

2024-2025 Comprehensive Instructional Program Review - Dance Latest Version

Self-study template for Instructional Program Review process. Visitation Year: 2024-2025. Review period: 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, and 2023-2024.

Section 1. Program Overview

A. Mission Alignment : Version by Hathaway, Rebekah on 05/14/2025 16:39

1. Explain how your program supports the College's Mission and Students First Framework (<https://www.cerritos.edu/students-first-framework/default.htm>).

In alignment with the Equitable Access goal of being a student-ready institution, the Dance Department is decidedly student focused and community driven, and actively works to ensure all students have opportunities to engage in educational pathways. Through its diverse course offerings and commitment to cultural awareness, the department fosters inclusivity and provides students with the tools to succeed academically and creatively.

Under the Completion goal, the department emphasizes timely student progression and program efficiency, helping students achieve their educational goals while minimizing excess coursework. This is supported by seamless transfer pathways to four-year institutions offering degrees in dance-related fields.

Reflecting the Career and Transfer Success goal, the Dance Department is innovative in developing career pathways through partnerships and performance opportunities. Each academic year, students participate in faculty dance concerts, informal student choreography presentations, and the Repertory Dance Ensemble, offering real-world experiences both on and off campus. Participation in the American College Dance Association's annual conference further highlights advanced students and connects them to university-level peers and faculty, enhancing their career and academic readiness.

Underpinning these efforts is the department's commitment to Institutional Health. With a team of dedicated faculty members, state-of-the-art facilities in the Dance Studio Building, and a growing program of certificates, degrees, and online courses, the Dance Department exemplifies the college's culture of excellence. By fostering fitness, injury prevention, creative expression, and cultural appreciation, the department enriches its diverse student population and prepares them for success in the vibrant field of dance. The Dance Department promotes equitable access to arts education by providing local high schools students with early exposure to college level coursework through dual enrollment opportunities. The program fosters inclusive learning through strong K-12 partnerships promoting a seamless transition into higher education.

B. Degrees and Certificates : Version by Hathaway, Rebekah on 02/06/2025 04:03

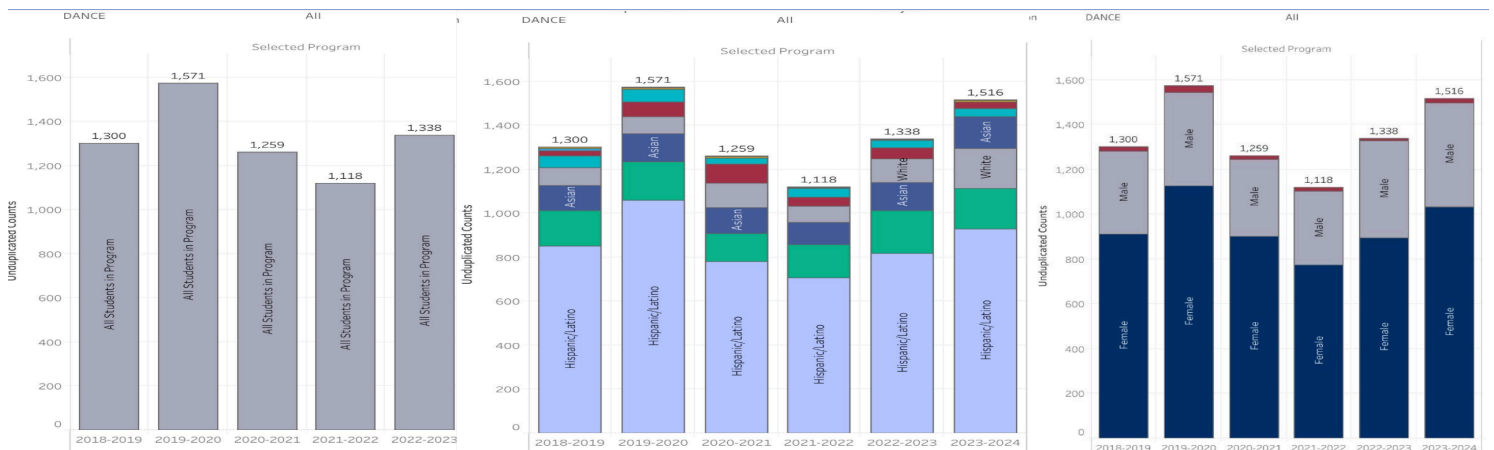
Degree	Type (Cert., AA, AA-T, AS, AS-T)	Units or Courses Required
Dance	AA	25 Units
Dance Foundations	Certificate	20 Units
Commercial Dance	Certificate	24 Units
Dance Teaching	Certificate	24 Units

Section 2. Program Trends

A. Program Data : Version by Gregory, Christine on 05/13/2025 04:28

1. Describe your student demographics (race/ethnicity, gender, age, and others that might be relevant). Consider the following questions when writing your response:

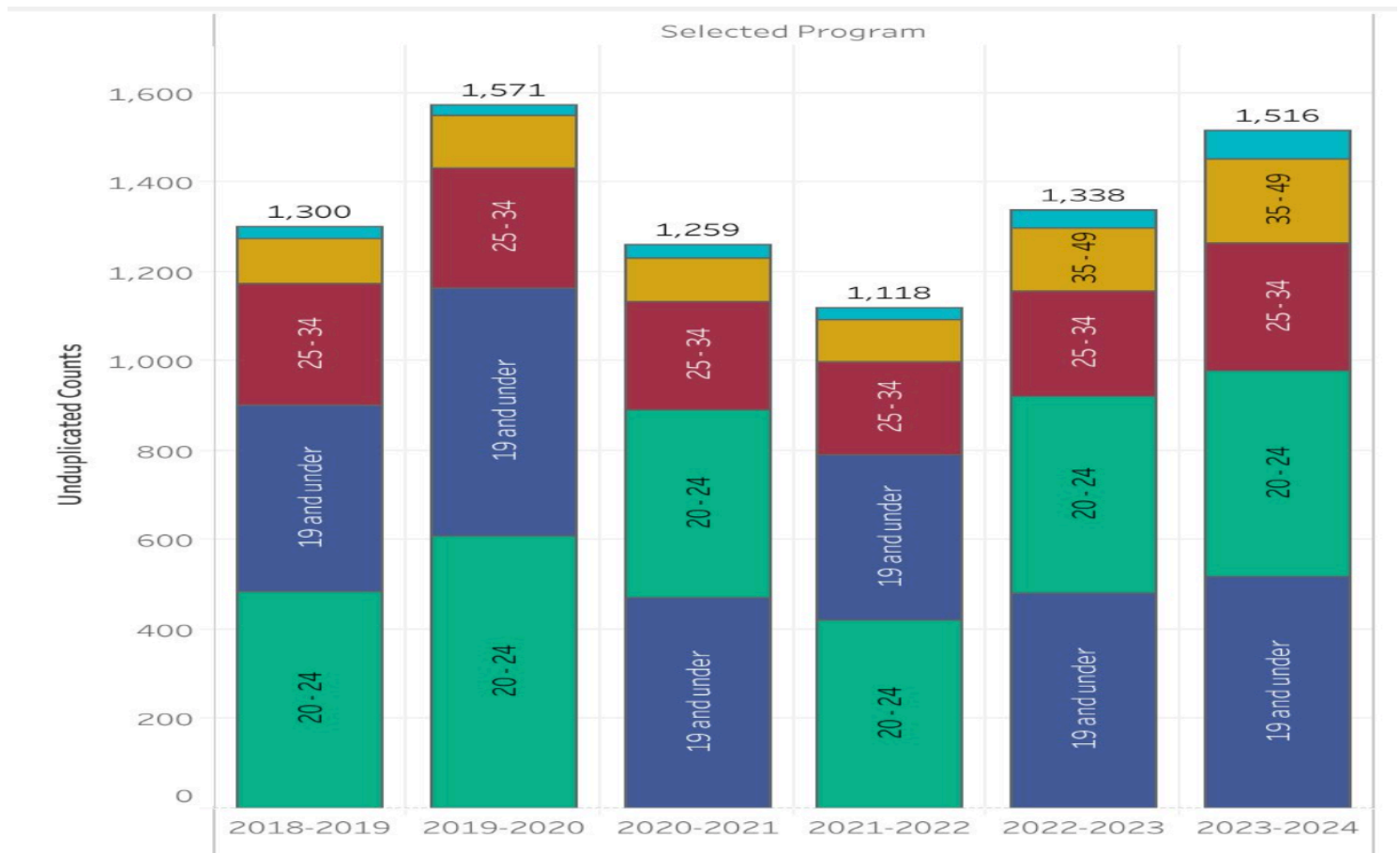
- How do the demographics of your program and its related courses compare with the college as a whole?
- Have they changed over time?



The overall headcount at Cerritos College showed fluctuations with the college facing a dip during the pandemic years, with a gradual recovery in recent years, as with most institutions across the country. The Dance program followed a similar pattern with a peak in 2019-2020 of 1,571 students, decline to 1,118 in 2021-2022, and recovery to 1,516 in 2023-2024. The dance program's recovery aligns closely with the overall college trend but on a smaller scale.

In terms of gender, female students consistently outnumber male students, though the gap is narrowing slightly over time. The Dance Program has an even higher proportion of female

students compared to the overall college, consistent with typical trends in arts programs. Male participation is lower than the college average but showing slight improvement in recent years. We do not have specific data to show us non-binary and trans student populations, but, qualitatively, based on anecdotal evidence, we are seeing more student representation of these groups within our studio classes, particularly. This shows that, despite the seemingly low enrollment "unknown" count based on limited data, students of all demographics are remaining in our classes and fulfilling SLOs with success. Data of student ethnicity groups show similar trends in the dance program as the overall college with Hispanic/Latino populations being the largest group, but the percentage of Hispanic/Latino students is slightly higher in the Dance program proportionately. Other groups, including Asian and White students, are represented proportionally, aligning closely with the overall college demographics. First-generation students are reflective of the overall college trend with a slightly higher proportion of first-generation students in the dance program. We believe the cultural relevance our field of study provides to our students is what draws ethnically diverse students and first-generation students to our program.



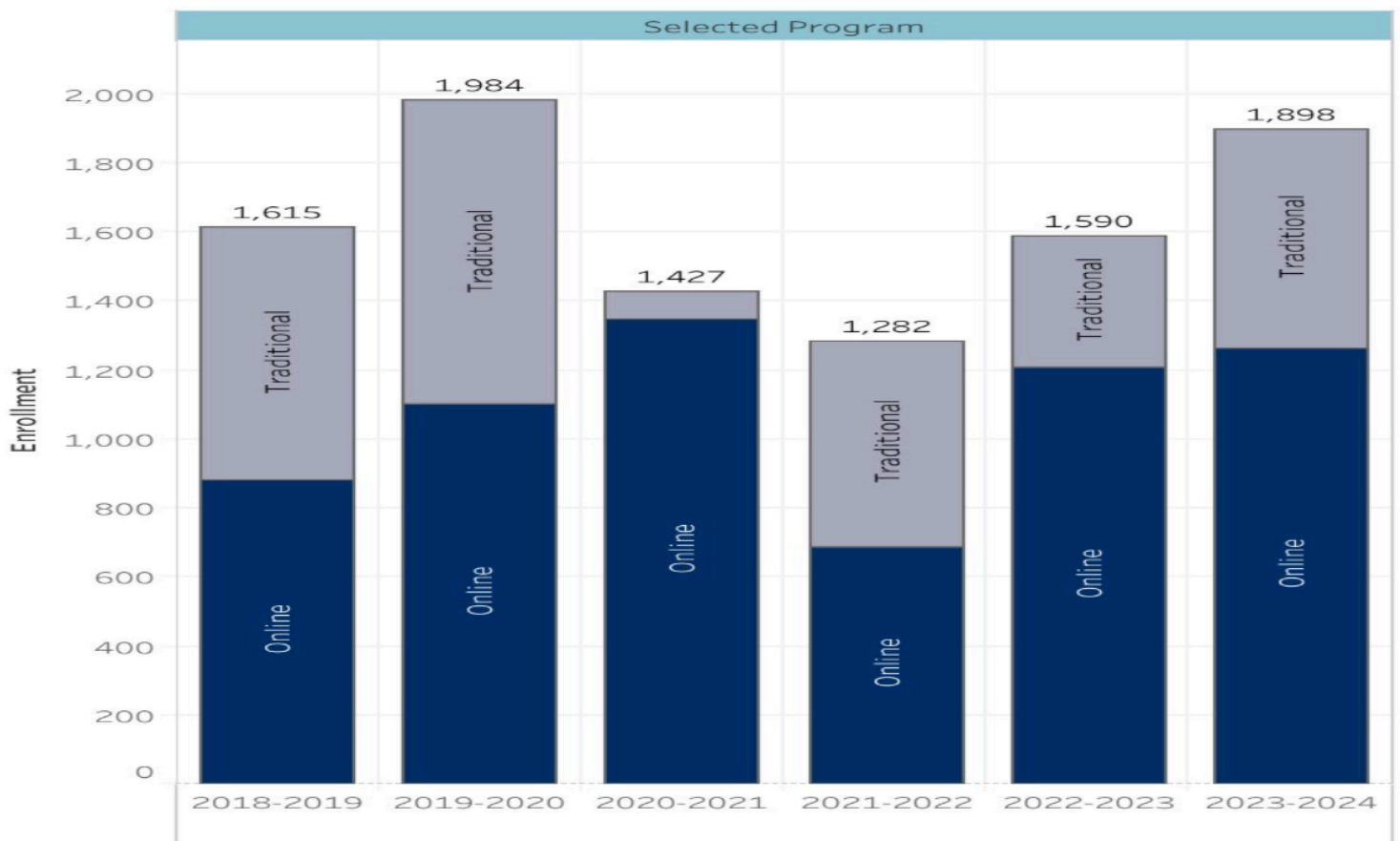
The age trend of the dance program reflects that of the college with the largest group being students aged 20-24 consistently making up the majority of the population. Students aged 25-34 and 35-49 show stability with slight fluctuations. The "19 and under" group showed significant participation but slightly declining in recent years. We believe this tracks with the fluctuation of Dual Enrollment class sections offered by the Dance Department, which has been impacted by Dual Enrollment staff turnover in the Office of Educational Partnerships and Programs. Older groups (35+) are underrepresented in the dance program compared to the overall college trend.

Overall, both the college and the Dance program experienced enrollment declines during the pandemic and are now recovering. The Dance program trends are a microcosm of the overall college trends. Age, ethnicity, and first-generation trends in the Dance program align with overall college trends, though with slight variations due to the program's focus and appeal. Female representation is notably higher in the Dance program compared to the overall college but this is consistent with dance department gender demographics everywhere. And Cerritos College has always been notable for the higher percentage of men who enroll in dance, as opposed to in other schools' dance programs, as we believe it also ties into the cultural relevance and social dance focus we offer in our classes and concert productions.

2. Headcount (unduplicated) and enrollment (duplicated) in the program. Consider the following questions when writing your response:

- Identify enrollment trends.
- Have there been an increase or decrease in enrollment in the last year?
- Are there differences in trends when you disaggregate the data (e.g., online versus face-to-face, demographics, special populations, etc.)?
- How will enrollment trends affect staffing decisions?

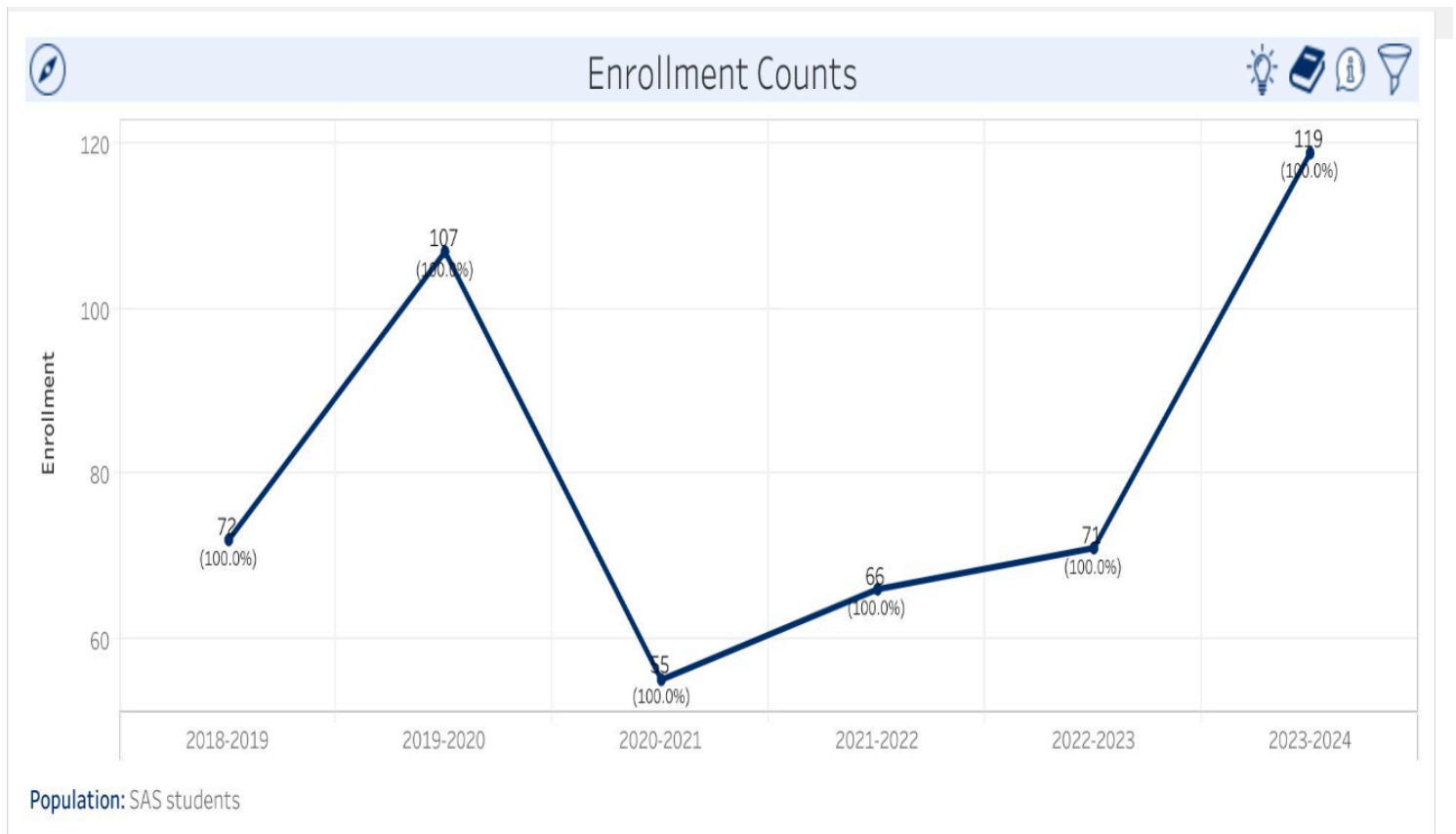
The shift to online instruction during the pandemic created a temporary surge in online enrollment, leading to the Dance program's online GE lecture courses (DANC 100 and DANC 101) maintaining a strong hold in enrollment counts the last 6 years. Traditional enrollment dominates the dance program, peaking at 1,984 in 2019-2020 and recovering after the pandemic from a low of 1,282 to 1,898 in 2023-2024. The Dance program, being performance-based, maintains a strong preference for traditional modes of instruction with the growth of the dance concert production on the main stage of the relatively new Performing Arts Center (PAC).



Enrollments in both the college and Dance program are recovering to pre-pandemic levels, with a balance between online and traditional modes. Dance lecture courses continue to be a bedrock for online learning options as part of GE requirements for the college, with a steady allotment of 12-14 class sections being offered every semester with 9-week, 6-week and 15-week sessions, respectively, being the most successfully offered session formats. However, the largest obstacle our online courses have faced for the majority of the last 6 years is fake enrollment of bots. A part-time instructor in the dance department was the first person to discover this fake enrollment in Spring of 2021. College administration was unaware of this issue when we first brought it to their attention, which means that the Dance Department has been dealing with the negative impacts of fake student enrollment longer than many other departments at the college. Studio classes were hit by fake enrollment later with enrollment numbers of these classes more negatively impacted by the fake students more significantly only the last 2 years.

Disaggregating the data within demographics and special populations mirrors much of the college's overall trends. Overall, though, based on anecdotal evidence and enrollment/retention count, since returning to in-studio classes, we are seeing a more diverse student population enrolling in studio classes, participating in dance concert productions, and submitting student choreography work to be considered for formal concert productions. Students from different demographic backgrounds and levels/types of dance experience are engaging with department events on a deeper, more-focused level of effort and attention. This is demonstrated by the increased enrollment in choreography courses, concert production courses, and participation in the end-of-semester informal student choreography showcases with more student choreographies selected for subsequent formal dance concerts than in the previous decade. This increased student participation led to increased community engagement where we could no longer adequately accommodate the audience of our Informal Student Choreography Showcase in our Dance Studio Building, leading to regularly holding our Spring Informal Concerts in the Performing Arts Center main stage. Spring 2024 was the first semester where the Dance Department held its informal dance concert in a campus theater venue in the department's history, and over 160 audience members were in attendance. We will continue to hold the spring informal dance concert in the PAC every academic year as a result, and hope to move our fall informal dance concerts onto the PAC main stage one day as well. Fall 2024 enrollment in Choreography courses increased significantly, demonstrating the direct benefit student choreographic and performance opportunities have on class enrollment and program success.

Over the past two years, enrollment counts by age in our program have differed from overall college demographics. Our program saw a larger proportion of enrollments among students aged 20–24, followed by those 19 and under, while enrollment across other age groups remained consistent. This suggests that students aged 20–24 are enrolling in more courses than those 19 and under, in contrast to the broader college trend, where students 19 and under comprised the majority of enrollments. In terms of race/ethnicity, gender, and generational status, enrollment patterns remained consistent with both our program and the college's overall demographics.

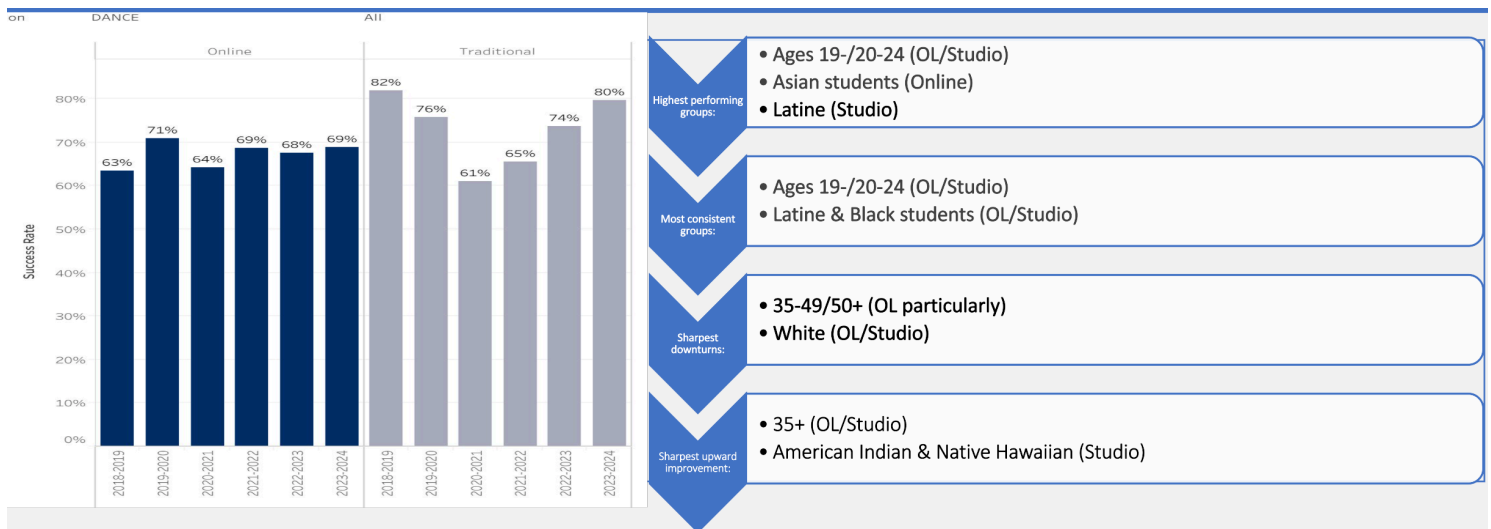


The creation of DANC 102, Introduction to Adaptive Dance, along with our equity-minded focus on our DANC lecture courses, we have seen a sharp increase in SAS students enrolled in our classes. Our online courses have remained consistent in terms of SAS student enrollment, but we have seen a significant jump in the enrollment of SAS students in our in-person, mostly studio, classes. Again, we believe it is a result of our intentional focus on inclusion both curricularly and pedagogically and that is exciting and reassuring for us. u200B

3. Discuss the program's success and retention rates, addressing any performance gaps if success rates are lower for disproportionately impacted students. Consider the following questions when writing your response:

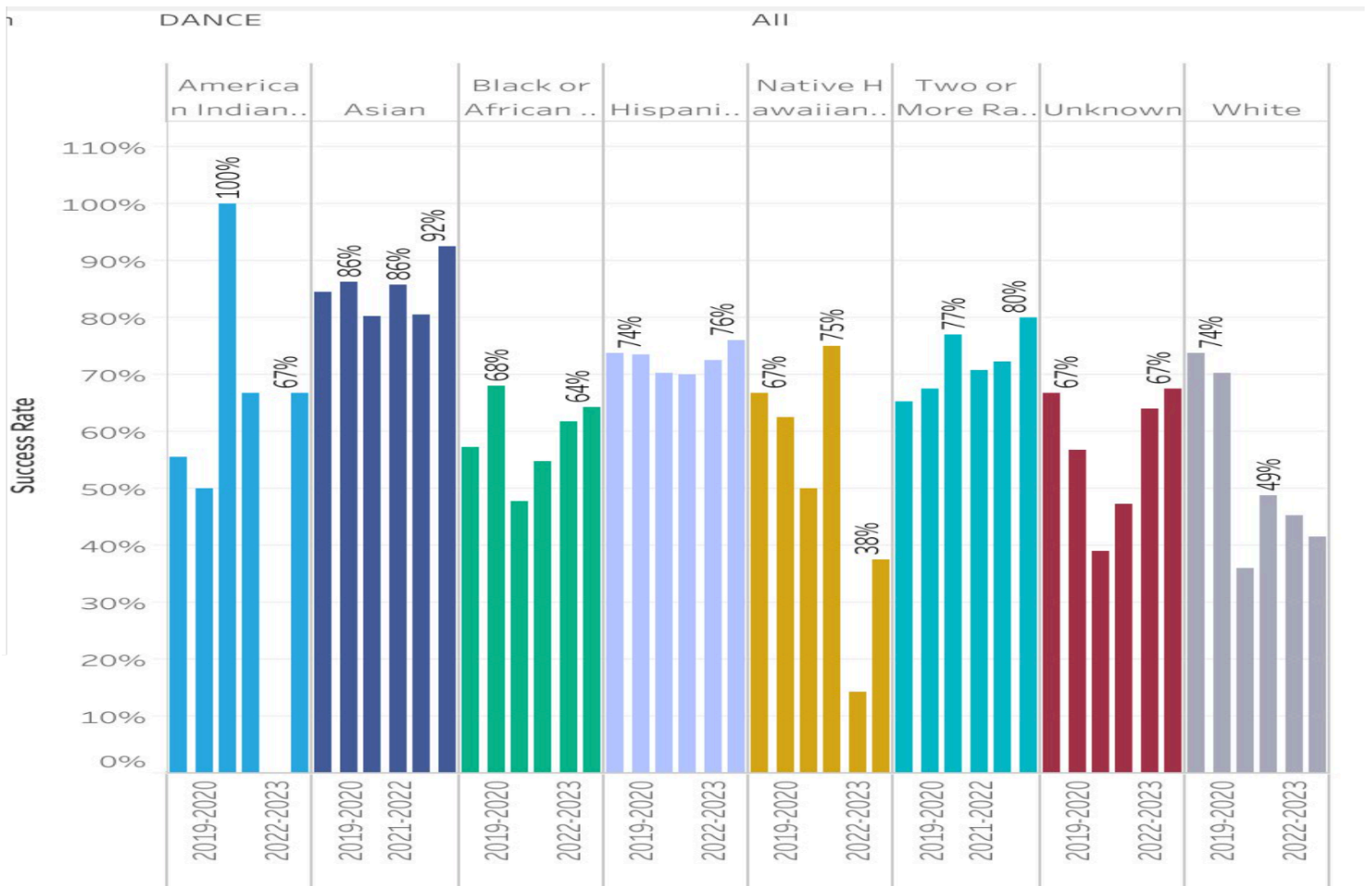
- How have the success and retention rates changed over time?
- Are there particular courses that have particularly low rates and may prove a barrier to program completion?

The above section has demonstrated how competency-based instruction draws more students in when we offer more campus-supported opportunities for students to prominently showcase their skills. Now, we will look at the success of these courses based on retention, completion and success rate. Dance program success rates and course completion rates have varied slightly, with 5 of the 6 years outperforming the college average, remaining steady just around or below the state average. Success rates dipped significantly in 2020-2021 (pandemic period) but have since rebounded to levels close to or slightly above the statewide average of 74%-75%.



When looking at mode of Instruction, online success rates started lower at 60%-65% during initial years of online adoption but have improved in recent years to 69%-72%. Traditional success rates remain the strongest, consistently between 72% and 82%, reflecting the advantages of in-person instruction for performance-based courses.

At Cerritos College, younger students ("19 and under" and "20-24") show higher success rates, ranging from 74%-76%. Success rates for older groups (35+ years) declined significantly, often below 60%. The Dance program followed a similar pattern, with students aged 19 and under and 20-24 achieving the highest success rates. Older students, especially those over 35, show lower success rates, particularly in online courses.



Success rates for Hispanic/Latino and African American students at the college-level are consistently lower than their peers due to systemic barriers. White and Asian students generally achieved higher success rates, often exceeding 74%. In the Dance Program, disproportionate gaps exist, with Hispanic/Latino students experiencing lower success rates compared to White and Asian students. However, targeted support has helped close the gap in recent years.

In terms of Gender, Cerritos College female students tend to perform slightly better, with success rates consistently above 68%. Male students lag behind by a few percentage points. In the Dance program, female students show a significant advantage, reflecting the higher engagement and interest levels among women in the program. With incomplete data sets, we are unable to give an accurate quantitative analysis of non-binary and trans student success rates, though, as faculty, we see the students of these groups in our in-person classes and concert productions completing the courses and concert participation with success.

Several courses in the Dance program have shown consistently low success rates, which may present barriers to program completion. Dance 101 and Dance 103 each had success rates below 60% and 53% respectively for three consecutive academic years (2020–2021 to 2022–2023), a period that coincided with the challenges of the COVID-19 pandemic. Dance 102 and Dance 104 also had multiple years with success rates at or below 50%; however, these low rates can largely be attributed to very small class sizes (fewer than five students), which can significantly skew success rate data. Dance 126 has experienced fluctuating success rates without a clear pattern, while Dance 140 has remained relatively low, with rates at or below 70% in recent years, though it reached a high of 76% in the most recent academic year. These trends suggest that certain courses, particularly those with persistently low success rates—may require further review to support student success and program completion.

The Dance program has seen some disparities in success and retention rates, particularly among certain demographic groups. In Dance 100, students aged 50 and over have consistently underperformed compared to younger students. Black or African American students were disproportionately impacted in 3 out of the past 6 years, though this trend has not been observed in the last two years. In contrast, white students have experienced disproportionate impacts in the last two years. In Dance 101, students aged 35-39 have shown lower performance compared to other age groups over the past two years, while Black or African American students have been disproportionately impacted for the past four years. White students have experienced disproportionate impacts over the past three years. Dance 106A saw students aged 25-34 show disproportionate performance for the first time in the past year, while in Dance 106C, non-first-generation students were disproportionately impacted in the most recent year. Finally, in Dance 110, male students showed disproportionately lower success rates compared to female students in the past year. These performance gaps highlight areas where additional support and targeted interventions may be needed to improve outcomes for disproportionately impacted student groups.

4. With regards to success and retention rates, what is the program doing or planning to do to close performance gaps and address student equity? Consider the following question when writing your response:

- Are there differences in success rates across delivery method (e.g., face-to-face compared to online)?

We have seen, overall, a higher success rate in our in-person classes than in our online classes. There are many factors that influence this data, including the type of classes being offered in each mode:

- Studio technique and performance classes make up majority of the in-person classes whereas lecture classes make up our online offerings. The competency-based instruction and assessment is evaluated differently in our in-person classes than the writing-based coursework in our lecture classes offered online.
- Additionally, the online classes hold a higher class cap (40) than our in-person studio classes (25), which influences the thresholds of data being collected and analyzed.
- Finally, online classes are more susceptible to fraudulent students, some of whom might complete one or two assignments to collect student aid money, before ceasing participation, and being dropped from the class in subsequent weeks and lowering the classes success and completion data.

Here are some ways the Dance Department can offer support for disproportionately impacted students:

- Increase mentorship and peer support for Hispanic/Latino, African American and white students, particularly in online courses: FT faculty hold a joint weekly office hour for students to attend and engage both faculty at the same time with questions regarding coursework, the transfer process, and program completion. This along with individual student meetings have shown to particularly benefit students who are looking to transfer to 4-year dance programs.
- As for online courses, utilizing multiple means of communication (email, Canvas Inbox, Pronto, Zoom) along with targeted communication to support struggling students to meet deadlines have shown to be helpful and more students would benefit with implementing consistency of this type of communication across sections taught by different faculty.
- Implement early intervention systems for older students who may struggle with balancing education and other responsibilities. This includes looking at alternative ways to assess students, including concepts like mastery grading, both in studio and lecture courses.

Improving Online Success Rates:

- Enhance course designs to include more interactive and engaging components for online learning with a focus on decolonization and the global study of dance as it relates to culture and history, as opposed to the Western concert dance structure, which has been at the forefront of the academic study of dance. Shifting this course content may provide more equitable engagement and access to course material.
- Provide robust training and support for faculty to improve online teaching effectiveness with the integration of tools such as Simple Syllabus, email communications and department meeting scheduling that aligns with FLEX workshops.

Focus on Retention:

- Address retention gaps for older students and students in challenging courses like Dance History.
- Increase communication and support at the beginning of the session to ensure students start with more confidence.
- Adaptability from instructors to support diverse student learning styles and needs, particularly for online classes where students are adapting to asynchronous learning
- Incorporate flexibility in assignment submission types, assignment and course content scaffolding, and inclusion of campus student support services within course content and delivery.

To summarize:

Dance program completion rates are competitive, often close to or exceeding statewide averages for both online and traditional instruction. The traditional mode remains a strength for the Dance program, due to the nature of performance-based learning. Online courses, while improving, still show variability and a gap compared to traditional formats. Addressing online engagement and resources, and reducing fraudulent enrollment could further close the gap.

5. Discuss conclusions drawn from the program data, assessments (SLOs), and/or other data. Indicate any specific responses or programmatic changes based on the data.

The Dance Program at Cerritos College demonstrates strengths in fostering student engagement, maintaining strong success and retention rates, and adapting to challenges like the COVID-19 pandemic. However, areas for improvement emerge, particularly in addressing equity gaps, online learning outcomes, and specific course barriers. Below are the conclusions and related responses:

1. Success and Retention Rates

Strong Success Rates in Traditional Instruction:

Traditional success rates remain consistently high (72%-82%) across years, reinforcing the importance of in-person instruction for a performance-based program. Online success rates, though initially lower, have shown improvement, particularly post-pandemic, indicating better student adaptation to online formats.

Disparities Among Demographic Groups:

Success rates for Hispanic/Latino and African American students are consistently lower than their White and Asian peers. Because there are fewer African American students enrolled in our lecture and studio classes, lack of success for this demographic impacts the group substantially more. This holds true most for our online GE courses. Speculations can be made, but based on anecdotal evidence, students who have an economic disadvantage tend to have more obstacles in technology-driven courses that require consistent and reliable internet access and access to devices to complete work. Older students (35+) struggle more with course completion, particularly in online modalities, and this could be due to lack of technological savvy for this digital immigrant group versus the younger, digital native students.

Challenging Courses as Barriers to Completion:

Dance History and Dance Appreciation: These theory-heavy courses often have lower success rates compared to performance-based courses, possibly acting as barriers to program completion for students who are more practically inclined.

Advanced Technique Courses: Partnering and Choreography courses demand high levels of physical and creative commitment, which may deter some students from completing the program. Please note, though, that shifting the performance of the Informal Student Choreographers' Showcase into the Performing Arts Center and allotting more slots for student choreography in the Dance Concert the last 2 academic years have demonstrated increased enrollment and success in these courses, particularly the family of Choreography courses. We will continue to implement these production elements and track their impact on this area of concern to gauge if this is a substantial remedy.

Impact of the Pandemic:

Success and retention rates dropped significantly during the pandemic due to the challenges of online learning for performance-based courses. These rates have rebounded as in-person instruction resumed, showing the program's ability to recover.

2. Assessment of Student Learning Outcomes (SLOs)

Findings from SLO Assessments:

Core Technique Skills: Students consistently achieve high mastery in technical dance skills, reflecting the program's strength in performance-based learning.

Critical Thinking and Analysis: Students show moderate proficiency in analyzing and critiquing dance forms, suggesting room for improvement in theoretical instruction.

Creative Expression: High achievement levels in courses like Composition demonstrate the program's success in fostering creativity.

Key Areas for Improvement:

Theory Integration: Students struggle more in written assignments and critical analysis, indicating a need to integrate theoretical concepts more seamlessly into practical coursework.

Cultural Understanding: While students appreciate diverse dance forms, assessments show gaps in understanding cultural context, pointing to opportunities for enrichment in World Dance and Dance History courses.

3. Programmatic Responses and Changes

Equity and Inclusion:

- Targeted Support for Impacted Groups:
- Launching mentoring and tutoring programs for Hispanic/Latino and African American students to close success rate gaps. Additionally, the Fine Arts Division intends to work with the LCP Pathway on a potential collaboration to offer Arts-focused sections of GE courses to help majors complete their required coursework and lead to increase degree completions.

- Offering diversified class schedules that utilize non-traditional student scheduling preferences to support older students balancing work and education (once-a week and twice-a-week f2f lecture course sections, offering evening and weekend technique classes for example).

Curricular Adjustments:

- Supporting faculty in the redesigning of Dance History and Dance Appreciation courses to incorporate more visual, interactive, and experiential learning components, making them more engaging and accessible.
- Increasing culturally responsive teaching practices to better connect with students from diverse backgrounds with a focus on decolonization of the academic study of dance.

Focus on Online Learning:

- Enhancing Online Course Design:
- Incorporating multimedia tools, virtual performances, and peer interactions in online courses to improve engagement and outcomes.
- Offering faculty development workshops to strengthen online instruction skills.

Support for Advanced and/or Rigorous Courses:

- Continuing to provide additional resources, such as peer-led practice groups and instructor office hours, for students in advanced technique courses like Partnering and Choreography. We have increased the number of open studio hours offered to registered dance department students and faculty members have noted seeing an improvement in assessed student performances and the quality of student-submitted work to the Informal Student Choreography Showcase. We will continue to offer this outside class time lab access for students in practice based studio competency courses.
- Implementing scaffolding strategies to gradually build students' skills and confidence in complex movements.
- Provide more real-world experiences such as guest lecturers and workshops, festival and conference participation, and networking mentorship, particularly for those completing our Commercial Dance CTE Certificate

4. Future Programmatic Goals

Increase Certificate and Degree Completion:

- Streamline course sequences to reduce barriers to completion while maintaining program rigor.
- Enhance advising services to ensure students stay on track for program completion.

Expand Community Engagement:

- Strengthen partnerships with local dance organizations and cultural institutions to provide students with more performance and networking opportunities.
- Highlight diverse dance forms in the curriculum to foster cultural appreciation and prepare students for global careers.

Monitor Equity and Success Data:

- Regularly review success, retention, and SLO data to identify new gaps and adjust program strategies.
- Conduct student surveys and focus groups to gather qualitative feedback on program effectiveness and areas for improvement.

Conclusion

The Dance Program has demonstrated resilience and adaptability, particularly in overcoming challenges during the pandemic. By leveraging data from success rates, retention trends, and SLO assessments, the program is making meaningful changes to improve equity, enhance learning outcomes, and better serve its diverse student population. Through targeted support, curricular redesigns, and innovative teaching strategies, the program is well-positioned to meet the needs of its students and the broader dance community with its expanded reach into different dance industries that include Commercial Dance, Choreography, Dance Teaching, and Performance, providing a more robust and well-rounded foundation for students working towards local degree completion, transfer, and entering the professional workforce.

B. Career Technical Education (CTE) Supplemental Questions : Version by Hathaway, Rebekah on 05/13/2025 02:21

1. How strong is the labor market demand for the program? Utilizing labor market data, describe changes in demand over the last six years and discuss the occupational outlook for the next six years.

Over the past six years, target occupations in the field of dance in the area have increased by 105%, compared to a national increase of 23.4%. This growth translates to 3,836 jobs, up from 1,871 at the beginning of the six-year period. Specifically, the demand for dancers increased by 164.54%, while the need for choreographers grew by 11.8% in the region.

Utilizing labor market data from the Lightcast Data Set from 2018-2024, advisory committee feedback, and institutional data, labor market demand for the program is currently stronger than pre pandemic years, despite an understandable dip during from 2020-2021. Los Angeles is the entertainment capital of the world with movies, television, and advertising, one of its major exports to the world. Between the prevalence of dance and choreography jobs in these industries, as well as regional theme parks, cruise ships, and industrial promotions, dance has been having a renaissance that shows no signs of letting up. Labor market data reflects a dip during the pandemic quarantine years, which then rebound higher the ensuing years. The occupational outlook for the next six years for commercial dancers and choreographers is strong with no signs of abating.

2. How does the program address needs that are not met by similar programs in the college's region/service area? Identify and describe any distinctive component of the program and/or unique contributions.

Dance has two top codes in the California Community Colleges Taxonomy of Programs.

1008.00 – Dance Techniques, composition, and choreography of dance.

* 1008.10 – Commercial Dance Dance performance techniques specifically for occupational applications

There are no Commercial Dance programs directly in the Cerritos College region or service area. Commercial Dance programs identified in the Lightcast report are far enough away from the Cerritos College area and are not in competition for the same population of students. A distinctive component of the Cerritos College Commercial Dance Program has been our ability to respond quickly with curriculum to reflect current needs and trends in dance and choreographer employment such as a Heels Dance Class.

3. What is the success, completion, and employment rates for students in the program? Identify the standards set by the program for each metric and discuss any factors that may impact the metrics for students in the program. Based on the program's benchmarks, describe the status of any action plans for maintaining/improving the metrics.

The Commercial Dance CTE program was launched right before the start of the pandemic, and because it is a stackable certificate with the Dance Foundations non CTE certificate required for completion first, we expect that in the next few semesters, students who have completed their Dance Foundations certificates will next complete the Commercial Dance Certificates and thus boost our completion rates for that program.

4. List any licensure/certification exam(s) required for entry into the workforce in the field of study and report the most recent pass rate(s) among program graduates. Identify performance benchmarks set by regulatory agencies and based on the program's benchmarks, describe the status of any action plans for maintaining/improving the pass rates.

No licensure or certification exams are required for program completion or career entry.

Section 3. Learning Outcomes Assessment

A. SLO Assessment Report : Version by Hathaway, Rebekah on 02/06/2025 04:03

Course By SLO	Expected Performance	Performance
DANC50 - Individualized Dance Development		
Employ rehearsal and performance experience in campus and community presentations, along with experience in competitive performance through attendance and participation at the American College Dance Association Conference (Active from 2021 FA)	100.00%	100.00%
DANC50 - Individualized Dance Development		
Students performs in the dance concert, in an in-studio presentation, and/or a selected campus event. (Active from 2013 FA)	100.00%	100.00%
Students applies cooperative learning skills in choreography collaboration. (Active from 2013 FA)	100.00%	100.00%
Students demonstrates knowledge and appreciation of time management (scheduling) for rehearsals. (Active from 2013 FA)	100.00%	100.00%
Students acquires rehearsal and performance experience for campus and community presentations. (Active from 2013 FA)	100.00%	100.00%
DANC50 - Individualized Dance Development		
Demonstrate knowledge and appreciation of etiquette and time management skills for dance rehearsals (Active from 2019 SP)	100.00%	100.00%
Applies collaborative learning skills in group choreography (Active from 2019 SP)	100.00%	100.00%
Acquire rehearsal and performance experience in campus and community presentations (Active from 2019 SP)	100.00%	100.00%
Perform in the dance concert, a studio presentation, and/or a selected campus events (Active from 2019 SP)	100.00%	98.08%
DANC100 - Dance Appreciation		
Recognizes, identifies, and differentiates between traditional and contemporary dance forms, and demonstrates an awareness of the cultural expressions and aesthetics of dance. (Active from 2019 FA)	100.00%	64.07%
Recognizes and identifies prominent dance artists associated with specific dance genres and their eminence in the traditional and contemporary dance community (Active from 2019 FA)	100.00%	62.57%
Utilize research skills to present a report on a selected dance topic (Active from 2019 FA)	100.00%	66.45%
Present a movement or digital demonstration of one dance genre, detailing styling and technique. (Active from 2019 FA)	100.00%	66.19%
Reviews dance recordings (live, recorded, and documentaries) and live performances. (Active from 2019 FA)	100.00%	60.72%
Analyze dance choreography and performance in a written dance concert critique. (Active from 2019 FA)	100.00%	69.87%
DANC100 - Dance Appreciation		

Course By SLO	Expected Performance	Performance
Recognize, identify, and differentiate between traditional and contemporary dance forms; and demonstrate an awareness of the cultural expressions and aesthetics of dance. (Active from 2013 FA)	100.00%	58.26%
Recognize and identify prominent dance artists associated with specific dance genres and their eminence in the traditional and contemporary dance community. (Active from 2013 FA)	100.00%	56.90%
Students present a movement demonstration of one dance genre, detailing styling and technique. (Active from 2013 FA)	100.00%	63.30%
Review dance recordings (live, documentaries, recorded performances) and live performances. (Active from 2015 SP)	100.00%	64.55%
Students submit a written dance concert critique. (Active from 2015 SP)	100.00%	59.76%
DANC100 - Dance Appreciation		
Utilize research skills to present a report on a selected dance topic. (Active from 2023 SP)	100.00%	58.52%
Present a movement or digital demonstration of a dance genre, detailing styling and technique. (Active from 2023 SP)	100.00%	60.67%
Analyze dance choreography and performance in a written dance concert critique. (Active from 2023 SP)	100.00%	61.45%
DANC100 - Dance Appreciation		
Presents a movement demonstration or video example of one dance genre, detailing styling and technique (Active from 2019 SP)	100.00%	63.95%
Presents a movement or digital demonstration of one dance genre, detailing styling and technique. (Active from 2019 SU)	100.00%	0.00%
Utilize research skills to present a report on a selected dance topic. (Active from 2017 SP)	100.00%	62.31%
Submits a written dance concert critique (Active from 2019 SU)	100.00%	0.00%
Writes a critique of a live dance concert (Active from 2019 SP)	100.00%	65.12%
DANC101 - History of Dance		
Analyze the role of ritual and concert dance in preserving culture, history, and social practices in ancient through present times (Active from 2019 SP)	100.00%	63.69%
Demonstrates knowledge of the historical background of westernized dance forms and their evolution Students demonstrate knowledge of the historical background of westernized dance forms and their evolution. (Active from 2019 SP)	100.00%	0.00%
Utilizes research skills to write a report on a dance legend in historical or contemporary times (Active from 2019 SP)	100.00%	67.36%
Analyze a live dance performance (Active from 2019 SP)	100.00%	73.37%
Critiques concert dances, noting the historical background of each presented genre (Active from 2019 SP)	100.00%	64.55%
DANC101 - History of Dance		
Demonstrate knowledge of the historical background of westernized dance forms and their evolution (Active from 2019 FA)	100.00%	59.18%
DANC102 - Introduction to Adaptive Dance		
Recognizes the diversity available in varying dance genres. (Active from 2019 FA)	100.00%	66.67%
Utilize elements of space, time and energy to coordinate varying movements. (Active from 2019 FA)	100.00%	77.78%
Analyzes and demonstrates movements appropriate to one's own body mechanics and mental understanding of movement execution. (Active from 2019 FA)	100.00%	74.07%

Course By SLO	Expected Performance	Performance
Analyzes and participates in movement progressions and combinations, learning basic dance technique and terminology. (Active from 2019 FA)	100.00%	80.77%
Practices decision making in choreographic choices in final project presentation. (Active from 2019 FA)	100.00%	84.62%
DANC104 - Cardio Barre Conditioning		
Acquire Ballet based fitness repertoire specific to individual fitness goals (Active from 2021 FA)	100.00%	77.78%
Demonstrate an understanding of the anatomy and bio-mechanics needed to perform dance and ballet based exercises (Active from 2021 FA)	100.00%	88.89%
Develop an individualized dance fitness program (Active from 2021 FA)	100.00%	77.78%
DANC104 - Cardio Barre Conditioning		
Acquire Ballet based fitness repertoire specific to individual fitness goals (Active from 2020 FA)	100.00%	50.00%
Demonstrate an understanding of the anatomy and bio-mechanics needed to perform dance and ballet based exercises (Active from 2020 FA)	100.00%	50.00%
Develop an individualized dance fitness program (Active from 2020 FA)	100.00%	50.00%
DANC105 - Introduction to Dance Movement		
Identify basic dance movements, techniques, and terminology (Active from 2019 SP)	100.00%	84.43%
Recognize multiple dance styles and genres (Active from 2019 SP)	100.00%	87.70%
Demonstrate basic dance technique with body awareness and proper alignment (Active from 2019 SP)	100.00%	81.15%
Model appropriate dance class ethics, etiquette, and practices (Active from 2019 SP)	100.00%	78.69%
Perform dance combinations demonstrating the basics of technical execution and artistic expression (Active from 2019 SP)	100.00%	93.64%
DANC107 - Ballet Variations		
Refine ballet technique through advanced barre and centre exercises (Active from 2019 SP)	100.00%	70.97%
Analyze and demonstrate designated variations from selected classical and contemporary ballets (Active from 2019 SP)	100.00%	64.52%
Perform variation projects in the department dance concert, the informal concert or in an in-studio presentation (Active from 2019 SP)	100.00%	77.78%
DANC109 - Introduction to Dance Cultures of the World		
Recognize and differentiate between various world dance styles according to culture, music, costume, dance steps, and patterns (Active from 2019 SP)	100.00%	100.00%
Recognize and demonstrate advance movement sequences from classical modern dance warm-ups and progressions (Active from 2019 SP)	100.00%	0.00%
Perform an extended advanced modern dance composition in a studio setting (Active from 2019 SP)	100.00%	0.00%
DANC109 - Introduction to Dance Cultures of the World		
Acquires an overview of the dances of North and South America, Asia, Africa, Polynesia, and Europe. (Active from 2020 FA)	100.00%	84.00%
Performs 4-5 international dances in an in-studio presentation (Active from 2020 FA)	100.00%	100.00%
DANC109 - Introduction to Dance Cultures of the World		
Analyze and demonstrate the dances of North and South America, Asia, Africa, and Europe (Active from 2019 FA)	100.00%	0.00%

Course By SLO	Expected Performance	Performance
Perform 4-5 international dances in an in-studio presentation (Active from 2019 FA)	100.00%	0.00%
DANC110 - Commercial Dance Foundations		
Recognize and analyze a variety of commercial dance styles (Active from 2019 SP)	100.00%	92.59%
Demonstrate commercial dance choreography, terminology, and performance styles (Active from 2019 SP)	100.00%	92.59%
Perform 3-4 commercial styles in an in-studio presentation (Active from 2019 SP)	100.00%	92.59%
DANC112 - Contemporary Dance		
Recognize and identify basic stylistic components and characteristics of contemporary dance techniques (Active from 2019 SP)	100.00%	90.70%
Analyze and demonstrate the warm-up and progression modalities common to contemporary dance classes (Active from 2019 SP)	100.00%	90.70%
Perform an extended contemporary dance composition in a studio setting (Active from 2019 SP)	100.00%	86.05%
DANC115 - Liturgical Dance		
Recognizes and identifies basic stylistic components of liturgical dance techniques (Active from 2020 FA)	100.00%	96.88%
Identify the fundamental positions of the torso, arms, and legs and correct body alignment in stillness and in movement for the execution of basic liturgical dance technique (Active from 2020 FA)	100.00%	96.88%
Performs beginning level liturgical dance choreography in an in-studio presentation (Active from 2020 FA)	100.00%	100.00%
DANC120 - Partnering for Dance		
Recognize and demonstrate specific etiquette and required choreographic timing and coordination for dancing with a partner (Active from 2019 SP)	100.00%	100.00%
Analyze posturing, body weight changes, leading, and following techniques (Active from 2019 SP)	100.00%	100.00%
Demonstrate the partner rotation format and group collaboration methods (Active from 2019 SP)	100.00%	100.00%
Perform 3-4 partner projects in an in-studio presentation (Active from 2019 SP)	100.00%	100.00%
DANC121 - Latin Social Dance		
Analyze partnering basics, dance positions, floor directions, and partner etiquette (Active from 2019 SP)	100.00%	100.00%
Identify and differentiate between the various Latin dance styles and musical rhythms from Latin America and the Caribbean (Active from 2019 FA)	100.00%	97.50%
Identify and differentiate between various Latin dance styles and musical rhythms (Active from 2019 SP)	100.00%	0.00%
Perform 3-4 Latin dances in an in-studio presentation (Active from 2019 SP)	100.00%	100.00%
DANC123 - African Dance		
Demonstrate basic traditional and contemporary African dance steps (Active from 2019 SP)	100.00%	100.00%
Students analyze the folkloric meaning of various African dance forms. (Active from 2019 SP)	100.00%	100.00%
Analyze and demonstrate various poly rhythms of African and Afro Caribbean dances (Active from 2019 SP)	100.00%	91.67%
Perform a full length choreographed African dance piece in a theatre or a studio setting (Active from 2019 SP)	100.00%	100.00%
DANC124 - Hip Hop Dance I		

Course By SLO	Expected Performance	Performance
Demonstrate hip hop dance sequences to current hip hop music with stylized posturing and technique (Active from 2018 FA)	100.00%	87.18%
Recognize hip hop dance styles such as krumping, locking, popping, free styling and other current forms (Active from 2018 FA)	100.00%	68.18%
Recognize hip hop dance styles such as old school hip hop, freestyling, commercial, and other original forms (Active from 2019 SP)	100.00%	92.86%
Perform a piece for an in-studio presentation, demonstrating knowledge of basic hip hop dance skills (Active from 2018 FA)	100.00%	75.64%
DANC125 - Introduction to Ballroom Dance		
Analyzes and demonstrate basic musical rhythms of ballroom dances (Active from 2019 SP)	100.00%	0.00%
Demonstrate basic dance patterns of the waltz, cha-cha, salsa, and other selected ballroom styles (Active from 2019 SP)	100.00%	0.00%
Demonstrate basic dance partnership skills of leading and following (Active from 2019 SP)	100.00%	0.00%
Perform with a partner in a studio setting (Active from 2019 SP)	100.00%	0.00%
DANC126 - Hip Hop Dance II		
Recognize historical and contemporary hip hop dance trends (Active from 2018 FA)	100.00%	87.50%
Perform current hip hop dance sequences demonstrating correct posture, technique and musicality (Active from 2018 FA)	100.00%	81.25%
Choreograph a piece for presentation demonstrating intermediate knowledge of the hip hop genre (Active from 2018 FA)	100.00%	75.00%
DANC128 - Latin Dance Performance		
Analyze partnering technique, dance positions as they relate to audience, floor directions, and partner etiquette (Active from 2020 FA)	0.00%	100.00%
Identify and differentiate between the various Latin dance styles and musical rhythms from Latin America and the Caribbean (Active from 2020 FA)	100.00%	100.00%
Perform 3-4 Latin dances in an in-studio presentation (Active from 2020 FA)	100.00%	100.00%
DANC129 - Heels Dance Class		
Recognize historical and contemporary heels dance trends (Active from 2020 FA)	100.00%	0.00%
Perform heels dance sequences demonstrating correct weight placement, safe body alignment, and musicality (Active from 2020 FA)	100.00%	0.00%
Choreograph a piece for an in-studio presentation, demonstrating knowledge and understanding of heels dancing styles (Active from 2020 FA)	100.00%	0.00%
DANC130 - Dance Improvisation		
Students create and perform an extended dance improvisation in a studio setting, demonstrating an understanding of basic improvisational concepts and demonstrating clear performance intent. (Active from 2020 FA)	100.00%	100.00%
Recognize the fundamental components of movement including time, space, and energy. (Active from 2020 FA)	100.00%	100.00%
Recognize and identify multiple ways to manipulate basic elements of movement (Active from 2020 FA)	100.00%	100.00%

Course By SLO	Expected Performance	Performance
Perform structured improvisational performance projects in an informal or studio concert (Active from 2020 FA)	100.00%	100.00%
DANC132 - Dance and Technology		
Recognize and utilize appropriate terminology for current formats, techniques and technology used to capture live dance on camera (Active from 2022 SP)	100.00%	100.00%
Documents a dance or movement study using current video technology (Active from 2022 SP)	100.00%	100.00%
Analyzes dance videos, recognizing professional dance and recording standards (Active from 2022 SP)	100.00%	100.00%
Produces a dance composition in a digital format (Active from 2022 SP)	100.00%	100.00%
Releases a dance video in an online format (Active from 2022 SP)	100.00%	100.00%
DANC132 - Dance and Technology		
Recognizes common formats, procedures, and angles, and techniques used to capture live dance on camera (Active from 2019 FA)	100.00%	0.00%
Applies dance terminology to a dance performance which includes lighting, sound, and other technology (Active from 2019 FA)	100.00%	100.00%
Documents a dance or movement study using current video technology (Active from 2019 FA)	100.00%	0.00%
Analyzes dance videos, recognizing professional standards (Active from 2019 FA)	100.00%	0.00%
Produces a dance composition in a digital format (Active from 2019 FA)	100.00%	0.00%
Releases a dance video in an online format (Active from 2019 FA)	100.00%	0.00%
DANC134 - Dance Performance		
Memorize and retain choreography (Active from 2020 SP)	100.00%	100.00%
Demonstrate an understanding of performance aesthetics (Active from 2020 SP)	100.00%	100.00%
Perform in a dance concert demonstrating the ability to recall choreography with the required aesthetic qualities (Active from 2020 SP)	100.00%	100.00%
DANC135 - Dance Workshop		
Implement dance skills acquired in technique classes to experiment in the creation of dance works (Active from 2019 SP)	100.00%	100.00%
Analyze the technical movement skills required for dance presentation (Active from 2019 SP)	100.00%	100.00%
Differentiate between the creative role of the choreographer and the dancer (Active from 2019 SP)	100.00%	100.00%
Identify and interpret the principles and aesthetics for expressive and artistic performance through participation in a campus dance event, concert, and/or an in-studio presentation (Active from 2019 SP)	100.00%	100.00%
DANC135 - Dance Workshop		
Students implement dance skills acquired in ballet, modern, commercial or world fusion dance styles to experiment in the creation of dance works. (Active from 2013 FA)	100.00%	0.00%
Students analyze the technical movement skills required for dance presentation (space, time, energy). (Active from 2013 FA)	100.00%	0.00%
Students recognize choreography collaboration in group rehearsals, differentiating between the creative role of the choreographer and the dancer. (Active from 2013 FA)	100.00%	0.00%

Course By SLO	Expected Performance	Performance
Students identify and interpret the principles for expressive and artistic performance through participation in a formal dance concert, informal concert, and/or an in-studio presentation. (Active from 2013 FA) DANC136 - Dance Repertory	100.00%	0.00%
Demonstrate collaboration skills in choreography projects of various dance genres (Active from 2019 SP) DANC136 - Dance Repertory	100.00%	95.83%
Recognize the choreography of 1-3 full dance works, demonstrating knowledge of choreographer's concept, retention of steps and patterns, and expressive quality for performance (Active from 2019 SP) DANC136 - Dance Repertory	100.00%	95.83%
Participate in selected concerts and presentations on-campus and in the community, performing repertory dance works (Active from 2019 SP) DANC136 - Dance Repertory	100.00%	94.12%
Students demonstrate collaboration skills in choreography projects of various dance genres. (Active from 2013 FA) DANC136 - Dance Repertory	100.00%	100.00%
Students recognize the choreography of 1-3 full dance works, demonstrating knowledge of the choreographer's concept, retention of steps and patterns, and expressive qualities for performance. (Active from 2013 FA) DANC136 - Dance Repertory	100.00%	100.00%
Students participate in selected concerts and presentations on-campus and in the community, performing repertory dance works. (Active from 2013 FA) DANC136 - Dance Repertory	100.00%	100.00%
Participate in selected concerts and presentations on-campus, in the community, and at the American College Dance Association Conference, performing repertory dance works (Active from 2021 FA) DANC138 - Dance Teaching Methods	100.00%	96.77%
Identify the role and value of dance education in academic and recreational settings (Active from 2021 FA) DANC138 - Dance Teaching Methods	100.00%	0.00%
Recognizing multiple pedagogical approaches and philosophies within the dance field (Active from 2021 FA) DANC138 - Dance Teaching Methods	100.00%	0.00%
Construct course outlines, lesson plans, and skills assessments for various dance genres (Active from 2021 FA) DANC138 - Dance Teaching Methods	100.00%	0.00%
Implement appropriate dance teaching styles and strategies for students of diverse demographics, abilities, skill levels, and learning styles (Active from 2021 FA) DANC138 - Dance Teaching Methods	100.00%	0.00%
Arrange and interpret appropriate musical accompaniment (Active from 2021 FA) DANC138 - Dance Teaching Methods	100.00%	0.00%
Practice effective classroom management within the studio dance class format (Active from 2021 FA) DANC140 - Beginning Jazz Dance	100.00%	0.00%
Recognize and demonstrate basic jazz steps (Active from 2019 SP) DANC140 - Beginning Jazz Dance	100.00%	66.67%
Demonstrates knowledge of traditional jazz class formats (Active from 2019 SP) DANC140 - Beginning Jazz Dance	100.00%	66.67%
Perform extended jazz dance combinations in an in-studio presentation (Active from 2019 SP) DANC141 - Intermediate Jazz Dance	100.00%	61.90%
Demonstrates intermediate jazz dance skills in warm ups and combination retention (Active from 2019 SP) DANC141 - Intermediate Jazz Dance	100.00%	40.00%
Demonstrates the technique required for intermediate jazz movements (Active from 2019 SP) DANC141 - Intermediate Jazz Dance	100.00%	40.00%
Perform extended intermediate jazz dance combinations in an in-studio presentation (Active from 2019 SP) DANC142 - Beginning Tap Dance	100.00%	40.00%

Course By SLO	Expected Performance	Performance
Recognizes basic tap dance steps/moves such as the shuffle, flap, digs, and stamps (Active from 2019 SP)	100.00%	0.00%
Demonstrate beginning level tap dance timing and rhythms, incorporating them into dance combinations (Active from 2019 SP)	100.00%	0.00%
Perform beginning tap dance combinations in a theatre/studio setting (Active from 2019 SP)	100.00%	0.00%
DANC143 - Intermediate Tap Dance		
Recognize intermediate tap dance steps, rhythms, and techniques (Active from 2019 FA)	100.00%	0.00%
Demonstrate complex tap rhythms in changing accents and tempos in dance combinations (Active from 2019 FA)	100.00%	0.00%
Perform intermediate tap combinations in a theatre/studio setting (Active from 2019 FA)	100.00%	0.00%
DANC144 - Dance for Musical Theatre		
Recognize original choreography of selected musical theatre choreographers, and a wide variety of musical theatre dance styles and techniques (Active from 2019 SP)	100.00%	72.73%
Demonstrate dance techniques used in musical theatre productions (Active from 2019 SP)	100.00%	54.55%
Perform musical theatre dances in a studio or theater performance (Active from 2019 SP)	100.00%	54.55%
DANC150 - Rehearsal for Formal Dance Concerts		
Recognize the work ethic and specific physical practices necessary to create the professional rehearsal environment (including technical theatre rehearsals) (Active from 2019 SP)	100.00%	96.77%
Demonstrate designated movements and patterns from the work to be presented (Active from 2019 SP)	100.00%	98.92%
Perform in one or more pieces in the formal dance department concert (Active from 2019 SP)	100.00%	98.92%
DANC151 - Rehearsal for Informal Dance Showcases		
Perform in an informal campus concert, event, or showing (Active from 2019 SP)	100.00%	88.24%
Demonstrates designated movements and pattern sequences from the work to be presented (Active from 2019 SP)	100.00%	88.24%
Demonstrate the work ethic and specific physical practices necessary to create an informal rehearsal environment (Active from 2019 SP)	100.00%	88.24%
DANC106A - Beginning Ballet		
Recognize and execute the positions of the feet and arms as well as the correct body alignment and postural carriage for the execution of classical ballet technique (Active from 2019 SP)	100.00%	69.32%
Identify traditional beginning level ballet terminology and translate the terms into movement practice (Active from 2019 SP)	100.00%	69.89%
Differentiate and perform the various parts of the traditional class format for ballet (barre, centre, allegro, adagio) (Active from 2019 SP)	100.00%	74.43%
DANC106B - Ballet Intermediate		
Analyze and execute intermediate barre and centre exercises (Active from 2019 SP)	100.00%	76.19%
Recognize and demonstrate intermediate ballet steps, turns, jumps and allegro/adagio combinations (Active from 2019 SP)	100.00%	78.13%
Perform 3-4 ballet combinations in a studio setting (Active from 2019 SP)	100.00%	66.67%
DANC106C - Advanced Ballet		

Course By SLO	Expected Performance	Performance
Analyzes and executes advanced barre and center exercises. (Active from 2020 FA)	100.00%	88.73%
Recognizes and demonstrates advanced ballet steps, turns, jumps and allegro/adagio combinations. (Active from 2020 FA)	100.00%	90.14%
Performs 3-4 ballet combinations in a studio setting. (Active from 2020 FA)	100.00%	88.06%
DANC108A - Dance, Modern Beginning		
Recognize the basic positions of the torso, arms, and legs and correct body alignment in stillness and in movement for the execution of basic modern dance technique (Active from 2019 SP)	100.00%	78.95%
Recognize and identify basic modern dance terminology and translates the terms into movement practice (Active from 2019 SP)	100.00%	73.85%
Perform beginning level modern dance choreography in an in-studio presentation (Active from 2019 SP)	100.00%	79.69%
DANC108B - Dance Modern Intermediate		
Demonstrates awareness of the positions of the torso, arms, and legs and correct body alignment in stillness and in movement for the execution of intermediate level modern dance technique (Active from 2019 SP)	100.00%	72.00%
Recognize and identify intermediate level modern dance concepts and terminology, translating the terms into movement practice (Active from 2019 SP)	100.00%	80.00%
Perform an extended modern dance composition in a studio setting with intermediate level technical execution and performance artistry (Active from 2019 SP)	100.00%	80.95%
DANC108C - Dance, Modern Advanced		
Refine advance stylistic components of major modern dance techniques (Active from 2019 SP)	100.00%	87.88%
Perform an extended advanced modern dance composition in a studio setting (Active from 2019 SP)	100.00%	82.86%
Recognize and demonstrate advance movement sequences from classical modern dance warm-ups and progressions (Active from 2019 SP)	100.00%	90.91%
DANC130A - Beginning Choreography		
Demonstrate an awareness of the fundamental components of movement and choreography (time, space, and energy) (Active from 2019 SP)	100.00%	83.33%
Identify multiple ways to utilize basic elements of dance (Active from 2019 SP)	100.00%	80.00%
Present choreography projects in an informal studio concert or a stage concert (Active from 2019 SP)	100.00%	81.67%
DANC130B - Intermediate Choreography		
Choreograph and perform an extended dance composition in a studio setting, and/or formal concert, demonstrating intermediate level choreographic concepts (Active from 2019 SP)	100.00%	93.75%
Recognize the development of literal and abstract themes as well as theme creation through compositional structures (Active from 2019 SP)	100.00%	93.75%
Demonstrate of phrase making and utilization of intermediate choreographic techniques (Active from 2019 SP)	100.00%	0.00%
Demonstrate phrase making and utilization of intermediate choreographic techniques (Active from 2019 FA)	100.00%	93.75%
DANC101 - History of Dance		

Course By SLO	Expected Performance	Performance
Students analyze the role of ritual and concert dance in preserving culture, history, and social practices in ancient through present times. (Active from 2015 SP)	100.00%	50.57%
Students demonstrate knowledge of the historical background of westernized dance forms and their evolution. (Active from 2015 SP)	100.00%	48.28%
Students utilize research skills to write a paper on a dance legend in historical or contemporary times. (Active from 2015 SP)	100.00%	49.43%
Students analyze a live dance performance. (Active from 2015 SP)	100.00%	50.57%
Students critique concert dances, noting the historical background of each presented genre. (Active from 2015 SP)	100.00%	57.47%
Students will demonstrate knowledge of the historical background of dance and will present a research paper on a dance legend in historical and contemporary times. (Active from 2013 FA)	100.00%	0.00%
DANC105 - Introduction to Dance Movement		
Students recognize and differentiate between ballet, modern, and commercial dance techniques. (Active from 2013 FA)	100.00%	67.50%
Students demonstrate knowledge of the dance class format in warm up exercises and choreographed combinations. (Active from 2013 FA)	100.00%	72.50%
Students analyze and participate in movement progressions and combinations, implementing basic dance technique and terminology. (Active from 2013 FA)	100.00%	72.50%
Students analyze and demonstrate basic dance steps and recognize the French and English labels, i.e. plie (bend), releve (rise), tendu (stretch), etc. (Active from 2013 FA)	100.00%	75.00%
Students perform three dance combinations at in-studio presentations and choreograph a short piece demonstrating technical execution and artistic expression. (Active from 2013 FA)	100.00%	75.00%
DANC107 - Ballet Variations		
Students refine their ballet technique through advanced barre and centre exercises. (Active from 2013 FA)	100.00%	100.00%
Students analyze and demonstrate designated variations from selected classical and contemporary ballets. (Active from 2013 FA)	100.00%	100.00%
Students perform variation projects in the department dance concert, the informal concert or in an in-studio presentation. (Active from 2013 FA)	100.00%	66.67%
DANC110 - Commercial Dance Foundations		
Students recognize and analyze a variety of commercial dance styles (jazz, hip hop, contemporary, pop, etc.). (Active from 2013 FA)	100.00%	28.57%
Students demonstrate commercial dance choreography (combinations) and terminology (movement related to specific styles) and performance (media and venues common to the genre). (Active from 2013 FA)	100.00%	28.57%
Students performs 3-4 commercial styles in an in-studio presentation. (Active from 2013 FA)	100.00%	28.57%
DANC112 - Contemporary Dance		
Students recognize and identify basic stylistic components and characteristics of contemporary modern dance technique. (Active from 2015 SP)	100.00%	0.00%

Course By SLO	Expected Performance	Performance
Students analyze and demonstrate the warm-up and progression modalities common to contemporary dance classes. (Active from 2015 SP)	100.00%	0.00%
Students perform an extended contemporary dance composition in a studio setting. (Active from 2015 SP)	100.00%	0.00%
DANC121 - Latin Social Dance		
Students analyze partnering basics, dance positions, floor directions, and partner etiquette. (Active from 2013 FA)	100.00%	82.05%
Students identify and differentiate between various Latin dance styles and musical rhythms, i.e. paso doble, cha cha, salsa, rhumba. (Active from 2013 FA)	100.00%	82.05%
Students perform 3-4 Latin dances in an in-studio presentation. (Active from 2013 FA)	100.00%	82.05%
DANC123 - African Dance		
Students demonstrate basic traditional and contemporary African dance steps. (Active from 2013 FA)	100.00%	90.00%
Students analyze the folkloric meaning of various African dance forms. (Active from 2013 FA)	100.00%	47.50%
Students analyze and demonstrate various poly rhythms of African and Afro Caribbean dances. (Active from 2015 SP)	100.00%	47.50%
Students perform a full length choreographed African dance piece in a theatre or a studio setting. (Active from 2015 SP)	100.00%	82.50%
DANC134 - Dance Performance		
Students analyze the technical movement skills required for dance performance. (Active from 2013 FA)	100.00%	100.00%
Students recognize choreography collaboration in group rehearsals. (Active from 2013 FA)	100.00%	100.00%
Students identify and interpret the requirements for expressive and artistic performance through participation in a formal dance concert. (Active from 2013 FA)	100.00%	100.00%
Students will demonstrate an understanding of choreography and the achievement of aesthetic quality in dance. (Active from 2013 FA)	100.00%	0.00%
Students will perform in a dance concert that demonstrates their ability to apply choreography and achieve the required aesthetic quality of a dance piece. (Active from 2013 FA)	100.00%	0.00%
DANC140 - Beginning Jazz Dance		
Students demonstrate knowledge of the traditional jazz class format (warm up, progressions, combination). (Active from 2013 FA)	100.00%	0.00%
Students analyze and demonstrate basic jazz steps, i.e. pas de bourree, chasse, pirouette. (Active from 2013 FA)	100.00%	0.00%
Students perform 3-4 extended jazz dance combinations in an in-studio presentation. (Active from 2013 FA)	100.00%	0.00%
DANC141 - Intermediate Jazz Dance		
Students demonstrate intermediate jazz dance skills in warm ups, progressions, and combination retention. (Active from 2013 FA)	100.00%	0.00%
Students demonstrate the technique required for intermediate jazz movement, i.e. double and triple turns, axles, grand jetes. (Active from 2013 FA)	100.00%	0.00%
Students perform 3-4 extended intermediate jazz dance combinations in an in-studio presentation. (Active from 2013 FA)	100.00%	0.00%
DANC150 - Rehearsal for Formal Dance Concerts		

Course By SLO	Expected Performance	Performance
Students recognize the basic work ethic and specific physical practices necessary to create the professional rehearsal environment. (Active from 2013 FA)	100.00%	100.00%
Students demonstrate designated movements and movement sequences from the work to be presented. (Active from 2013 FA)	100.00%	100.00%
Students perform in one or more pieces in the formal dance department concert. (Active from 2013 FA)	100.00%	100.00%
DANC151 - Rehearsal for Informal Dance Showcases		
Students perform in an informal campus concert concert, event, and/or the Student Choreographers Showcase. (Active from 2015 SP)	100.00%	89.58%
Students demonstrate designated movements and pattern sequences from the work to be presented. (Active from 2015 SP)	100.00%	89.58%
Students organize the basic work ethic and specific physical practices necessary to create an informal rehearsal environment. (Active from 2015 SP)	100.00%	89.58%
DANC106A - Beginning Ballet		
Students demonstrate knowledge of the traditional class format for all ballet classes and will continue to the intermediate level. (Active from 2013 FA)	100.00%	0.00%
Students demonstrate an understanding of basic terms as presented by the ballet instructor. (Active from 2013 FA)	100.00%	0.00%
Students recognize the positions of the feet and arms as well as the correct body alignment and postural carriage for the execution of classical ballet technique. (Active from 2013 FA)	100.00%	82.50%
Students recognize and identify traditional beginning level ballet terminology and translate the terms into movement practice. (Active from 2015 SP)	100.00%	85.00%
Students recognize the traditional class format for ballet (barre, centre, allegro, adagio). (Active from 2015 SP)	100.00%	82.50%
DANC106B - Ballet Intermediate		
Students analyze and execute intermediate barre and centre exercises. (Active from 2013 FA)	100.00%	80.00%
Students recognize and demonstrate intermediate ballet steps, turns, jumps, and allegro/adagio combinations. (Active from 2013 FA)	100.00%	80.00%
Students perform 3-4 ballet combinations in a studio setting. (Active from 2013 FA)	100.00%	80.00%
DANC108A - Dance, Modern Beginning		
Students recognize the basic positions of the torso, arms, and legs and correct body alignment in stillness and in movement for the execution of basic modern dance technique. (Active from 2013 FA)	100.00%	80.85%
Students recognize and identify basic modern dance terminology and translate the terms into movement practice. (Active from 2013 FA)	100.00%	75.53%
Students perform beginning level modern dance choreography in an in-studio presentation. (Active from 2013 FA)	100.00%	93.90%
DANC108B - DANCE MODERN INTERMEDIATE		
Students refine the awareness of the positions of the torso, arms, and legs and correct body alignment in stillness and in movement for the execution of intermediate level modern dance technique. (Active from 2013 FA)	100.00%	75.00%
Students recognize and identify intermediate level modern dance concepts and terminology, translating the terms into movement practice. (Active from 2013 FA)	100.00%	75.00%

Course By SLO	Expected Performance	Performance
Students perform an extended modern dance composition in a studio setting with intermediate level technical execution and performance artistry. (Active from 2013 FA) DANC130A - Beginning Choreography	100.00%	84.38%
Students demonstrate an awareness of the fundamental components of movement and choreography (time, space, and energy). (Active from 2013 FA)	100.00%	86.96%
Students recognize and identify multiple ways to utilize basic elements of dance. (Active from 2013 FA)	100.00%	86.96%
Students present choreography projects in an informal studio concert or a stage concert. (Active from 2013 FA) DANC130B - Intermediate Choreography	100.00%	82.61%
Student choreographs and performs an extended dance composition in a studio setting, and/or formal concert, demonstrating intermediate level choreographic concepts. (Active from 2014 FA)	100.00%	100.00%
Students recognize the development of literal and abstract themes as well as theme creation through compositional structures. (Active from 2014 FA)	100.00%	100.00%
Students demonstrate an awareness of phrase making and utilization of intermediate choreographic techniques. (Active from 2014 FA) PEX157 - Dance Conditioning and Alignment	100.00%	100.00%
Analyze and demonstrate dance conditioning exercises utilizing breathing techniques, focus, muscle control, and visualization practices (Active from 2018 FA)	100.00%	89.71%
Create a personalized dance conditioning plan of 10-15 exercises (Active from 2018 FA) PEX157 - Dance Conditioning and Alignment	100.00%	85.94%
Integrate multiple dance conditioning modalities to enhance alignment, posture, strength, flexibility, and concentration (Active from 2020 FA)	100.00%	91.18%

B. SLO Assessment Analysis : Version by **Gregory, Christine** on **05/13/2025 04:28**

1. Explain the frequency (i.e., when and how often) and content of assessment process (e.g., planning, data collection, and results) for the program (e.g., department meetings, advisory boards, etc.). Also, describe the process for reviewing and discussing outcomes data.

- SLOs are an important tool for understanding student achievements and equity gaps in Dance courses. Department chairs encourage Dance faculty to assess every SLO for every course every semester, with an overall action plan created every three years after analyzing the data. That is twice within each 6-year program review cycle as per the Faculty Senate SLO Committee's recommendations. The most recent set of SLO data for the department covers the six years spanning from fall 2018 to fall 2024.

2. Describe the process for development of plan for improvement and summarize the changes that discipline faculty plan to implement based on the analysis of the student learning and program effectiveness. Provide specific examples.

PSLO's were mapped as per the SLO committee's recommendation. PSLO data is limited to only the last two years, but we see 64%-87% of students reaching "Good" mastery of our Dance AA PSLOs, which signifies a potential positive correlation between student success in our program and program changes focusing on student engagement and support that we have instituted recently. We were not able to look at mastery of our CSLOs on the Learning Outcomes Dashboard, so we will base our analysis on the auto-populated table showing all CSLO's "Expected Performance" and "Performance."

- Overall, we have an incomplete and inaccurate picture as a portion of the data is incomplete, incorrect, or missing. Here are some of the reasons for this:
 - Old SLO data from outcomes that have been changed or removed skew the analysis (i.e.: DANC 50 and DANC 101 SLOs include outdated outcomes in table)
 - Missing SLO data from eLumen assessments missing outcomes (i.e.: one outcome for a course shows 0% performance).
 - Part-time faculty are not submitting SLO assessments during the academic year on a consistent basis.
 - Certain classes are not offered every academic year, so an inaccurate picture is given with the lack of assessment (DANC 138, for example).

Keeping this in mind, SLO assessment this past 6-year period showed a marked improvement from the previous Program Review data set. Lecture classes hold steady in the 60% performance range with studio classes faring higher from the 80s-90s percentile ranges. Our more rigorous courses such as Choreography and performance courses as part of the dance concert production hold strong in high 80-100% range. This demonstrates our students' focus on creative and artistic endeavors in their learning.

The following courses were missing SLO assessments entirely: DANC 125, DANC 129, DANC 135, DANC 138, DANC 142, DANC 143, DANC 140, DANC 141.

Reasoning for this includes:

- Specific part-time instructors assigned to the studio technique classes listed above are not completing SLO assessments.
- Some of these classes are combined into one section, so the lack of assessment affects multiple classes at once.
- It was reviewed with the SLO coordinator that some of our concert production lab classes were not in eLumen for assessments. It was fixed in Fall 2024, but that did not fix previous years of missing assessments in eLumen.

The biggest shift we can work toward to improve the accuracy of this data, as well as the effectiveness of our program offerings, is to support part-time faculty in incorporating SLO assessment as a routine part of their curriculum and assessment and input their results into eLumen, as is now required by the contract.

Support for this includes:

1. Including reminders for SLO assessment during department meetings and department-wide emails that includes contractual language describing part-time duties regarding SLO assessments.
2. Providing information CTX workshop information covering SLO assessments to part-time faculty
3. Inviting SLO coordinator to department meetings for real-time tutorial and support.

C. Curricular Course Review : Version by Gregory, Christine on 04/27/2025 04:46

1. Provide the curriculum course review timeline to ensure all courses are reviewed at least once every six years.

Our predecessor Janet Sanderson built a strong foundation for the Dance Department over her decades-long career. She created the Dance Department, wrote the majority of the dance classes we have today, and built an AA Degree in Dance. In the past 6-year cycle, we have revised and updated every existing DANC course, developed a handful of new ones, and wrote 3 brand new dance certificates, including one with CTE status.

We have revised all our concert classes to reflect expanded performance opportunities we have created for our students, revised our AA degree to remain aligned with our local transfer institutions, and moved the whole Dance Department from the Kinesiology Division into the Fine Arts and Communications Division, to align with four year dance programs nationwide, and streamline our dance concert support in the new Cerritos College Performing Arts Center.

We have written 3 stackable certificates including one with CTE designation, created multiple new classes, and reclassified commercial dance courses from the "Dance" to "Commercial Dance" top codes. As per requested by the Curriculum Committee, all courses have been revised at least once in this past 6 year cycle. Additionally, we have revised DANC 133, 134, 135, 136, 150, 151 (the Dance Concert Production Classes) to increase lab hours to reflect the faculty and student hours actually spent on rehearsals and production for the dance concerts, and to reflect a greater focus on student choreographic work and increased production elements for the student choreography dance concerts.

Curriculum Workflows

DANC 50 1 Unit 2 hours lab corrected to 4 hours lab
DANC 133 2 units 4 hours lab corrected to 6 hours lab
DANC 134 2 units 4 hours lab corrected to 6 hours lab
DANC 135 2 units 4 hours lab corrected to 6 hours lab
DANC 136 2 units 4 hours lab corrected to 6 hours lab
DANC 150 2 units 4 hours lab corrected to 6 hours lab
DANC 151 2 units 4 hours lab corrected to 6 hours lab

Course Periodic Reviews Completed

DANC 101 Dance History
DANC 108C Advanced Modern Dance
DANC 110 Commercial Dance Fundamentals
DANC 112 Contemporary Dance
DANC 120 Partnering for Dance
DANC 121 Latin Social Dance
DANC 122 Middle Eastern Dance
DANC 123 African Dance
DANC 124 Hip Hop Dance I
DANC 125 Introduction to Ballroom Dance
DANC 126 Hip Hop Dance II
DANC 140 Beginning Jazz
DANC 141 Intermediate Jazz
DANC 142 Beginning Tap
DANC 143 Intermediate Tap
DANC 144 Dance for Musical Theater

Programs and Certificates Created:

Commercial Dance CTE Certificate
Dance Teaching Certificate
Dance Foundations Certificate
Dance AA (Revision)

Courses Created:

DANC 102/PEX 104D Adapted Dance
DANC 103/PEX 157 Dance Conditioning and Alignment
DANC 104/PEX 137 Cardio Barre Conditioning
DANC 115 Liturgical Dance
DANC 128 Latin Dance Performance
DANC 127 Ballet Folklorico
DANC 129 Heels Dance
DANC 130 Dance Improvisation
DANC 138 Dance Teaching Methodologies

Courses Updated Top Code to DANC 1008.10 and make "Clearly Occupational"

DANC 50 Individual Dance Development
DANC 105 Introduction to Dance
DANC 106 A/B/C Ballet (Beginning/Intermediate/Advanced)
DANC 107 Ballet Variations
DANC 108 A/B/C Modern Dance (Beginning/Intermediate/Advanced)

DANC 109 Dance Cultures of the World
 DANC 112 Contemporary Dance
 DANC 115 Liturgical Dance
 DANC 120 Latin Social Dance
 DANC 121 Latin Social Dance
 DANC 122 Middle Eastern Dance
 DANC 125 Introduction to Ballroom Dance
 DANC 127 Ballet Folklorico
 DANC 128 Latin Dance Performance
 DANC 130 Dance Improvisation
 DANC 130 A/B Dance Choreography (Beginning/Intermediate)
 DANC 132 Dance and Digital Technology
 DANC 133 Dance Production
 DANC 134 Dance Performance
 DANC 135 Dance Workshop
 DANC 136 Dance Repertory
 DANC 140 Beginning Jazz
 DANC 141 Intermediate Jazz
 DANC 142 Beginning Tap
 DANC 143 Intermediate Tap
 DANC 144 Dance for Musical Theatre
 DANC 150 Rehearsal for Formal Dance Concerts
 DANC 151 Rehearsal for Informal Dance Showcases

Courses Granted Permanent Distance Education Status

DANC 100 Dance Appreciation
 DANC 101 History of Dance
 DANC 102/PEX 104D Adapted Dance
 DANC 103/PEX 157 Dance Conditioning and Alignment
 DANC 104/PEX 137 Cardio Barre Conditioning
 DANC 105 Introduction to Dance Movement
 DANC 130 Dance Improvisation
 DANC 130 A/B Dance Choreography (Beginning/Intermediate)
 DANC 131 Dance Notation
 DANC 132 Dance and Digital Technology
 DANC 138 Dance Teaching Methodologies

2. Explain any course additions to current course offerings.

Over the past 6 year cycle, full time faculty members created 3 state chancellor's office recognized stackable certifications for the Dance Department. The Dance Foundations Certificate was completed and passed through the state chancellor's office in 2017-2018, and was introduced in the 2018-19 course catalog. A Commercial Dance CTE Certificate, designed to stack on the Dance Foundations Certificate created to assist our dance students success in the Los Angeles-based commercial dance world, was introduced in the 2019-2020 catalog. A Dance Teaching Fundamentals Certificate aligned with Teacher Trac and the new K-12 Single Subject Teaching Credential in Dance was introduced in the 2021-2022 catalog. The Dance AA was revised to reflect workforce changes in style and genre mastery expectations. Multiple new courses were created including 3 cross listed courses (DANC 102/PEX 104D Adapted Dance, DANC 103/PEX 157 Dance Conditioning and Alignment, DANC 104/PEX 137 Cardio Barre Conditioning) and multiple stand alone DANC courses (DANC 127, 129). As part of the program's development of the Dance Teaching Certificate, the course DANC 138 Dance Teaching Methods was created to anchor this pathway for students interested in dance education. Additionally, DANC 129 Heels Dance Class was developed in response to developing trends in the Commercial Dance industry to support students earning the Commercial Dance CTE Certificate to be better prepared for the performance and technical requirements of the professional commercial dance industry. DANC 127 Ballet Folklorico was developed in response to the number of students coming from backgrounds with training in this genre, but remains untaught due to the inability to find a qualified instructor with a Masters Degree in Dance.

3. Explain any course deletions and inactivation's from current course offerings.

No courses have been deleted or inactivated in this 6 year program review cycle.

4. Discuss how well the courses, degrees, and/or certificates meet students' transfer or career training needs. Consider the following questions:

- **Have all courses that are required for the program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?**
- **How has degree and/or certificate completion changed over time?**
- **Are there sufficient completers compared with the size of your program?**
- All courses required for the programs degrees and certificates have been offered during the last two years. The program has not established a course offering cycle, but it is in our goals for the next 6 year cycle to establish that.
- This was the first 6-year cycle with more than just one degree.
 - Having 3 additional certificates has greatly increased the number of completions for the department.
 - Our original Dance AA degree had 100% improvement in completion numbers from the previous cycle.
- With the addition of the 3 certificates to the program, the completer numbers are coming into a more healthy ratio to the size of the department. Also, because this is the first 6 year cycle with two full time faculty the entire time, we were able to shift the focus of the department from retention in courses to completion and transfer with more time to individually counsel students on their dance degree and certificate progress.

5. Are any licensure/certification exams required for program completion or career entry?

- **If so, what is the pass rate among graduates?**

- **Set an attainable, measurable goal for pass rates and identify any applicable performance benchmarks set by regulatory agencies.**

No licensure or certification exams are required for program completion or career entry.

Section 4. Program Reflection

A. Six-Year Program Reflection : Version by Gregory, Christine on 05/13/2025 04:28

1. Provide an analysis of your program throughout the last six years, reflecting on student demographics and enrollment. Reflect on any changes you would like to see in your program in the next six years.

Over the course of the past 6-year evaluation cycle (Review period: 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, and 2023-2024), many changes have happened both within and outside of the dance department with both positive and challenging effects.

The past 6-year cycle reflects the first time the dance chair position, workload, and vision have been shared by two full-time faculty members. A subsequent rise in enrollment, participation, completion, and transfer has reflected the benefits to students of having two full-time faculty members invested in their program creation, completion and transfer from enrollment to graduation. Curricular focus on student completion and transfer, regardless of students' field of study has strengthened driven by the philosophy that success in one area breeds success in all areas, and a study of the arts has a value beyond itself, and relentlessly placing the students needs and their success at the center of all departmental planning and changes. Reflecting this, in the past 6 years, students have transferred to CSULB, CSUF, UCI, UCR, UCLA, and UC Berkeley in dance, at a rate of 2-3 students per academic year as opposed to that many in a 6 year cycle. Professionally student graduates have been employed at Disneyland, Magic Mountain, in local dance companies, and industrial work.

Full time faculty members created 3 new certificates in Dance (Dance Foundations, Commercial Dance, Dance Teaching) and revised the Dance AA to reflect workforce changes in style and genre mastery expectations. Multiple new courses were created including 3 cross listed courses with PEX (DANC 102/PEX 104D Adapted Dance, DANC 103/PEX 157 Dance Conditioning and Alignment, DANC 104/PEX 137 Cardio Barre Conditioning) and multiple stand alone DANC courses (e.g. DANC 127 Ballet Folklorico, 129 Heels Dance). Our DANC 102/PEX 104D Adapted Dance has drawn students through SAS from the local Easter Seals Chapter, a national non-profit that provides services to individuals with disabilities and their families.

In the Spring of 2019, all dance classes and rehearsals were moved into the newly completed Dance Studio Building (DS) which more than doubles the square footage of the dance department into two spacious, custom-made dance studios. One with rubberized flooring for concert dance forms (DS 101) and one with a wooden floor for social dance forms (DS 115), along with dedicated student and faculty dressing rooms and restrooms. These two state of the art dance studios, rivaling the size and quality of dance studios at any professional studio or 4-year university dance program, increased class and rehearsal spaces, and opened opportunities to focus not just on faculty choreography, but on student choreography as well. This new space has directly resulted in an increase in the participation, quantity, and quality of student choreographic work and investment in the department and their own dance education. Sadly due to the Covid Pandemic, continued growth into our new dance home was paused for two years, but has now come back and flourished as of the writing of this report.

The new Cerritos College Performing Arts Center was completed during the Covid Pandemic and opened to the public during the 2022-2023 year. This prompted the move of the Dance Department from the Kinesiology Division to the Fine Arts and Communications Division in order to consolidate administrative and technical support for dance concerts going forward in their new shared performance space.

The 2012 California Community College (CCC) non-repeatability legislation continues to be a hindrance to dance students having equitable access to much needed opportunities for embodied research and mastery of the skills based physical and mental competencies needed to easily succeed and transfer to 4-year dance programs and the professional world beyond. In 2023, legislation to overturn the 2012 law and approve limited repeatability in some areas requiring skills based competencies such as the performing arts, made it all the way to Governor Gavin Newsom's desk, but he vetoed it. Without state support, there are few avenues for improvement in this area.

Looking towards the future, we have plans to expand our degree offerings to match our certificate offerings including the creation of an AA in Commercial Dance, potentially the first in the region, as well as an AA in Dance Teaching to streamline the pathway to a single subject teaching credential in Dance in the state of California. The proposal of a history of Commercial Dance Course in which Students first learn context of racial and socioeconomic evolution of commercial dance aims to increase artistic agency when navigating certain cultural norms within the professional industry. The proposal of a Business of Dance course would cover topics such as how to build independent contractor scaffolding for a gig economy, how to audition and how to market yourself, to gain practical verbal and written communication skills, networking (in person and online), and to be ready to step into auditions in the professional world with a current resume, head shot, full body dance shot, dance/choreography audition reel, and professional social media presence. It would focus on students' acquisition of practical skills in arts management and entrepreneurship, collaborate with other art forms in the creation of a commercial dance product/video, as well as to help increase student agency and self-efficacy to build organizational and time management skills to maintain technique and training on top of rehearsal, performance, and outside work schedules.

Finally, what has become starkly apparent, is that despite the multitude of dance programs present in Los Angeles, the entertainment capital of the world, very few of them are focused on preparing dancers specifically for careers in commercial dance. Dance has two top codes in the California Community Colleges Taxonomy of Programs. 1008.00 – Dance Techniques, composition, and choreography of dance, and * 1008.10 – Commercial Dance Dance performance techniques specifically for occupational applications. When we get dancers especially skilled and trained in hip hop and other social and commercial dance forms, we struggle with appropriate programs to transfer them to. To this end, looking forward, we will focus on creating a Commercial Dance AA and Dance Teaching AA, in the hopes that it motivates the 4 year programs around us to continue to diversify from their concert dance focus, into areas of greater job opportunities such as industrial dance and dance education.

2. What is the six-year trend of degrees and certificates awarded? Is there anything you can do to help increase the number of students who acquire degrees and/or transfer?

This past 6 year cycle, with two full time faculty, new facilities with two studios, new degree and certificate completion opportunities, and a new focus on transfer and completion, award and transfer numbers might look small, but reflect a 100-300% increase versus previous review cycle numbers. The increase in the degrees and certificates available for completion, coupled with the increased state and departmental focus on completion, led to a 300% increase in completion, and a similar increase in transfers to 4 year and graduate dance programs and professional employment. It has become apparent, due to the new presence of a single subject K-12 Dance Teaching Credential in the state of California, and because we are housed in one of the major city centers for hip hop and commercial dance, that the extrapolation and creation of a Dance Teaching AA and a Commercial Dance AA are the next natural steps in departmental growth, that would both draw more students to our program, and encourage completion and promotion in these areas.

An area we want to focus on is program completion with the conferment of the Dance AA and 3 Dance Certificates. Here we have the breakdown of declared by majors for the last 6 years: Here is a summary of majors by academic year:

Row Labels Count of Dance Majors

2018-19	67
2019-20	74
2020-21	52
2021-22	52

2022-23 64
 2023-24 68
 Grand Total 377

And here we have our degree and certificate awards:

Award Description	Award Category	18/19	19/20	20/21	21/22	22/23	23/24	Totals
Commercial Dance CT	Certificate			1	1		1	3
Dance Foundations CT	Certificate	2	3	2		1	2	10
Dance AA	Associates Degree	5	3	6	5		3	22
Totals	All Awards	7	6	9	6	1	6	35

Although there was only a Dance AA during the previous cycle, there were only 11 completions during the previous 6 year time frame. Thus, if you look at DANC AA completions alone, there has been a 100% increase in degree completion, and a more than 300% increase in total degrees/certificates awarded when you count in the new certificates. Not measured here is how many students have transferred to 4-year programs, including transfers to dance programs and beyond. Here is data from our own internal department document where we record student transfers:

Year	Count of Transfers
2018-19	5
2019-20	5
2020-21	3
2021-22	7
2022-23	2
2023-24	2
Grand Total	24

Unlike previous program review cycles, we have seen students graduate and/or transfer into prestigious local dance programs every academic year, which is an improvement to the program's completion rates. We believe that these improvements result from the increased opportunities for degree and certificate completion, increased classroom studio space for classes and choreography rehearsals, and an increased focus on both completion and transfer, and the belief that our dance students have the potential to achieve these milestones if given the opportunities and support necessary.

Course Non-Repeatability has proven to be a barrier for our students as we are a competency-based program in a field in which many of our students are at a socioeconomic disadvantage when it comes to entering the program with previous training. For this reason, it can be a challenge for our students to complete their dance studies in an expedited timeline of two years and be ready to audition for transfer and/or professional work in the industry. Thus, we see students who stay longer in our program to build the skills needed to be successful in this highly competitive industry. Despite this, though, we have seen more students complete their studies than in previous years, and we believe it is because of the diversified curriculum and program offerings we have created in the last 6 years: we are aligning with industry trends as well as interest trends within our targeted student demographics with our increased focus on commercial dance styles. This garners more student interest in our program and sets them on a clearer path of success in the professional world.

For this reason, we believe extending the Commercial Dance CTE Certificate to developing a Commercial Dance AA Degree will continue to make us unique and competitive in our offerings as there are no other dance programs offering an AA in Commercial Dance at the moment. Capitalizing on the predominant dance industry in Los Angeles while aligning with the academic dance trend of the new single subject dance teaching credential will allow us to recruit a wider range of students to partake in three distinct tracks we see creating and solidifying in the next 6 year program cycle. The Dance Foundations Certificate leading to the Dance AA for students interested in transfer to a 4 year BFA dance program generally focused on concert dance. The Commercial Dance CTE Certificate leads into a Commercial Dance AA (to be created) and then directly into jobs in the Los Angeles commercial dance media and entertainment industry. The Dance Teaching Certificate leads into a Dance Teaching AA (to be created), which would then lead to transfer to a 4-year BA Dance program. This would be aligned with the requirements for an additional post baccalaureate year to complete a K-12 Single Subject Dance Teaching Credential program, which facilitates direct entry into the teaching profession. Additionally, a Dance Science AA (to be created) in conjunction with a Pilates Instructor Training Certificate (to be created) will round out the four career tracks with a focus on immediate employment in the Fitness Industry, or a transfer to a four year Dance Science BA program.

3. Were there any unplanned events (positive or negative) that affected your program? If so, what were they and how did they affect the program?

The Positive:

1. A brand new stand alone dance building with two state of the art dance studios to replace the single converted studio in a classroom building. The two styles of flooring. (rubberized and hard wood) allows the curriculum to finally expand within the department itself to include dance forms with specialized footwear.
2. The brand new state of the art Cerritos College Performing Arts Complex that opened 2022, expanding and updating performance and concert opportunities.
3. The creation of a K-12 single subject teaching credential in Dance in the state of California. Previous to 2018, dance teachers in K-12 were required to get a PE Credential or a General Credential. Finally as this 6 year period comes to an end, curriculum and state approved programs for this credential have been launched at our partnering institutions. We already responded with the creation of our Dance Teaching Certificate. As a natural extension of this educational track and the jobs it makes available, we will focus on creating a Dance AA in Dance Teaching, and aligning both our Certificate and AA with local credentialing programs.
4. Proposition 28: the Arts and Music in Schools—Funding Guarantee and Accountability Act (Prop 28 AMS) provides annual funding for arts education programs. The measure required the state to establish a new, ongoing program supporting arts instruction in schools beginning in 2023–24. These monies are directed primarily towards the hiring of credentialed arts teachers, giving students interested in obtaining the K-12 single subject dance teaching credential potentially a wealth of upcoming job opportunities.

The Challenges:

1. The Covid-19 Worldwide Pandemic. Lockdown forced our performance-based program to shift online completely with all performance productions cancelled. It forced all Dance Classes online, which allowed us to grow our GE offerings online in a way that will most likely never return to campus, as well as increase our dance and technology courses and assignments, skills which are vital for dancers and choreographers in the social media era. But the standard dance technique classes that we were forced to teach online during quarantine, we would prefer to keep on the ground and never have to go online again. Movement classes such as dance conditioning, cardio barre, pilates and yoga, that are generally confined to limited areas continue to do well online and on the ground. However dance technique classes that require a whole room for across the floor combinations and traveling steps, fare better in person. We slowly shifted our studio classes back on campus when it was safe to do so, with in-person live performances restarting once the Performing Arts Center on campus was opened. We have maintained a few dance conditioning classes online only.
2. Fraudulent student enrollment has also taken a toll on accurate tracking of the demand especially for online GE DANC 100 & 101 sections and blocked actual student enrollment. It is hoped that new practices in ID verification will continue to reduce or eliminate this criminal trend.

4. Please describe any recent achievements in your program by faculty and staff who have won awards or distinctions, new projects your program has implemented, committee work, professional development work, conference presentations, community engagement, or recently published work.

Annual attendance at the American College Dance Association Conferences, as opposed to semiannually, has been a new practice in this past 6-year program review cycle. This attendance has been used to boost students' awareness of the surrounding dance programs, strengthen their connections with other dance students and faculty in transfer institutions, and cultivate a broader perspective on the breadth and depth of the professional and academic dance worlds. New hire Christine Gregory continues to reinvigorate the Cerritos College Dance Repertory Theater, boosting the Dance Department's visibility both on and off campus at collegiate and professional events, including placing repeatedly in the American College Dance Association Conference Regional Galas. And finally, a decision to focus on student work in addition to the traditional focus on faculty choreography, at a time period when the dance department is expanding into its dual dance studio home, has led to a flourishing of interest in the program, and the ability to use this interest, and the audience it draws, to advocate for a more professionally produced student choreography concert, on a Cerritos College Performing Arts Center stage.

Additionally, dance department faculty have had numerous professional accomplishments that we believe have positively impacted our program students:

1. Rebekah Hathaway, FT faculty and department co-chair, was awarded the Falcon Inclusion Award at Cerritos College in Spring of 2024 for her inclusive, equity-minded student-centered work in the Dance Department.
2. Valerie Cabag, adjunct faculty, completed her master's degree in Movement Therapy. Her studies in clinical and social psychology have become a tremendous source of student support and knowledge in faculty professional development and classroom management.
3. Vannia Ibarguen, adjunct faculty, completed her certification in Laban Movement Analysis, which has greatly benefited her teaching of dance techniques, our Movement Analysis course, and Choreography courses.

5. Provide a status update on goals from the last program review cycle.

SECTION 3 – 2018/2019 GOALS OF THE PROGRAM

REF Goal	Action to be taken	Completion Timeline	Person Assigned
S2	<p>Make connections to Regional Schools</p> <p>INCOMPLETE: Proposed by R. Hathaway to complete as a part of her 2025-2026 Sabbatical Leave project. New completion timeline if Sabbatical is Board Approved, Fall 2026.</p> <ul style="list-style-type: none"> • Meet with Dance Chair's in local university dance departments • Update and clarify transfer articulations 	2022	Gregory, Hathaway
S4	<p>Concert Attendance</p> <p>INCOMPLETE: Due to enrollment drops during Covid</p> <ul style="list-style-type: none"> • Increase dance concert attendance numbers through: <ul style="list-style-type: none"> • 1-2 added shows per semester • Themed "Family Matinees" <p>COMPLETED through hiring of PAC Promotions Specialist who now handles online ticketing and promotions</p> <ul style="list-style-type: none"> • Easier online purchasing & paperless concert attendance access • Improved public relations through existing campus resources 	FA 2021	Gregory & Hathaway
S5	<p>Professional Development</p> <p>COMPLETED:</p> <ul style="list-style-type: none"> • Join the National Dance Educators Organization (NDEO) • Join the California Dance Educators Organization (CDEO) 	Spring 2019	Hathaway
S6	<p>Culture of Completion: Celebrate Student Success</p> <p>COMPLETED:</p> <ul style="list-style-type: none"> • Individual degree and certificate counseling • Host in house honors ceremony for student achievement and transfer as an Introduction to the Informal Dance Concert 	Spring 2019	Gregory
W1 O3	<p>Certificates</p> <p>COMPLETED:</p> <ul style="list-style-type: none"> • Commercial Dance CTE • Dance Teaching Foundations • Dance Teaching Certificate 	Fall 2019 Fall 2020 Fall 2021	Hathaway
W2	<p>Increase Online Course Offerings</p> <p>COMPLETED:</p> <p>Convert to OL Format</p> <ul style="list-style-type: none"> • DANC 131 • DANC 132 	Fall 2019	Hathaway
W3	<p>Change Course Names</p> <p>COMPLETED:</p> <p>Change course names for the following courses to:</p> <ul style="list-style-type: none"> • DANC 112 Contemporary Dance • DANC 131 Dance Movement Analysis • DANC 132 Dance and Technology 	Fall 2019	Hathaway
W4 T3	<p>SLO's & eLumen</p> <ul style="list-style-type: none"> • Send eLumen guides to PT faculty to encourage SLO data assessment annually 	FA 2020	Hathaway
W5	<p>Scheduling</p> <p>COMPLETED:</p> <ul style="list-style-type: none"> • Gradually increase courses offered during M-TH 10am-4pm peak enrollment hours in new dance facilities • Add 3 new courses per school year 	Fall 2020	Hathaway
W6	<p>Outreach</p> <p>INCOMPLETE:</p> <ul style="list-style-type: none"> • Get High School dance contacts through PT dance faculty, dual enrollment administrators, and personal research efforts <p>COMPLETED:</p> <ul style="list-style-type: none"> • Increase recruitment efforts with local High Schools, Teacher Trac, Senior Preview Day, Majors Fair, etc. including Lecture/Demonstrations by Dance Repertory Theater 	Spring 2022	Gregory and Hathaway
W7	<p>Adaptive Dance</p> <p>COMPLETED:</p> <ul style="list-style-type: none"> • Create DANC 102 Introduction to Adaptive Dance Class • Create other genre specific adaptive dance classes if this course is successful: Heels, Ballet Folklorico, Dance Conditioning and Alignment, Cardio Barre Conditioning, Advanced Modern Dance, Dance Improvisation, Latin Dance Performance, Dance Teaching Methodologies 	FA 2019	Hathaway Horner
W8	<p>Revise all COR</p> <p>COMPLETED:</p> <ul style="list-style-type: none"> • Format, update and correct all Dance Department COR on eLumen 	FA 2019	Gregory & Hathaway

O1	New Building	<p>COMPLETED:</p> <ul style="list-style-type: none"> • Move into new facilities 	SP 2019	All
O2 T4	New Faculty	<p>COMPLETED</p> <ul style="list-style-type: none"> • Add sections as enrollment dictates showing proof of need for a third faculty hire 	FA 2019	Hathaway
O4	Guided Pathways	<p>COMPLETED:</p> <ul style="list-style-type: none"> • Clarify guided Pathways approved dance classes for faculty, counselors and students 	FA 2020	Hathaway
T1	Non- Repeatability	<p>INCOMPLETE: Measure Proposed to Governor Newsom who vetoed a measure to reinstate limited repeatability in 2023. Outside of Faculty control.</p> <ul style="list-style-type: none"> • Find appropriate justification at college, local, or state level to reinstate original Dance Department COR mandated course repeatability (4X) • Continue conversations with the Vice President of Academic Affairs, other dance, music, and athletics departments on campus and across the state, the State Chancellor's Office, and possibly state legislators to overturn this prohibitive piece of legislation • Explore Union backed options to restore repeatability • Create Community Education Pathways for repeatability <p>INCOMPLETE:</p> <p>Live musician funding has been found year by year in budgets when available, although not from a consistent and reliable funding source.</p>	FA 2024	Hathaway
T2	Lack of Consistent Funding	<p>Create consistent funding sources for guest artists, live musical accompanists, and American College Dance Association (ACDA) Conference Attendance through:</p> <ul style="list-style-type: none"> • Foundation Grants • CTE/Perkins funding • ASCC funding • Community Ed Enrollment <p>COMPLETED:</p> <p>Work with IT and departmental supplies funds to procure:</p> <ul style="list-style-type: none"> • Mac Computers for FT Faculty: Pandemic Quarantine led to Mac Laptops for FT • HD Camera: CTE Funding Purchase & IT Loans for cameras • Ticket Scanners for the Concert Door: Updated in the new PAC 	FA 2024	Gregory & Hathaway
T6	Equipment Needs	<p>COMPLETED:</p> <p>Work with IT and departmental supplies funds to procure:</p> <ul style="list-style-type: none"> • Mac Computers for FT Faculty: Pandemic Quarantine led to Mac Laptops for FT • HD Camera: CTE Funding Purchase & IT Loans for cameras • Ticket Scanners for the Concert Door: Updated in the new PAC 	FA 2020	Hathaway

6. If applicable, describe the resources the program received from the last review cycle and the impact it had on the program?

The biggest change for the Dance Department in this past six year cycle, was the result of over a decade of funding, planning and efforts from our founding chair and division, when we moved from a single renovated art studio classroom in which dance had been housed for the past 30+ years, into a new stand alone Dance Building in the Fall of 2019. The new Dance Building has two state of the art smart classroom equipped dance studios, one with a wooden floor and one with a rubberized floor, and student and faculty designated rest rooms and changing rooms. Although Spring 2020- Spring 2022 were completely online due to the Covid Pandemic, the new facilities have helped to make a huge and positive shift in the professional and academic environment in the department. Students seem to take themselves more seriously and increase academic goals and completions in an environment that reflects care and value for them. We are now able to schedule classes and rehearsal times simultaneously with two studio classrooms. It has made scheduling faculty courses and rehearsals a much easier process. But it has also allowed us to focus on students choreography as well, and we have seen an absolute explosion in student created work, leading to investment in the program and their own completion goals. Although measured subjectively through instructor observation, student dancer self esteem and performance rose to a new level with the improved facilities and increased opportunities these facilities availed to them, such as greater time and space for student rehearsals.

Section 5. Program Goals and Resource Requests

A. Six-Year Program Goals and Resource Requests