equity training for our entire faculty. Ideally moving forward, we will have access to specific equity gap data by course, regardless of class size. This will make it possible to compare equity gap ratios between technique and theory classes to ascertain where larger gaps are occurring. Whether this level of data review is possible or not, we must commit to a critical examination of our equity practices through a racial lens and dedicate ourselves to the elimination of equity gaps for students experiencing disproportionate impact.

Enrollment Trends:

The recent downturn in enrollment caused by the pandemic has had a profoundly negative impact on the department. We have also noted a downward enrollment trend over the past six years which has seen the department lose an average of 116 students per year since the Fall of 2015. These trends match those of the college and institutions of higher learning across the nation. While continuing to shrink, the national pool of high school graduates is projected to become less white, and more Latinx and Asian/Pacific Islander according to projections in a report released by the Western Interstate Commission for Higher Education.

The Dance Department has worked diligently to recruit students through various programs including High School Dance Day, Department Open Houses, and an increased social media presence. We also continually strive to bring guest artists of the highest caliber to work with our current students and attract new students.

We are hopeful that the following initiatives previously mentioned in this report will help to increase enrollment. They also serve to decentralize the dominance of White/Euro-centric dance forms in our curriculum and address future trends regarding high school graduate demographics:

- Creation of a commercial dance certificate: Los Angeles is the center of commercial dance and very few certificate programs exist in the area, therefore we are hopeful that such a program will attract new students;
- Increase options for degree achievement: The creation of a pathway to degree that doesn't solely center ballet or modern dance will provide equitable opportunities for students with proficiency in street dance or world dance forms to excel and graduate.

Lastly, the department continually serves more Foreign/International students than the college as a whole. This positive trend should be examined and nurtured as a way to further increase enrollment in our program.

D2: Coming year's Objectives (Moving Forward)

Objective #1

Objective:

Revise course SLOs for Dance 19, 20, 22, 23, 25, 25B, 29 in accordance with Dance Department SLO formatting.

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

SLO Assessment Data

External Factors:

Program Review Committee Recommendation

Timeline and activities to accomplish the objective: SLOs will be revised by a full-time faculty lead in collaboration with discipline-specific faculty as appropriate. Revisions will begin in Spring 21 semester and should be completed by end of Fall 21 semester.

Describe how objective will be assessed/measured: Objective will be measured by completion of all SLO revisions.

Comments: In the 6 yr program review 2014/15, fluctuations were noted in SLO mastery rates particularly among classes taught by adjunct faculty. The Department decided to steam line and format SLOs in a more consistent manner for all courses to facilitate ease of reporting among faculty.

Objective #2

Objective:

SLO mastery rate data points to Dance 5, 22, and 24 as falling below a 70% average over the past five fall semesters. This indicates a need to review these SLOs with pertinent faculty and revise as deemed appropriate to ensure student success (average department SLO mastery rate for all courses over the past 5 Fall semesters = 84.8%)

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

SLO Assessment Data

External Factors:

Timeline and activities to accomplish the objective: The courses will be reviewed during Spring 21 and any needed changes made during this semester.

Describe how objective will be assessed/measured: Objectives will have to be measured over time by assessing SLO mastery rates.

Comments: N/A

Objective #3

Objective:

Increase equity-related training for dance department faculty in an effort to eliminate equity gaps for our students experiencing disproportionate impact.

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

Institutional Research Data

External Factors:

Timeline and activities to accomplish the objective: Of necessity, the elimination of equity gaps will be an ongoing goal. Objectives will include faculty training at regular intervals beginning in Spring 21.

Describe how objective will be assessed/measured: Success will be measured over time by analyzing equity gap data.

Comments: The Department is dedicated to the elimination of equity gaps for students experiencing disproportionate impact, particularly Black students and students of Two or More races.

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.**

Review and revision of curriculum occurs with discipline-specific faculty on an ongoing basis. 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. In particular, the Department's NASD accreditation self-study (2017-19, now temporality halted due to the global pandemic), has encouraged critical reflection on all practices of the department including how our curriculum best serves our student population.

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 students 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. SLOs are integrated into course design by measuring and analyzing on a regular basis. The Dance Department continually examines our curriculum to ensure we are meeting the needs of our student population. Examples of how curriculum and program goals integrate include the following:

- **Creation of Dance 6: 20th and 21st Century Dance History (Fall 20):** This course provides a focused study of prominent figures and events that have shaped the development of dance in the 20th and 21st century. The course is designed to foster critical thinking and research skills and more closely match lower division dance history courses at 4-year institutions. Dance 6 and Dance 2: Dance in American Culture have also recently been made available online (Dance 2 in Spring 18 and Dance 6 in Fall 20);

- Reinstatement of Dance 79: Dance in New York City (Fall 18): This course provides a New York City study and lecture tour of dance schools, dance resources, and dance performances. Students are introduced to one of the dance capitals of the world, attending backstage tours, company rehearsals and performances, and libraries and resource centers. Students will also have the opportunity to attend dance classes, university transfer sites, and related arts events. This course is a valuable learning component for the career or university minded dance student;
- Renumbering of dance major level technique class sequences (Fall 20): Formerly, the Department offered four levels of ballet and modern dance in our majors-level series (Ballet: Dance 33 - 36 and Modern Dance 43-46). We found this numbering to be incongruent with UC and CSU transfer institutions which almost all have one number/level per academic year rather than per semester. Thus, our students who completed level 6 at SMC were often confused and discouraged to enter level 3 at a transfer site. While we still offer four levels in both disciplines, the classes have been re-numbered to the following: Dance 33A/B, and Dance 34 A/B for the ballet series and Dance 43A/B and Dance 44A/B for the modern series;
- Revising of choreography class sequence (Fall 20/Spring 21): The four-level choreography class sequence has been revised to better reflect choreography class sequences at CSU and UC systems. This includes the first level of choreography (Dance 60) to be focused on improvisation, the second level (Dance 61) to focus on compositional structure, the third level (Dance 62) to focus on choreography for small to large groups, and the fourth level (Dance 63) to focus on special topics including choreography for film, commercial dance choreography, and world dance choreography;
- Creation of additional/intermediate levels of the following courses: Flamenco (Dance 24, Intermediate Flamenco Dance), Asian Pacific (Dance 21B, Intermediate Asian Pacific Dance), Mexican (Dance 23, Intermediate Mexican Dance), African (Dance 25B, Intermediate African Dance); Hip-Hop (Dance 12, Intermediate Hip-Hop Dance);
- Increased weekly teaching hours for beginning level ballet (Dance 31 and Dance 32) and contemporary modern dance (Dance 41 and Dance 42) from three hours per week to four hours per week to maintain consistency with other department offerings and ensure course objectives are successfully met by students;
- Increased weekly teaching hours and units for the jazz dance series (Dance 14-16) and tap dance series (Dance 17-18) from 1 unit to 2 units and from 3 to 4 hrs/wk to maintain consistency with other department offerings and ensure course objectives are successfully met by students;
- Increase weekly teaching hours of performance classes (Dance 55A and 57A) from 9hrs/wk to 13 hrs/wk. This includes a unit change from 3 to 4 units for each class. This change more accurately reflects the number of hours spent by instructors and students in these courses and will go into effect Fall 2021.

In addition to the above, all of our classes that were formerly on-ground have been converted for emergency distance education instruction due to the ongoing pandemic.

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.

The rationale for any changes to pre-requisites, co-requisites and advisories:

Co-requisites were added to both performance classes (Dance 55A and 57A) requiring students to be enrolled in at least one dance technique course if they are performing. This ensures student's receive appropriate technical training while performing. Standard practice in the professional field, it also helps lessen risk of injury by providing foundational training to our dancer/performers.

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.

Lastly, in reviewing course outlines over the past year, the department noticed major discrepancies in lab/lecture and unit ratio between several courses. This has created confusion amongst students and faculty. In order to resolve this issue, the department has reviewed all courses for consistency in lab/lecture and unit ratios and submitted necessary updates to the Curriculum Committee (the updates should all be in effect by Fall 2021).

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 six full-time and approximately 13 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 and other performances previously noted in this report, examples include the following:

- “Grace and Grit, Dance in the time of Covid.” SMC Bundy Campus (Fall 20). Screened dance film works of Global Motion and Synapse with Westside Ballet, Barak Ballet, and Ballet Folklórico Flor de Mayo (BFFM). In collaboration with SMC Public Policy Institute;
- “Hip Hop 4 Democracy” Arts and Cultural Affairs Forum (Fall 19). A collaborative project with our Intermediate Hip Hop class, led by Instructor Marissa Osato Moreno, Global Motion, and the SMC Public Policy Institute;
- “High School Counselor Appreciation Day.” (Fall 2019). Orientation Hall, Student Services Center. SMC. Performance by Global Motion, led by Sri Susilowati and Vanessa VanWormer, to help promote SMC classes to High school counselors.
- Opening ceremony of the Communications Media Design campus (Spring 17) Performance by Global Motion and Synapse;
- 33rd Annual Rev. Dr. Martin Luther King, Jr. Celebration (Spring 17). Performance by Global Motion and Synapse in collaboration with SMC’s Black Collegians.

Faculty members currently serve in the Academic Senate, on the Equity and Diversity Committee (Mark Tomasic), on the Global Citizenship Committee (Sri Susilowati), and with the Faculty Association (Sri Susilowati and Angela Jordan). Full-time faculty members are engaged in departmental activities on a consistent basis. Within the past six years, faculty members have additionally served on the Program Review Committee and the Curriculum Committee.

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. Most recently, KDT placed as a semi-finalist in the Palm Springs International Dance Festival (Spring 21) and the company's live Zoom performance was aired by SoCal PBS. KDT's works have been toured and presented across California as well as in New York, Chicago, and Seattle;
- Laura Canellias was the 2nd recipient & 1st woman inducted into the Salsa Hall of Fame (2019);
- 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. In 2020, Keali'i was named an official United States cultural ambassador for the United States State Department;
- Judith Douglas completed American Ballet Theater's National Teacher's Training Curriculum Level I;
- 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 festival (ACDA, Spring 18/19) to present choreography and perform in adjudicated concerts. Her work was picked for the Gala Performance and as alternate to be presented at the ACDA national conference at the Kennedy Center, Washington DC;
- Angela Jordan received first place in the Creative Rebellion Olympics for her dance video "Rise Up" (2021);
- Karen McDonald is currently the Director for the Debbie Allen Dance Academy and was featured in the Netflix documentary "Dance Dreams: Hot Chocolate Nutcracker." She is an active professional performer having also recently appeared in the publications Beauty Is Experience: Dancing 50 And Beyond (2017) and Essence Magazine: Seeking Fitness and Fellowship (2020);
- Marissa Moreno is co-founder and co-director of Entity Contemporary Dance, an LA-based professional contemporary dance company that has performed original work in the U.S., Mexico, and Asia. After winning the Capezio ACE Awards choreography competition grand prize, the company created and premiered an evening length work, Transparent/see, in 2019. Her evening length work, The Spectacular Society, was invited to perform at the prestigious Jacob's Pillow Dance Festival (2020);
- Cihltli Ocampo is recognized as a leader in the field of Flamenco dance 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), Cihltli performed and taught with the legendary Farruco Family Company (the first and only American dancer ever to perform with this Company);
- 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. As the Co-Director of Global Motion World Dance Company, Ms. Ramirez has led the Company on all of their international tours;
- Sri Susilowati's recent dance for film "Love is Love," featuring SMC's Global Motion dancers, was selected for screening at the "International Virtual Performing Arts Festival, Faculty Performing Arts 2020," Indonesian Institute of Arts (Fall 20). She also served as World Dance History guest lecturer at Rutgers University (Fall 20);
- Mark Tomasic serves as Artistic Advisor to the Dancing Wheels Company & School (Cleveland, OH), the first physically integrated dance company in the United States. He recently created and implemented a first-of-its kind teacher certification program in physically integrated dance (2020);
- Roberta Wolin-Tupas presented choreography in the HH11 Dance Festival, Santa Barbara (2020);
- Vanessa Van Wormer adjudicated the choreography category for the National PTA Reflections program, a platform where hundreds of thousands of students submit original creative work on a common theme (2019).

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 particularly during the ongoing pandemic. During this unprecedented time, full-time faculty members have been assigned adjunct faculty members to mentor in order to ensure consistency in content delivery in the DE format. 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 bi-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 original choreography and adjudication of student choreography. 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, serve as photographers for our events, participate at VIP Welcome Day, teach at our Department Open Houses, and attend fall and spring Professional Development Days. Many of our part time faculty teach at local high schools and dance studios and serve as liaisons for recruitment to the SMC Dance Department. In addition, part time faculty have full access to departmental resources including computers, audio equipment (headphones, blue-tooth speakers), and teaching tools such as foam rollers, thera bands, and therapy balls.

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].

See #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].

As there is a continuous volume of students who use our studios on a daily basis when on-ground, 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 (including hands, arms, legs and faces) with the floor. Industry standards for cleaning dance floors indicate daily sweep and dry mop and weekly wet mop/washing with degreaser. In addition, the specialized floor covering must be deep cleaned once a year by a factory specialist with a deep cleaning machine to assure the removal of built up grease/grime and floor markings. The floors are also meant to be disinfected three times per year. The harsh chemicals used by SMC maintenance are not dance-floor specific and render these costly floors slippery and dangerous to faculty and students. This issue was addressed by the Program Review Committee in our six-year evaluation (2014/15). The Program Review Committee recommendation for institutional support follows: **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.** To date, no such plan has been developed and the health and safety of our students and faculty remains at risk.

While we are grateful to teach and learn in a beautiful new facility, there exists an ongoing problem with audio/sound equipment. The speaker systems installed by the contractor are simply not adequate for the space. Additionally, sound quality is poor and distorted. This makes use of the sound system for classes and rehearsals almost impossible. The Department has resorted to buying blue-tooth speakers for faculty use as they provide better (but not ideal) amplification and sound quality. The inadequate quality of our sound system has also been noted by SMC Media Services who we must often entreat to assist with these technological issues.

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].

Professional Development:

To meet our stated goals of reducing and eliminating equity gaps for marginalized students, the department requests equity-based professional development training on an ongoing basis. The Department will seek resources through established channels within SMC; however, the need for specialized equity-based training in both theory and practical/studio classes should be addressed.

Full-time Hire: Dance History and Dance Education:

We anticipate the need for a full-time hire to replace a retiring full-time faculty member. The new hire will teach the current course load of the retiring faculty member consisting of Dance 2: Dance in American Culture (2 sections), and Dance 5: Dance History (2 sections). The new hire would also take over the teaching of Dance 75: Dance for Children/Creative Dance in the Pre-K and Elementary Classroom and oversee the teaching of dance certificate as well as all community educational/outreach programming.

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 (16 sections, Spring 2020). Because accompanists are hired as provisional workers they are limited to work no more than 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.

Permanent Costume Specialist (20 hr/wk):

As noted throughout this report, the Dance Department is a very high profile part of the College. Our students perform to upwards of 6,000 community members per year at the Broad Stage and countless more through outreach and touring programs on our campus and in venues across the region, nation, and world. Our performance companies receive no direct funding from the college and all operational/production charges must be paid through ticket sales or fund raising. Every primary semester, the department hires two individuals to design, sew, repair, maintain, and inventory costumes. These positions are paid for in-house. A permanent position of costume specialist is necessary to support our students and Department in maintaining our high community profile and high level of performance excellence.

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?

Our Program notes steady and measurable improvements over the past 6 years. Our move to the state-of-the-art Core Performance Center and the hiring of 3 additional full-time faculty has bolstered our reputation as one of the leading two-year dance programs not only in the region but on a national level. More importantly, these changes allow us to better serve our amazing and dedicated students and the SMC community as a whole.

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 recruitment and creation of cohorts once students 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 included how the program will adapt to meet the demands that these trends entail:

Commercial Dance:

Los Angeles is the center of 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 street dance styles (hip-hop, break dance, house, etc.). Street 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 very few certificate or degree programs in commercial/street dance forms. We foresee the need to offer a certificate in commercial dance to best serve the demand for training in these forms. We believe this will attract students and position the SMC Dance Department as leaders in this category.

Dance & Technology:

While no one could have foreseen the move to an exclusively remote learning environment, dance and digital media (including dance on film, live-streaming, dance and social media) has been a burgeoning area of growth in the dance world for over a decade. Now more than ever, technology is a great enabler of arts creation and participation. 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).

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 being undertaken by our faculty and supported by a Chairs of Excellence grant, and continued international touring and outreach by Dance Department performing ensembles. Possibilities for continued outreach include a teacher exchange and increased recruitment activity for international student populations. Initiatives such as these are more viable since the onset of the pandemic and normalization of remote outreach/work activities.

Recruitment:

As noted in this report, trends in college enrollment are declining and will continue to decline over the next decade. To that end, we must continue to be creative and innovative in the ways in which we reach and recruit students. Notably, studies show that college students in the near future will be predominately minority students. Latinx and Asian Pacific Islander students will most likely make up the majority of future high school graduates. We must be diligent and committed to ongoing equity-related training and always center our students in all planning and decision making.

Increase Pathways to Degree:

The Department will continue to investigate ways in which attainment of the AA Dance Degree can be accessible and equitable for all of our students. This includes pathways to degree that don't solely center Western/Eurocentric dance disciplines.

We have the opportunity to position ourselves at the forefront of two year institutions in areas such as Commercial Dance and Dance and Technology while providing equitable pathways to success and degree completion. 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, program and procedures, 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 to support Dance and Technology programming and International Collaboration. In particular, cameras and audio equipment for live-streaming of studio classes and creation and filming of original content, as well as computers and software for editing and post production purposes. These technology resources are becoming standard practice in the dance departments of many institutions of higher learning.

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].

Dance and Technology:

Staff training as necessitated by changes in technology. Possible hire of additional faculty to instruct dance and technology courses.

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

Please see #3 under "Current Planning and Recommendations" for previously noted staffing challenges.

It should be noted that due to department load factor of .875 full time faculty become over-run maintaining both 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. According to the SMC Equity Mission statement, "SMC is an educational institution dedicated to providing an equitable learning and working environment. We intend to make clear, through our lived values and praxis, our commitment to inclusive excellence, which is reflected in our student outcomes and employee satisfaction." If SMC is to truly live up to its own equity mission, all departments and disciplines must be treated justly and fairly, and the inequitable and unequal practice of varied load factors must be eliminated.

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

Through the self-evaluation process including examination of enrollment trends and student equity gaps, we have recognized the need for the following:

- Implement ongoing equity-based training for our faculty to reduce and eliminate equity gaps for our marginalized students;
- Develop curricular programming and pathways to degree that will attract new students and decentralize Western/Eurocentric disciplines;
- Respond to changing trends in social media and communications to maintain robust and innovative recruitment measures.

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.

The Program Review process has been extremely effective in focusing program planning. It has provided us with an overarching view of all that we have undertaken and accomplished in the past six years, underscored our strengths, and revealed areas in need of improvement. Some challenges, such as systemic inequality and disproportionate impact evident within our institution and program, seem daunting and overwhelming. Having the program review process in place underscores these areas of concern and also helps us ascertain actionable next steps to address them. For this, we are grateful. And despite all the challenges that our department, college, and world have faced in the past year, we are hopeful that change is possible and will be positive.

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

Program Evaluation

Commendations

Recommendations for Program Strengthening

Recommendations for Institutional Support

Attached File Upload

Attached Files

AA Dance Degree Requirements	
Dance Major Advising Form	
Global Motion Learning Guide	
Last Years Objectives	
Teaching of Dance Certificate Advising Form	