



Program Review and Planning

OVERVIEW OF PROGRAM REVIEW AND PLANNING FOR INSTRUCTIONAL PROGRAMS

Program Review is about documenting the plans you have for improving student success in your program and sharing that information with the community. Through the review of and reflection on key program elements, program review and planning identifies program strengths as well as strategies necessary to improve the academic discipline, program, or service to support student success. With our new Guided Pathways plan, this review becomes even more crucial for the success of our students and college.

[We are using the Strengths, Opportunities, Aspirations, Results \(SOAR\) strategic planning technique to help us focus on our current strengths and opportunities, create a vision of future aspirations, and consider the results of this approach.](#)

BASIC PROGRAM INFORMATION

Academic Year
2018-2019

Are you completing a comprehensive or annual PRP?
Comprehensive

Department Name
Performing Arts

Discipline Name
Dance (DNCE)

Department Chair Name
Patriceann Mead

Division Name
Arts, Media and Business Administration

Website address for your discipline
<http://www.palomarperforms.com>

Discipline Mission statement

In keeping with the Palomar College mission statement, the dance program is committed to providing an engaging and supportive learning environment for diverse learners. We support students who are pursuing transfer-readiness, general education, career and technical training, aesthetic and cultural enrichment, and lifelong education. We celebrate cultural diversity and encourage creativity, collaboration, and dance technique, in our three AA degrees and four Certificate of Achievements, in Euro-Western Dance, World Dance, General Dance, and Musical Theatre Preparation. Students of the Palomar College dance program will be well rounded dancers who are comfortable in a variety of dance genres, have a professional work-ethic and can negotiate professional and academic arenas.

[\(click here for information on how to create a mission statement\)](#)

Does your discipline have at least one degree or certificate associated with it?
Yes

Are any of your programs vocational (CTE/CE)?
Yes

List all degrees and certificates offered within this discipline.
AA Euro-Western Dance

AA World Dance
AA General Dance
Certificates
Euro-Western Dance
World Dance
General Dance
Musical Theatre Preparation (pending)

Please list the names and positions of everyone who helped to complete this document.

Molly Faulkner, Ph.D.
Patriceann Mead, M.A. M.F.A.

Full-time faculty (FTEF)

1.4

Part-time faculty (FTEF)

3.43

Classified & other staff positions that support this discipline

Kimberly Loya, Heather Murray, Tony Cucuzzella, Tom Daily, Lorrena Harvey support all three areas of the Performing Arts Department: Dance, Theatre, and Music. They do not specifically support dance exclusively. They are all full-time staff.

Additional hourly staff that support this discipline and/or department

Student Hourly -- 30-40 hours a week.

PROGRAM INFORMATION

PROGRAM OUTCOMES

Begin this section by reviewing the Program Review reports for courses and programs in TracDat. All active course and program outcomes should be systematically assessed over a 3-year cycle.

- **Program** = Leads to a degree or certificate
- **Discipline** = A group of courses within a discipline

*Programs will be able to complete program completion and outcome questions.

How well do your program's learning outcomes communicate the scope and depth of the degree/certificate offered and align with employer and transfer expectations?

Our degrees and certificates and our two program outcomes listed below, embody the breadth and depth of the dance field and accurately reflect the required knowledge base and skills for transfer and vocational success.

Transfer Requirements for undergraduate programs: Undergraduate dance programs tend to focus on technique and performance and entrance into these programs include physical auditions that require high level technique and performance skills.

By offering diverse technique classes at the intermediate and advanced levels (levels III and IV) and by utilizing the rehearsal/performance as the synthesizing (capstone) experience, the Palomar Dance Program is preparing these students for success. We offer these courses in four different certificates and three AA degrees to reflect the many options graduates have to enter undergraduate dance programs. While all of our degrees and certificates address this, our Euro-Western Certificate and AA, and our Musical Theatre Preparation Certificate are our primary transfer offerings. Our World Dance Degree specifically addresses the needs of diversity within the dance field, UCLA's World Dance undergraduate degree (one of the few degrees like this in the country), and the need for diverse dancers in the entertainment field.

Employer/vocational expectations: Entering the dance field at the vocational level is a complex phenomenon. It is largely a gig based economy with pick up work in a variety of different capacities. To that end we offer diverse dance techniques at the intermediate and advanced level, Teaching Methods, Production Management, a variety of history and survey courses, and performance opportunities. We offer these courses in four different certificates and three AA degrees to reflect the many options graduates have to enter the dance work force.

Professional Performance Jobs: These jobs require similar skills as outlined for transfer, strong technique in a variety of genres and strong performance skills. These jobs also require an understanding of audition protocol and culture, well crafted resume and head shot and composite photos that demonstrate ability and diversity of dance styles, which we teach and facilitate in our performance based courses and Production Management class, an all production classes including Musical Theatre Scenes. Musical Theatre Preparation Certificate, World Dance AA and Certificate are the primary offerings that address this need.

Dance Teaching Jobs: These jobs require intermediate/advanced level technique skills in a variety of dance genres, and a strong foundation in teaching methods (Teaching Methods). Typically teaching jobs also include choreographing for the students (Choreography and Student Dance Production) and knowledge of how to produce a show (Production Management). Our General Dance AA and certificate, and our Musical Theatre Preparation certificate are the primary offerings that address this.

Program Outcomes

Upon successful completion of the Program, students will be able to identify and evaluate the elements various dance genres that contribute to student's aesthetic and cultural growth. This supports the institution's mission as a comprehensive college. General Dance AA and Certificate, World Dance AA and Certificate, specifically address this need.

And

Upon successful completion of the program, students will be able to synthesize choreography, musicality, spacing, working as an ensemble in a variety of performance situations.

Describe your program's plan for assessing program learning outcomes.

Completions -- these are one way to track this although this data paints a narrow picture of the impact our program degrees and certificates have on the dance community in the immediate area (and through-out San Diego and throughout Southern California).

Our course SLO's align with our program SLO's and since performances are the capstone experiences for our students we evaluate our performances as part of both our course and program SLO's. We assess for professional work ethic, ability to work as an ensemble, individual responsibility, and personal growth as a dancer/choreographer.

Success and Retention Rates

Anecdotal information -- about where our students/graduates are working provide a much broader scope as many of our students train/study with us for several years and then leave/transfer for jobs and undergraduate programs without completing the degree or certificates. They are as much our success stories as those who complete the degrees and certificates.

We are currently in the process of adding two certificates (each 16 units to gather apportionment) that per the district's recommendation that repackages existing courses in dance to target needs in Musical Theatre and Dance Teacher preparation and add to our completion rates.

Our Faculty Dance concert every Spring provides a clear marker of how our student body is doing in terms of technical skill and knowledge of audition/rehearsal/performance protocol, and the synthesis of choreography, musicality, spacing and working as an ensemble. The combination of our theory/history/survey courses give us a great marker of students ability to identify and evaluate the elements of a diverse range of dance genres.

Noche/World Dance Concert -- This concert is a great marker of how our student body is doing in terms of the identifying and evaluating the diverse dance styles of the African and Latin Diaspora as well as synthesizing choreography, musicality, spacing and working as an ensemble in diverse performing situations.

Our Student Dance concert every Fall is a great marker of the students aesthetic growth and ability to synthesize theory and praxis. Every four years we have an evaluation form for all choreographers for the Faculty Dance Concert. And we informally assess every concert.

Every four years we do individual class assessments and those in combination give us great insight to our students ability to identify and evaluate the diverse range of dance genres.

Summarize the major findings of your program outcomes assessments.

Completions: 17 -- up significantly and growing in Spring 19 and 20. (While this is an increase for us, we have identified that the majority of our students didn't realize they A. when they were eligible for degrees and certificates and B. or that they had to apply for them once they had completed the course work. This is now part of a rigorous advising process that Patriceann Mead and Dr. Molly Faulkner have implemented).

We should see an uptick of completions in the next two years.

Success Rates: 82% -- This is a fairly consistent number over 5 years

Retention Rates 91% -- This is a fairly consistent number over 5 years

Anecdotal Information -- Our students/graduates get jobs. We have students working in every major theme park from Sea World, Wild Animal Park, LEGOLAND (casting director and choreographers as well as performers), Disney, and Knotts Berry Farm. They are teaching dance (and math) at the HS level, they teach at most of the studios in the district, and several have started their own studios and hire our graduates. They choreograph for HS drum lines, and dance concerts, they direct concerts, perform for professional and semi-professionals companies in the area, they work at local theatres including Moonlight, San Diego Rep, Ovation Theatre . . . They go on to get additional training in yoga and somatic systems. Our graduates/students are EVERYWHERE!!!!

Our course SLO's align with our program SLO's and since performances are the capstone experiences for our students we evaluate our performances as part of both our course and program SLO's. We assess for professional work ethic, ability to work as an ensemble, individual responsibility, and personal growth as a dancer/choreographer.

Faculty Dance Concert: will assess this year's concert is May 17, 18 and 19 -- you should come, it will be great!

Noche/World Concerts: students demonstrated the technical ability to perform dances from the African and Latin diaspora and the ability to recognize/understand the difference between traditional movements and the appropriation of those movements for/in contemporary forms.

Student Dance Concert: While this year's participation was slightly smaller than usual, the body of work presented was diverse: Ballet, hip-hop, modern, Middle-Eastern, Hawaiian Tahitian, Afro-Cuban, Musical Theatre, tap and works that blended genres. They utilized the craft of choreography well and have embodied the ability to not only identify and evaluate differing dance genres but to synthesize and create in those genres.

Our class assessments will be in two years, however anecdotally our success rate is in the high 80 percentile. We switched DNCE 100, 102, and 105 to the online format. PRP data reports 82% Success rate and a 91% retention rate for our online courses.

Reflecting on the major findings you summarized, what are some questions you still have about students' learning in your program that you have not yet been able to address with your outcomes

assessments?

We know what we do works. Both full time dance faculty are dance curriculum experts. One concerning statistic was the success rate for our African-American students at 66%. We will certainly track this more carefully and put measures in place to address this. Our new collaboration with Umoga will help.

Depending on the degree or transfer goals of our students, they have the choice of three different GE pathways:

- [Associate Degree GE Requirements](#)
- [CSU GE Requirements](#)
- [IGETC Requirements](#)

Palomar College has identified a set of General Education/Institutional Learning Outcomes, which represent the overall set of abilities and qualities a student graduating from Palomar should possess. [Click here for a link to Palomar's GE/ILOs.](#)

How do the courses in your discipline support General Education/ Institutional Learning Outcomes? In your response, please specify which GE/ILO(s) your discipline supports.

1. a and c. Written Communication and Visual Communication: All of our courses have a writing component that involves seeing a live dance concert and identifying and analyzing various dance genres AND analyzing choreographic/performance form and function.

Dance is a time/space art taken in by viewing. The live dance critique assignment addresses visual communication through viewing.

It also addresses the communicative aspect of dance through the practice and performance of diverse dance styles.

3) Creative, Critical, and Analytical Thinking: Not only does our live dance concert assignment address this, critical, creative, and analytical thinking are embedded and embodied in all of our courses tacitly and explicitly.

a. Critical Thinking

b. Information Literacy -- DNCE 100, 101, 102, 105, 145, 146, 161, 165. 173 all address this by introducing students the canon of literature/information about diverse forms of dance, their history, theory and practical application sources on how to choreograph, produce concerts, national standards of dance, teaching resources. In all of these courses students are required to utilize these sources to create works through writing and embodiment. That requires literacy of said sources.

c. Teamwork and problem solving: All of our performance courses are studies in team work and ensemble building. Our faculty cultivate this in technique courses as well through group work and peer teaching.

4) Community, Multicultural/Global Consciousness and Responsibility: Dance offers diverse genres of dance from the African and Latin Diaspora, we offer a Euro-Western styles as well. We foster diversity and multi-cultural consciousness throughout our curriculum.

a. Intercultural Knowledge

b. Ethical Reasoning -- While all of our courses deal with this nominally DNCE 161-- Teaching Methods makes this a core issue as being a teacher is/should be ALL about Ethical Reasoning.

c. Civic knowledge and engagement -- This is really a hallmark of Performing Arts -- we are a cultural/civic hub of the community.

Our patrons include community members and students.

Palomar Performing Arts data Patronage of Palomar Performing Arts

January 1, 2017 through May 9, 2019

Palomar Performing Arts has produced 57 events with 12, 620 patrons in attendance (data via Vendini, a ticketing and marketing software) from January of 2017 through May 9, 2019.

Palomar Performing Arts produces the Concert Hour Series. A weekly free concert series that produces 14 concerts a semester for a total of 56 concerts over the last two years. Each of these concerts patronage is estimated from 60 to 120 patrons per. With an estimated patronage of 3360 to 6720 patrons. These numbers do not include patrons to our Applied Music Concerts, Latin Nights Concert or other classroom concerts given throughout the semester.

Palomar Performing Arts has a donation patronage of 592 donors. These donors range from "Tip Jar" donations to the Foundations Performing Arts Circle Members.

Tip Jar donors are asked when they are completing an on-line ticket sale, if they would like to give a "tip" to the Palomar Performing Arts- Those total 405 donors at \$3,705.00. These donations range from \$1.00 donations to \$500.00 donations.

Performing Arts Circle Members are donors that join our membership to support student scholarship and enhancement. We have 187 Circle Members with a total of \$27,575.00 in donations. These donations range from \$25.00 to \$1,000.00 +. With this membership comes benefits to the Performing Arts such as, the names of donors are printed in all programs, discount opportunities to performances, special invitations to Circle events and receptions.

5) Foundation Knowledge of Discipline -- To be good at the performing arts you must have discipline!

6) Integrative Learning (learning communities, service learning, engagement through the arts) --
ENGAGEMENT THROUGH THE ARTS -- the performing arts and dance are great collaborators. We are constantly looking/being asked for performance opportunities on campus and in the community.

Summarize the major findings from your course outcomes assessments that are related to the General Education/Institutional Learning Outcomes that your discipline supports.

Dance targets most of the institutional learning outcomes by its very nature. Embodying inclusion, creative, critical, and analytical problem solving skills is present in ALL of our courses. We teach ethics and civic engagement as a matter of course, and we are active in integrative learning through cross arts and cross campus collaborations. Our collaborations include but are not limited to Latin Nights, Noche Havana, Umoga, House of Humans, Moda Fashion Show, Foundation Gala, the college President's holiday party, Day of Diversity, Career Days, and many, many interdepartmental collaborations.

PROGRAM COMPLETIONS

Student success is at the core of what we do in assisting students in achieving their goals.

The Chancellor's Office Vision for Success stresses the importance of Program Completion as a major goal for our students. In addition, transfer and career readiness are key components of Palomar College's mission statement. This year, our funding formula has also changed reflecting this emphasis, providing additional funding as a function of the number of completions.

In this section we will identify a program standard and a stretch goal (what you would like to move toward) for program completions.

The standards represent the lowest number of program completions deemed acceptable by the College.

In other words, if you were to notice a drop below the set standard, you would seek further information to examine why this occurred and strategies to increase completions.

In this section we will identify a program standard and a stretch goal (what you would like to move toward) for programs.

List the number of completions for each degree/certificate for the previous year.

17 completions, 8 AA and 9 CAL certificates. The PRP data link did not break out this data by certificate or

AA type. I was unable to find this data. An informal survey of our students (Spring 18), In the two years, 15 students are working on their AA in Euro-Western, 2 the Certificate of Achievement in Euro Western, 22 for the AA in General Dance with 7 going the certificate, 16 going for a AA in World Dance with 12 going for the certificate. Our Musical Theatre Certificate has a commitment of no less than 15 students. A copy of this dance major survey data is available in Dean Smiley's office.

Have your program completions Increased, decreased, or stayed the same over the last 5 years?

Increased

What factors have influenced your completion trends?

Rigorous Dance Advising with attention to what degrees and certificates they are eligible and how to apply for them, better communication with counseling/enrollment services about who our majors are, better communication with counseling about course rotations and transfer requirements.

Are the courses in your discipline required for the completion of other degrees/certificates?

No

Do you have programs with 7 or fewer completions in the last 5 years?

Yes

What steps are you taking to address these completions?

One huge factor regarding our completions is that our students did not know A. what certificates or AA's they had completed or were close to completing, and B. to apply for those degrees and certificates. This has been added to our rigorous Dance Advising, there should be a significant uptick in our completions in the next two years. Chair, Patriceann Mead mentioned a directive by VPI Jack Kahn that Palomar is working toward automating this issue campus wide. We are also introducing Musical Theatre Preparation Certificate, introducing a Dance Teacher Preparation Certificate and mapping all degree options. Hopefully getting help through CTE to create a dance website that has this information imbedded in it.

What is your program standard for program completion?

70.0%

Why did you choose this standard?

It is the institutional standard.

What is your Stretch goal for program completion?

75.0%

How did you decide upon your stretch goal?

Starting small, we face many challenges as a small program at Palomar so this seems reasonable.

ENROLLMENT TRENDS

Palomar College uses the WSCH/FTEF ratio as one indicator of overall efficiency in addition to the overall fill-rate for courses.

Although the college efficiency goal is 525 WSCH/FTEF and 85% fill-rate (minimal), there are many factors that affect efficiency (i.e. seat count / facilities / accreditation restrictions).

This information can be found by going to the "Program" page in the [PRP Data Dashboard](#).

What was your efficiency trend over the last 5 years? Was it expected?

Enrollment is up a bit, wsch/ftf has grown steadily and a fill rate of 98%. I'm not sure it was expected but

it was certainly something we have actively worked toward.

Enrollment Trends - Fall

	2013-14	2014-15	2015-16	2016-17	2017-18
Enrollment	624	586	542	508	573
WSCH Per FTEF	279	286	316	364	383
Fill Rate	62%	66%	85%	92%	98%

What factors have influenced your efficiency trends?

Positive trends -- Outreach, outreach, and more outreach, This April/May the full time dance faculty visited ten area high schools, taught 15 master classes (over 700 students) ranging from Afro-Cuban/Brazilian (the most requested class), Musical Theatre Dance (the second most requested class), Salsa and Ballet. We handed out over 500 packets of information about Palomar College and the Palomar Dance program to interested students. Another positive in our trends was making DNCE 100, 102, and 105 online to capture higher enrollment and boost our efficiency.

Negative -- Repeatability and not being eligible for Non-Credit are still mitigating factors in our lower enrollment numbers, while repeatability affected quite a few programs, not being eligible for NFC is unique to Dance and Recreational PE.

Are there particular courses or programs that are not getting sufficient enrollment, are regularly cancelled due to low enrollment, or are not scheduled at this time? What is contributing to this issue? Does this level of efficiency meet the needs of the program and the district?

We face issues with our level III and IV technique classes. The technical skill needed to be successful -- and not get injured -- is considerable, these will always have smaller enrollment -- it's a safety issue. Performance class are down trending which I'm not sure why except that the dance program is 1/4 of the size it was 5 years ago. The constant cutting of courses affects student confidence in enrolling in these same courses. It's also cyclical and hopefully we are on an upswing. Our efficiency is 98% well above the institutional standard. This level of efficiency meets the districts needs but does not meet the discipline need. Supporting the dance program includes accepting level III and IV technique and performance classes every semester that are lower enrolled. Supporting courses 161 and 165 requested by our vocational board offered EVERY spring semester would also help. We realize the funding model for our district makes it difficult to consistently support low enrolled classes, we have consciously added high enrollment online classes to offset the very few lower enrolled classes we are asking the district to support. With consistent support from the district, our adding these courses as core curriculum for three degrees and three certificates (per our Vocational Board's recommendation, and adding the Teacher Preparation certificate we can build the enrollment to a place that does not need district support..

The Chancellor's Office Vision for Success stresses the importance of reducing equity gaps through faster improvements of underrepresented groups.

ACCJC also requires that colleges establish institutional and program level standards in the area of success rates. These standards represent the lowest success rate deemed acceptable by the College. In other words, if you were to notice a drop below the rate, you would seek further information to examine why the drop occurred and strategies to address the rate.

[Click on this link to review the course success rates \(A, B, C, or Credit\) for your discipline.](#)

In this section we will identify a course success rate standards and a stretch goal (what you would like to move toward) for programs.

Course Success Rates by gender, age, ethnicity, special population, location, and modality (You can access the Student Equity Plan on the SSEC website <https://www2.palomar.edu/pages/ssec/>)

COURSE INFORMATION

COURSE SUCCESS AND RETENTION

What is your program's standard for Discipline COURSE Success Rate?

80.0%

Why did you choose this standard?

Our Success and Retention Rates are good. This seems attainable given the data.

Has your overall course SUCCESS rates increased, decreased, or stayed the same over the last 5 years?

Stayed the same

Was this expected?

Yes this was expected.

What is your Stretch goal for COURSE success rates?

85.0%

How did you decide upon the goal?

Based on our success and retention data this seems reasonable.

Have your overall course RETENTION rates increased, decreased, or stayed the same over the last 5 years?

Stayed the same

Was this expected? Please explain.

Yes this was expected. Dance is a bridge to Palomar -- students first take a dance class -- find success in that class and then have the confidence to take more courses. This is the purpose of our aggressive HS outreach and we are successful as bridge to Palomar College.

Are there differences in success or retention rates in the following groups? (choose all that apply)

Age

Ethnicity

Age: Why do you think age differences exist? What do you need to help close the gap?

It's a small percentage but interesting to note that our success rates are 78-84% with 50 over at the low end and 19 under at the high end, Retention is 84-93% with Age 25-49 at the low end and over 50 at the high end.

The statistics are interesting and point out the age diversity in our program.

Ethnicity: Why do you think ethnicity differences exist? What do you need to help close the gap?

We have an ethnically diverse program.

Ethnicity -- success 91-66% Multi-Ethnicity 91,%, 86% Asian, 79% Hispanic, 66% Black.

Retention 90-98% 98% Asian, 94% Multi-Ethnicity, 91% Black, 90% all others.

We are trying to increase our outreach, advising, and the mapping will help. Having designated counselors working more closely with our majors would help greatly. The greatest help would be the district helping us with marketing to let people know about our program. Perhaps a targeted campaign about the diversity of our Performing Arts Department as a whole? Our new relationship with Umoga will help with this disparity.

Our numbers are not unique, they reflect a campus wide issue.

Are there differences in success/retention between on-campus and online courses?

Yes

Do you have any best practice methods you use for online courses to share with the community?

The dance program is in it's second year of online offerings and we are still learning. we are attending conferences that specifically address online delivery and retention. We are playing with various discussion and chat forums to try and create a sense of community. We are working on honing peer review assignments, video or photo assignments to tap into personal creativity, We try and give "outside" assignments so students go see a show, take a dance class, see dance in the pedestrian movement of everyday . . . We invite them to campus to fulfill these outside assignments hoping they will then take a f2f class. It is a constant learning experience for us to see what works and what doesn't.

Please explain.

Online retention is much harder than face to face. Although the data reflects the opposite. Not all students are suited for online learning. In dance when we shift a course to online instruction, the team no longer allows us to offer it in a f2f format. This is a challenge for students who need and want the f2f.

COURSE OUTCOMES

How is course assessment coordinated across sections and over time?

Every four years we send an assessment grid to our faculty, they assess their classes and Patriceann and I aggregate and enter the data.

How have you improved course-level assessment methods since the last PRP?

Because we have multiple levels of technique and production classes that are offered as combined classes we have quite a few courses to assess -- we try for efficiency. We find that doing it all at once rather than a bit each year works much better for getting results back. It's also a nice snapshot of the entire program.

Summarize the major findings of your course outcomes assessments.

We do a great job. Our faculty are masters in the field. Our success and retention numbers attest to that, as does the presence of our students/graduates in the workforce.

Reflecting on the major findings you summarized, what are some questions you still have about students' learning in your courses that you have not yet been able to address with your outcomes assessments?

While I don't think there is much disparity in age, the ethnicity data is concerning. More mindfulness about that is a start. I don't think the courses need to change but perhaps greater focus to the ethnicity disparity. Help with marketing the diversity of our program would be great. Our new relationship with Umoga should help bridge the disparity.

What are some improvements in your courses that have been, or can be, pursued based on the key findings from your course learning outcomes assessments?

Our dance courses have a diverse range of styles appealing to a diverse student body. Our online DNCE 100, 102, and 105 includes more resources with a wider ethnically diverse range. We have an aggressive outreach program that the two full time faculty run -- We are not marketing experts, having someone help create a targeted ad campaign, having help developing a website for the dance program, increasing our visibility would be GREAT. While the vocational website will help, dance has programs that are not vocational so a comprehensive Palomar Dance website is a necessity for growth.

PROGRAM CURRICULUM ALIGNMENT, MAPPING,

SCHEDULING, & PLANNING

The Chancellor's Office Vision for Success stresses the importance of decreasing the average number of units accumulated by CCC students earning degrees.

Palomar College's Guided Pathways plan includes clarifying paths for students by sequencing course offerings so that they support scaffolding and timely completion. Our goal is to ensure learning through:

- The mapping and assessment of clear program outcomes that are also aligned to employer and/or transfer institution expectations.
- Engaging and applied learning experiences.
- Effective instructional practices to support students in achieving success.

How do your course outcomes help your students achieve their program outcomes?

Our course SLO's identify core knowledge students need to know for successful completion of the individual courses and information that will aid in transfer and vocational pursuits. We have structured our curriculum so each outcome builds on each other to create a web of knowledge. Rigorous advising allows us to understand the students' goals and how to better help them achieve them.

How do your degree maps and scheduling strategy ensure scaffolding (how all parts build on each other in a progressive, intentional way)? How do you share the maps with students?

The mapping was a great way to see the whole context of the degrees and certificates, and confirmed that our scheduling and course progressions are working. Right now we share the maps through student advising. We are hoping to secure CTE funding to build a dance website where these maps are a core component. As we have several dance options that are not vocational, we do need to figure out how to build and maintain a comprehensive Palomar Dance website separate from the vocational landing page.

What is your departmental strategy on how you schedule your courses including the time of day you offer courses? Do you use fast track or block scheduling (putting required classes near each other) to organize required classes (Particularly to meet the needs of disproportionately impacted students)?

Trial and error. The two full time dance faculty are constantly tweaking the schedule to see what strategies work. For example -- modern dance at 8 am before ballet seems to work better than afternoon modern classes in terms of enrollment. We try and stack our courses so students can train in various genres one after another, Modern at 8, ballet at 9:30, Jazz at 11 . . . We also stack our beg/int courses together and our level II/III/IV's together. We also try not schedule two classes at the same time, so we don't inadvertently make the students choose.

How do you work with other departments that require your course(s) for program completion?

We have just started our Musical Theatre Preparation Cert. and we are working with theatre and music to stack the courses so students take back to back courses.

Does your discipline offer cross-listed courses?

Yes

How do you work with the other department(s) to ensure consistent curriculum per the COR and minimum qualifications? How do you coordinate course scheduling?

We work with music for our Afro-Cuban/Brazilian Drumming. Faculty meetings to discuss this cross listed course. It would be amazing to re-visit the conversation of dance as a fulfillment of the PE requirement. This has been an ongoing conversation that has never resulted in the acknowledgement that dance is physical exercise. One reason might be the similarity of challenges with repeatability, low enrollment and

being excluded from non-credit options. It was stated that adding dance courses to this list would affect their enrollment.

Are there curriculum concerns that need to be resolved in your department? What are they?

Both full-time dance faculty are curriculum experts in dance. We rely heavily on Cheryl Kearse and the wonderful curriculum team to help us through META and the various requirements for state approved curriculum. The curriculum team is amazing.

Are there courses that should be added or removed from your program - please explain?

Kinesiology -- should be added back in. It is essential knowledge for our dancers. We tried to cross list with PE but that didn't work out. Perhaps its time to try again, especially because we are introducing a Dance Teacher Preparation Certificate of Achievement and this SHOULD be a required class. For now they go to CSUSM for it. Middle Eastern should also be added back into our curriculum as it is an important world form.

How is the potential need for program/course deactivation addressed by the department?

Through program review, outcomes data, and faculty meetings.

Is your department pursuing non credit or not-for credit options at this time?

Yes

Are there areas you would like to expand?

Per Title V we are ineligible for Non-Credit.

We are trying a Not-For-Credit summer HS Musical Theatre Summer Stock as an outreach endeavor.

Click here for information about [Noncredit](#) and [Community Education](#)

Is your department offering online classes?

Yes

How do you consider student needs when determining which classes and how many classes should be offered online versus face-to-face?

We offer 100, 102, and 105 online, and 101 face to face. All of these are humanities/multi-cultural transfer options. Since we only offer one section of each of these and 102/105 are offered once a year Spring/Fall respectively. It's a non issue. We are hoping to add more sections of 100 and 102. Per the scheduling team we have not been able to offer more than one section at a time.

Describe other data and/or information that you have considered as part of the evaluation of your program

We work with our four year colleagues and they tell us that level III/IV technique and performance skills are key for audition and success in their programs. We have aligned our program and class SLO's, we evaluate our performances, and we work with industry partners consistently. Once the repeatability ruling hit, were part of a LA/San Diego County community college forum with four year university dance faculty and they expressed this exact need for incoming students.

CAREER AND LABOR MARKET DATA

The Chancellor's Office Vision for Success stresses the importance of increasing the percent of exiting students who report being employed in their field of study. It is important for us to consider how all of our programs connect to future careers.

Go to this website <https://www.onetonline.org/> and enter your discipline in the bubble on the top right for ideas about potential occupations. Click on an example to see more detail.

The following websites are for CTE related data:

- [Centers of Excellence](#) (many other data resources besides supply and demand) Password: GetLMI
- [LaunchBoard](#)
- [LaunchBoard Resource Library](#)
- [Chancellor's Office Data Mart](#)
- [San Diego Workforce Partnership](#)
- [State of CA EDD](#)
- [Career One Stop](#)

What kinds of careers are available for people who complete your programs (and/or transfer)? (Refer to link above) Are there any new or emerging careers and if so how would the new or emerging careers impact your future planning?

Dance is categorized in a variety of different ways. Dancers, Choreographers, Self-Enrichment Education Teachers, Post Secondary Teachers, Actors, Amusement and recreational attendants, Musicians/Singers - these are just the tip of the complex phenomenon that vocational dance addresses. The dance and entertainment industry is growing and intermediate/advanced level dance and performance skills in a variety of genres -- particularly World Dance forms are becoming increasingly prevalent in the industry.

What are the associated knowledge, skills, abilities (KSA's) needed for the occupations listed above? (click examples in the link above to get ideas)

Per the provided links above, KSA's for dance are Music, singing, customer contact, customer care, teaching (COE). Theatre/Drama can be added to that list.

Soft skills include: Teamwork, creative/critical/analytical thinking, and listening

How does your program help students build these KSA's?

Our degrees and certificates focus on building KSA's for vocation. Working with our vocational board we have identified teaching, musicality, teamwork, creative/critical/analytical thinking, and listening as key components to address. Our courses all have aspects of these skills and our Choreography, Teaching Methods, Production Management classes address these specific to the work force.

Have you incorporated work based learning (work experience, internships, and/or service learning) into your program?

Yes

What have you done to integrate work-based learning?

We are starting a dance teacher sub-pool for the area with Palomar dance students who have or are currently enrolled in Teaching Methods -- local studios will get a list of qualified students who can teach a variety of genres of dance. They can be called up by these studios to cover classes. The sub list went out to industry partners April 30th. It is now a live/ongoing project already bearing fruit.

How does your work-based learning help your students learn how to do some of the tasks associated with the potential occupations?

The sub-pool gets the students in the door, they meet studio directors and fellow teachers. Once those connections are established they can forge bridges to regular teaching jobs in the area. We already get called regularly by local studios for recommendations for teachers -- this formalizes a process by which the students become a more established resource in the area. We are already working with area schools and studios as industry partners, informally. The resources needed to formalize a work-based learning program

in dance would require funding and staff.

How do you engage with the community to keep them apprised of opportunities in your program?

We are constantly reaching out to local studios, HS teachers, industry professionals to let them know of our programs. We meet regularly with our industry partners -- several of our partners work and teach here at the college providing a direct link between the students and marketplace. We are exploring dual enrollment opportunities both on and off campus. The dance faculty at CSUSM is on our vocational board. We frequently do pro-bono performances for community groups.

What is the regional three-year projected occupational growth for your program(s)?

Our enrollment numbers are growing so hopefully we can see growth in our programs. Conservatively 5%.

What is being done at the program level to assist students with job placement and workforce preparedness?

We have created the Preparation, Musical Theatre certificate and are creating Dance Teaching Preparation Certificate. The Sub pool should help. We bring in guest artists/teachers who are active in the industry so the students can make those connections. For example we hold a "mock" audition where we bring in the Casting Director and Choreographer for LEGOLAND. They see how a real audition is run and the LEGOLAND creative team gets to see our dancers and help us work on what the students need to be successful.

When was your program's last advisory meeting held? What significant information was learned from that meeting?

Our Advisory meeting is April 11, 2019.

Last year's meeting was March 9, 2018. Here is an excerpt from our minutes:

5. How can we help you? Things we can do to make our students employable for your companies, schools, businesses. A great and lively discussion ensued about the skills these employers looked for in hiring.
 - a. How to run a class
 - b. Ability to teach a variety of levels (beginning through advanced)
 - c. Ability to teach a variety of ages (young children through adults)
 - d. Ability to teach a wide variety of genres of dance
 - e. Ability to understand the body and how it works and the ability to translate that information to the individual student
 - f. Ability to work various software and to negotiate administrative duties
 - g. Advanced level technical proficiency in a wide variety of dance genres
 - h. Understanding developmental progression in children to teach appropriate skills
 - i. Willingness to learn studio culture by watching classes, student teaching, being a teacher's aid . . .
 - j. Professional presentation/etiquette – knowing how to write a resume, bio, behave in an interview/audition

There was great conversation about the Production Management class and its role of teaching professional standards, including audition preparation, headshots, reels, resumes, learning how to run a concert, and how to present yourself professionally in a variety of different contexts.

The discussion turned to the importance of the Teaching Methods class and preparing students for employment in the dance studio. And the meeting ended with a discussion of the importance for students to have access to a diversity of dance genres and the importance of consistent training at the advanced levels that prepares students for success in the "real world".

What are the San Diego County/Imperial County Job Openings?

Below are several labor market data specifics for dance. These data do not present a full picture of the complex phenomenon of entering the dance workforce. We know our dancers are working in the area as

teachers, choreographers, performers, entertainers, theme park workers, self-enrichment teachers, actors, singers, post-secondary dance teachers and yet much of the data does not reflect this. In fact there was no COE data for dance in San Diego County. Dance/performing arts data is not gathered in a way that reflects the actual market -- See goal #2 on the next page as we are working towards addressing this with COE.

2018/19 Labor Market for Dance

COE

Launchpad

Labor Market Information Library

No data for San Diego Imperial County

LA/Orange County Dancers 3% growth in 5 years from 1,398-1,437 median wage \$15.15

LAOrange County Choreographers 6% growth in 5 years from 475-505 median wage \$28.38

Job postings

Self-Enrichment Education Teachers 236

Dancers 23

Choreographers 18

Post Secondary Teacher's all other 12

Teachers and Instructors, All Other, except substitute teachers 7

Art, Drama, Music Teachers, post secondary 5

Coaches and scouts 3

Source: Burning Glass

CA.GOV – EDD

California

Employers

Performing Arts Companies 3,981

Movie Industry 4,777

2016-26 projections

Dancers

1,700 projected 13.3 percent increase

Choreographers – got error page

Amusement and recreation attendants

52,00 projected 11.3 percent increase

Art, Drama, Music teachers post secondary

18,600 projected 14.8 percent increase

Actors

19,800 projected 2.6 percent increase

Entertainers/Sports/Related

8,700 Jobs projected 7.4 percent increase

Musicians/Singers

17,700 projected 6.6 percent increase

Self Enrichment Education Teachers

40,800 projected 17.6 percent increase

Bureau of Labor Statistics 2017

National

Dancers

7.3% increase in Employment, 3.2% increase in wage

Self-Enrichment Teachers

1.5 % increase in Employment .8 % increase in wage.

Program Goals

In the previous sections, you identified opportunities for improvement. Using these opportunities, develop 3-year [SMART goals](#) for your department. Goals should be Specific, Measurable, Attainable, Relevant, Time-Specific. Ensure your goals align with the mission of your department and/or [the College's strategic plan](#).

Please list all discipline goals for this three-year planning cycle. [Click here for previous PRPs and goal information](#).

Goals

Goal 1

Brief Description

Work more closely with counseling

Is this a new or existing goal?

Existing

Goal Status

Ongoing

How will you complete this goal?

Developing a counseling packet for dance (in progress)

Meeting with counseling (already met with PJ DeMaris)

Attend counseling meeting to present materials

Mapping (already done)

Outcome(s) expected (qualitative/quantitative)

More streamlined communication with counseling

Better information for our students transferring to 4-year dance programs

Hopefully, more students transferring

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?

This will ultimately help our students negotiate the dance degrees and certificates more efficiently. Which is part of the college and dance mission statement and the entire purpose of guided pathways.

Expected Goal Completion Date

5/31/2020

Goal 2

Brief Description

Research project with CTE -- Center for Data Excellence. The new website for CTE Data has very low numbers for dance. I suspect it is because most theme parks report their dancers under recreational workers, not dance. Local dance studios typically hire teachers as contract labor which is not reported under the TOP/SAM codes needed for CTE data. Dance is a gig economy -- which means hourly, or

contract work that is not reported. We would like to work with the COE (Susan Garland was instrumental in the first phase of this research and we would like to thank her for her help) and run a survey of how employers of dancers/choreographers/dance teachers report their data to the state so that what we know to be true is reflected in the state sponsored data. We are in theme-park alley -- our students/graduates are working in much larger numbers than are reported.

Is this a new or existing goal?

Existing

Goal Status

Ongoing

How will you complete this goal?

We worked with COE and got a good start on this. They researched data for a variety of categories relating to dance jobs. I hope to work with them with a more comprehensive survey rather just a study of job postings.

Outcome(s) expected (qualitative/quantitative)

I am hoping we find a more accurate solution to the Labor Market Data condundrum.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?

Accurate Labor Market statistics will support our program, hopefully lead to increased enrollment. We know what we do works, we just need accurate data. Performing Arts labor market is a vastly under researched area.

Expected Goal Completion Date

5/31/2022

Goal 3

Brief Description

Musical Theatre Summer Stock

Is this a new or existing goal?

Existing

Goal Status

Ongoing

How will you complete this goal?

Already working with Associate Dean Nicole Roe to work on a summer outreach musical theatre camp. This is proving to be cost prohibitive for the students so we are research other lower cost options including a for-credit model.

Outcome(s) expected (qualitative/quantitative)

Outreach -- we hope for higher visibility of our programs through a community and HS summer musical theatre production.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?

Outreach is key for all three.

Expected Goal Completion Date

7/19/2019

Goal 4

Brief Description

Zero Cost Classes

Is this a new or existing goal?

New

How will you complete this goal?

While most of our courses are already zero cost, there are a few that require resources we are hoping to request from this process. We have a shoe bank for students with gently used dance shoes, we would like to increase it to include new ballet slippers, jazz shoes, and tap shoes for students who have difficulty affording them. We would also like to have a library of texts that we use for choreography and teaching methods so our students can check them out and return them at the end of the semester -- like high school.

Outcome(s) expected (qualitative/quantitative)

Hopefully increased enrollment and helping our students. Anything we can do to make it just a little easier for our students to succeed.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?

Again our mission at the college and dance program is to provide the students with the support they need to be successful. These resources will help achieve this goal.

Expected Goal Completion Date

5/31/2020

Goal 5

Brief Description

Building a Dance Program website and increased marketing support

Is this a new or existing goal?

New

How will you complete this goal?

We are hoping to work with our Dean and the Vocational Dean to secure funding to have this happen. It is beyond the skill and expertise of the two full time dance faculty. We will need outside help in creating and maintaining this website.

Without funding we can create a shell. With funding we can be a web presence. We will ask our vocational board if they have resources that can help with this.

The Vocational website will be a great help in this, but as we have certificates and degrees that are not vocational we do need a comprehensive Palomar Dance website where all of our information can be readily available for the students and community.

Outcome(s) expected (qualitative/quantitative)

Increased presence. Websites are a basic tool for information. Having a comprehensive dance program website will hopefully increase our enrollment and understanding of our programs.

How does this goal align with your department mission statement, the college strategic plan, and /or Guided Pathways?

This would be at the heart of providing students what they need to know to be successful. It would include the program maps, important contacts for students -- it would include our mission statement and

a link for the college strategic plan. The students need to be able to find us to know about us and to realize we are a great program and fit for their educational, vocational, and cultural goals.

Expected Goal Completion Date

5/25/2020

STAFFING AND RESOURCE NEEDS

Instructions

1. Refer to [Strategic Plan](#).
2. See [Data](#).
3. See career info (In PRP)

Are you requesting additional full-time faculty?

No

Are you requesting additional Staff, CAST or AA?

No