

PORTLAND COMMUNITY COLLEGE
DANCE PROGRAM REVIEW



MAY 2011

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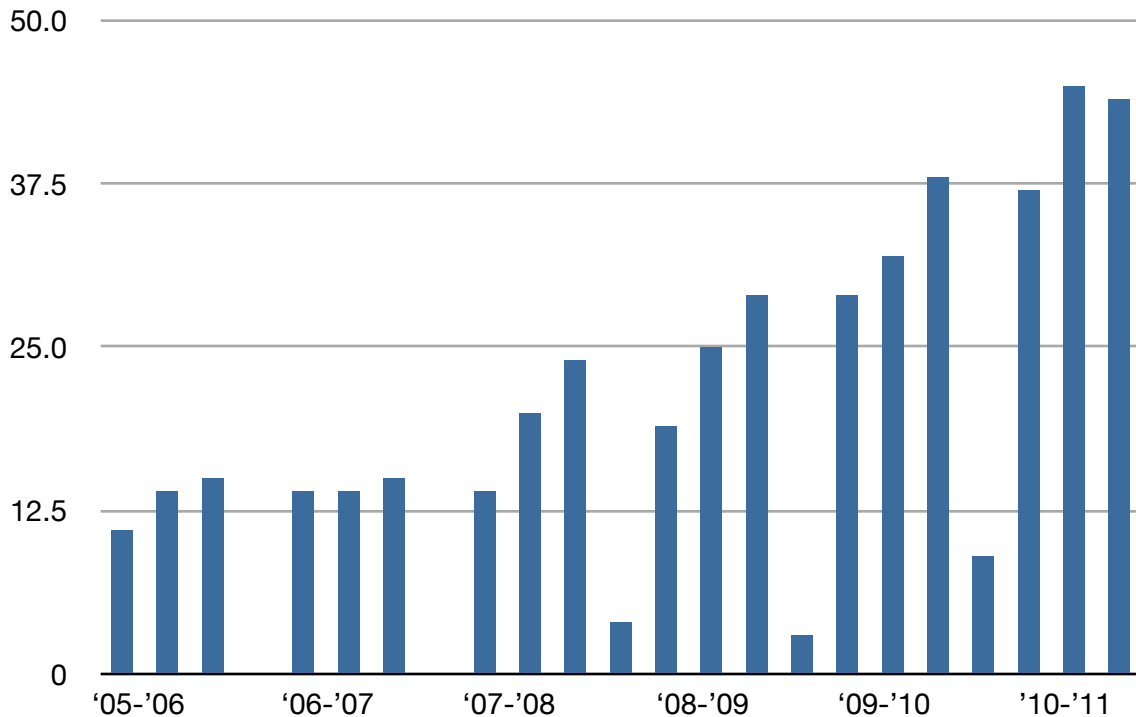
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Program Overview

Since 2004 the Dance program at PCC has experienced a series of dramatic changes. In Fall 2004 Dance courses were revised and co-listed with PE, lowering Dance courses from 2 credits to 1 credit. Course offerings were reduced from Summer 2003 through Spring 2005. Classes that were only taught at the Sylvania campus during that time began to be offered at Cascade campus as well, though only a select few. In addition to the regular offerings at Sylvania and later Cascade, classes at Southeast center commenced in Winter 2008. In Fall 2008 the current SAC Chair and only full-time faculty member in Dance was hired and in Fall 2009 Rock Creek began offering Dance courses at their campus.

From Fall 2005 to Spring 2011 section offerings in Dance, not including cross-listed sections offered through PE, have quadrupled. (Please refer to the following chart.) In the last, three years a dozen new courses have been added to the curriculum, broadening our offerings at PCC considerably. During that same time period, more than ten new part-time faculty members have been hired. All of these events have contributed to the current shape of the Dance program, drawing new students and instructors via expanded course offerings and creating more consistent leadership in guiding the development of the program.

PCC Dance Course Sections



■ Each bar indicates one term of Dance course offerings

Program Outcomes

- Appreciate the cultural, historical, and artistic value of dance in society
- Enhance quality of life as a result of physical activity, self-expression, and group interaction
- Apply lessons related to self-care, safe practices, and injury prevention in order to enhance dance training and wellbeing
- Create connections between our student population and the larger community

The program outcomes have changed significantly from the 2004 program review in order to align with college and course level outcomes at PCC and also with objectives from both regional and national dance programs.

A recent trend that is increasingly prominent in dance programs across the nation is a focus on dancer wellness. This is usually accomplished through a combination of health screenings, a change in the way courses are taught shifting from a teacher-based model to a student-based learning environment, and the incorporation of supplemental training techniques in somatic practices such as Pilates and Yoga. The dance program at PCC is no exception. Courses such as Pilates for Dancers and Conditioning for Dance have been added to the curriculum and are being offered on a regular basis. In addition, certain instructors have engaged in peer observation and feedback in order to improve teaching methods.

Changes in the curriculum in the past three years are also contributing largely to the shift in the dance program. Though the majority of dance courses offered through PCC are still 1-credit labs focusing on dance technique, we are now beginning to offer important transfer-oriented courses such as Dance Improvisation, Introduction to Choreography, and Dance Appreciation. Each of these courses is geared towards creating knowledgeable, well-rounded dancers, while supporting the needs of students hoping to transfer into a four-year dance program.

Another important addition to the dance program has been an increase in performance opportunities for students. Sylvania's annual Spring Dance Concert has expanded to include students and instructors/choreographers from all campuses and Southeast Center. The Spring Dance Concert has become not only a vehicle for program promotion, but also a unifying event that draws dancers from all over our PCC community together with a common goal. Collaboration among dance faculty is widespread, and students regularly have the opportunity to dance with individuals from other PCC classes and campuses. Money raised at the Spring Dance Concert in 2010 has funded master classes with guest artists, the purchase of instructional materials for courses, and awards for student achievement. A less formal, but no less important event is the dance showcase held at the end of each term. Though these have mostly occurred only at the Sylvania campus, part-time faculty from Rock Creek, Cascade, and Southeast Center are beginning to organize open showings for their students as well.

One thing that is common among other programs, and not just at four-year institutions, that we are lacking at PCC is a student dance company. In the typical model used by schools such as Lane Community College, University of Oregon, and Western Oregon University, students who audition and are cast for the student dance company enroll in a course varying in credit load from 1-4 credits. For PCC this would be D209: Dance Performance, an existing course that is

mostly offered in conjunction with a Theatre production. Students then learn different dance repertory from both the assigned faculty member as well as guest artists, which is performed either at the end of the term or school year. Students in the dance company regularly act as representatives of the program, engaging in outreach that ranges from high school performances and/or teaching demonstrations to touring performances in different communities. Student dance companies provide an important experience for students while creating more visibility for the program within the community.

Many of the changes recommended in the previous program review have been implemented including:

- Reinstating the full-time faculty position in Dance at Sylvania
- Increasing course offerings at Sylvania, SE Center, Rock Creek, and Cascade
- Continuing to present the PCC Student Dance Concert at Sylvania in June
- Offering higher level courses such as Ballet III, Modern III, and Jazz III at least once per year
- Beginning to offer dance theory courses (so far only at Sylvania)
- Offering separate classes for Level I and II courses Winter and Spring terms (This is true of Hip Hop and Ballroom classes, as well as Ballet and Modern classes offered at Sylvania)
- Reinstate summer course offerings in dance

Several of the recommendations, however, have yet to be implemented. These include:

- Offering D 190: Special Projects in Dance
- Eliminating all 50-minute dance classes, moving to 80 minute classes only
- Ensuring the safety of dance students and faculty by properly maintaining studios (HT 101 flooring in particular)
- Decreasing class sizes in order to ensure safety and optimal learning
- Increasing dance budget to include live musical accompaniment for dance courses
- Increasing marketing of dance program to area high schools

Curriculum

As is true of all Subject Area Committees at PCC, the Dance SAC has been focusing on assessing how the college's core outcomes are being addressed throughout the program. Though newer curriculum added in recent years has taken into account the shift in how outcomes are worded and applied on a course-level, older CCOGs will need to be reviewed and updated. Previous CCOGs and even the last program review outcomes, have a more narrow scope, only including wording that reflects what is happening in the class or, at best, the program.

A small group of part-time faculty, along with the SAC Chair, reviewed PCC's Core Outcomes in relationship to the dance program and courses. Here are ways they identified how Dance courses address these core outcomes:

Communication

Students learn how to communicate effectively both verbally and through writing through a combination of in-class exercises as well as assignments such as performance observations or critiques, oral presentations on dance-related topics, or written reports. They are able to appreciate various forms of artistic expression and the contexts from which they emerge. Students can explain how different personal biases as well as outside influences may shape their response to a particular performance, artist, or style of dance. Students learn and use dance specific terminology in order to communicate sharing a common vocabulary.

Community and Environmental Responsibility

Students are asked to identify their own role in the classroom community and to understand the impact that they have on said community. They are also consistently given opportunities to participate in a larger community, both at PCC and in the private sector, through interaction with guests artists, taking outside classes or workshops, participating in or viewing live dance performances, and attending other dance-related events. Students in many dance classes are asked to take active roles in community problem solving as well. Students and faculty are also utilizing technology more and more to reduce unnecessary waste, most notably in posting all handouts, including syllabi online on My PCC instead of handing out hard copies.

Critical Thinking and Problem Solving

Students study, observe, and practice many different dance skills in the classroom while attending to a variety of challenges including negotiating the space with others, adjusting movement to reflect changes in accompaniment, responding to visual and aural cueing from instructors, and relating cause and effect in technical training. In addition, students engage their imaginations and explore the potential for self-expression in dance classes. They demonstrate the ability to collaborate and take risks while exploring new possibilities and finding creative solutions to problems.

Cultural Awareness

Students not only learn dances from different cultural contexts, but also learn about the historical and social importance of the forms. Cultural biases are challenged as students identify their own cultural values and assumptions in relationship to those of other cultural groups. They evaluate different forms of artistic expression while connecting their own responses to a broader world-view.

Professional Competence

Students perform a variety of tasks and processes with competence. This is most evident when students perform in showcases and the annual Spring Dance Concert. Students collaborate with other instructors, dancers, and theater crew in order to accomplish the best possible results. Students are able to transfer concepts and skills to new situations and environments. Those studying dance at PCC tend to continue their studies as lifelong learners in both the academic and private sectors. They are able to apply lessons in self-care and safe practices in dance training in order to promote wellbeing and the ability to dance long term.

Self-Reflection

Students in dance must be able to appraise their own skills and abilities, monitor their progress, and motivate themselves. They must be accountable for their actions and the impact they have on others.

Strategies for assessing how well students are meeting the core outcomes vary from class to class and may include a combination of the following:

- Practical exams
- Written exams
- Terminology/Vocabulary quizzes
- Oral presentations on dance-related topics
- Participation in class discussions
- Choreography assignments (both group and individual)
- Creating a score, performance, or presentation to be shared with the class
- Essay assignments
- Written responses/critiques of dance performances
- Viewing and summarizing dance documentaries
- Performing in informal and/or formal showings
- Participating in social dance gatherings
- Peer observation and assistance

For our 2009-2010 learning assessment project two classes were given assignments used to address critical thinking and problem solving. Though all members of the Dance SAC were invited to participate, the SAC chair was the only one who created, implemented, and evaluated the assessment-driven assignment. The two classes were a Hip Hop 2 class at Sylvania and the Introduction to Choreography class at Sylvania. In both classes students were asked to solve particular choreographic problems. Though the majority of students successfully completed the project, demonstrating the ability to collaborate in order to solve problems creatively, it was discovered that the same students had difficulty communicating effectively how they solved the

problems both verbally and through writing. Fortunately, the core outcomes of Communication and Cultural Awareness are the next that we will be assessing.

Wanting a more meaningful, inclusive representation of dance courses and students at PCC, the Dance SAC determined to create an assignment that would be open to any dance student taking a class at any campus Winter term 2011. It was decided that the Dance SAC would sponsor an essay contest, specifically addressing communication and cultural awareness. Despite prize offerings such as tuition bucks and tickets to live dance performances, the response from students was greatly disappointing. Of the hundreds, possibly thousands of dance students taking classes at PCC, only five turned in essays. Though two assigned faculty members will still review each one, applying a rubric for assessment, the results do not promise a clear example of how well students and faculty are incorporating these core elements in our dance curriculum.

As a SAC, it will be necessary to move forward as a more cohesive group if the work we do in assessment is truly to have an impact on the program. Course curriculum outcome guides need to be revised and adhered to consistently, by all faculty. Our demonstrated weakness in the areas of communication need to be addressed by all faculty members and reflected in the outcome assessment strategies for each CCOG. Part-time faculty members who have never done work in assessment need more staff development opportunities that can assist them in the process.

Needs of the Students and Community

The most notable change in our student community is the sheer size of it. With enrollment numbers consistently rising each year, there is an increasing demand for more course sections, more instructors, and more studio time. The unduplicated headcount in dance has rapidly increased from 260 in '05-'06 to 867 for '09-'10, with enrollment nearly doubling between '08-'09 and '09-'10. The percentage of male students enrolled in dance courses has increased by almost 13%. We are attracting younger students and more full-time, degree-seeking students. (See Appendix A)

Fall term 2010, dance students were asked to complete a survey. (See Appendix B) The intention of the survey was for the Dance SAC to identify who we are serving, why they are taking dance classes, if students intend to pursue dance beyond PCC, and most importantly our strengths and weaknesses as a program. Though many part-time faculty members did not turn in completed surveys, the surveys that were submitted for review had surprisingly consistent responses regardless of the course, instructor, or campus. Many students offered thoughtful suggestions for how the program might be improved while giving us a strong indication of what we are doing well. (See Appendix C)

Students consistently identified the following strengths:

- Knowledgeable, passionate, and caring teachers who are able to address the needs of a diverse community of dancers
- Positive classroom environment
- Classes that offer a fun, creative way to get fit
- A sense of community among dance students
- The economic value of dance classes at PCC
- Convenience of being able to take most classes at several PCC campuses

Students repeatedly made the following recommendations for improving the program:

- Eliminate 50-minute classes, making all classes 80-120 minutes
- Offer more sections of the same courses throughout the day
- Meet more frequently
- Offer more performance opportunities
- Separate levels in technique classes
- Limit enrollment and / or increase size of studios
- Improve the studios and make them safer
- Offer open studio time for dance students

As the student population continues to grow without signs of stopping, we must take into account how this will affect the program. Though we are increasing our course offerings as much as possible to keep up with student enrollment, finding studio space can be challenging. This is especially true at the Sylvania campus where facilities are shared with PE. Though students

consistently request more course sections and longer meeting times on course evaluations and surveys, and classes are often fully enrolled with wait-lists, we are limited by studio availability.

In classes that are fully enrolled, most with thirty students or more, students consistently complain about the number of students in a class. Students in full Ballet classes struggle to find space at the *barre*. Others feel unsafe moving in an overcrowded space. And others complain that instructors, despite their best efforts to attend to so many individuals, are unable to do so effectively, especially in mixed-level classes.

Another change in the student population is an increase in students who wish to seek a dance major or minor at a four-year institution. As we offer more advanced technique courses, performance-oriented courses, and more transferable courses in dance theory, the number of degree-seeking students grows. In order to retain these students we must continue to promote theory courses and performance opportunities, making them available at campuses other than Sylvania.

Faculty

As the dance program continues to grow, so do our part-time faculty numbers. Currently there is one full-time dance instructor at Sylvania and an average of fifteen part-time instructors teaching anywhere between one and five courses per term. Though more than a dozen part-time faculty are teaching for PCC on a consistent basis, there are only a handful who regularly participate in Dance SAC meetings, conversations, projects, events, etc. Many of the part-time faculty members do not correspond with the Dance SAC despite repeated efforts to broaden communication among all faculty in the program. The impact this has on the SAC and PCC students is important to note.

Despite the strong relationship that is developing among a select group of faculty, many tasks commonly shared among a SAC are becoming the sole responsibility of the Dance SAC Chair and only full-time faculty member. Outcome assessment, curriculum development, program review, production of both informal and formal student performances, scheduling, consultation regarding hiring, budgeting and ordering program materials, coordinating guest artists, coordinating dance at Art Beat, program promotion, performance promotion, outreach, high school equivalency evaluations, and more are a regular part of the work accomplished by a single full-time faculty member, in addition to the five to seven required courses per term to be instructed. Even the most passionate, energetic employee will find this workload unsustainable for any length of time. Without another full-time faculty member little of this work can readily be shared. Delegating becomes challenging for a number of reasons, including limited funding, limited interest among part-time faculty, or having part-time faculty who may be interested but inexperienced or unqualified to take on certain tasks.

The impact that this has on PCC students varies. One problem with this model is that major decisions regarding the program rest on one individual who is in this role on a continuous basis unlike in other committees where the responsibility of SAC Chair rotates. Even the most unbiased, generous individual is not going to be able to truly understand the impact her/his decisions regarding curriculum, student opportunities, instructor qualifications, etc. have on students across all campuses and centers. Another problem with the lack of part-time faculty contribution and communication is that students in many classes at PCC are missing out on important opportunities. Here are some examples.

In Fall 2010 every dance faculty member teaching for PCC was asked to distribute a survey designed by the Dance SAC to determine student needs, what the focus of our program should be for the next five years, strengths in course instruction and areas that could be improved through staff development, etc. Of the many faculty members who received this survey with the request that they distribute and collect them, only four faculty members submitted completed surveys. That leaves the majority of our students without a means to voice their needs and opinions.

In another example all faculty teaching at PCC during Winter 2011 were asked to announce a PCC Dance essay contest in which students participating could win tuition bucks, and/or tickets to live dance performances in Portland. Again, only a few teachers submitted essays from students in their classes. The same is true in regards to student performance opportunities, new course announcements, audition information, etc. When part-time faculty members do not participate, it is their students who lose out.

That said, the following part-time instructors have not only regularly participated in Dance SAC meetings and events, but have also contributed to the program in the following ways:

Taryn Johnson

- PAVTEC evaluations for high-school equivalency courses
- Evaluated essays submitted for the PCC Dance Essay Contest
- Assisted with core outcomes assessment as part of program review
- Acted as a judge for the student choreography contest
- Advocated for her students in order to acquire new Ballet *barres* at Rock Creek
- Participated in peer observation and feedback to improve class instruction
- Coordinated Open Showing for Rock Creek students

Tino Nozaki

- Assisted with core outcomes assessment as part of program review
- Acted as a judge for the student choreography contest
- Participated in peer observation and feedback to improve class instruction
- Contributed to the modifications made to instructor qualifications
- Coordinated Open Showing for Rock Creek students

Levi Banner

- Acted as a judge for the student choreography contest
- Participated in peer observation and feedback to improve class instruction
- Created a dance event for Art Beat
- Coordinated Open Showing for Cascade students

Melena Bronson

- Evaluated essays submitted for the PCC Dance Essay Contest
- Assisted with core outcomes assessment as part of program review

Sue Ceswick

- Assisted with core outcomes assessment as part of program review

Currently a majority of dance instructors have been instructing courses on a regular basis for more than a year, most for three years or more. Most teachers are instructing at least two sections at one or more campuses, providing them with regular income and teaching opportunities while our students are able to have more consistency in course instruction, teaching expectations, etc. Some exceptions to this include a rotating instructor hired each term to teach World Dance at Sylvania, and the many new faculty who are teaching an ever-expanding range of courses being added each term at our Rock Creek campus. As the program continues to expand with the potential for additional classes at both Rock Creek and Southeast Center, I see the possibility for even more new hires and a definite need for an additional full-time faculty member, preferably at Rock Creek.

Continuing education and professional development also play an important role in the lives of full and part-time faculty. Below are listed a few examples of how PCC dance instructors are continuing to contribute to the strength of the dance program through their outside training and participation in the larger dance community:

Heidi Dyer (Full-time Faculty and SAC Chair)

- Performed as part of PICA's TBA festival
- Choreographed productions for PCC Theatre including "Godspell," "The Misanthrope," and "Dead Man's Cell Phone"
- Collaborated with Mexican artist Alicia Marvan and Minneapolis-based artist Jason Gaspar in leading a summer performance intensive in Coatepec, Mexico
- Performed the original work "Velas" in Coatepec, Mexico
- Created the web-based "Let's Stay Together" project
- Functioned as the artistic director and choreographer of the project-based Headway Dance Company
- Collaborated with gallery owner Heidi McBride and installation artist Fae Young-Sherling to choreograph and perform in an evening-length, site-based work entitled "Negotiating the Divide"
- Earned certification as a Yoga Therapy Teacher and registered with The Yoga Alliance at the 200 level
- Attended the Seattle Festival of Dance and Improvisation
- Collaborated with John Mery of PCC to choreograph movement for the winter music concert
- Attended a workshop on functional course planning with Chase Bossart
- Attended master classes in dance technique and theory with instructors such as anoukvandijk dc, Martha Eddy, Susan Rethorst, Lila Hurwitz, John Jasperse, Pat Graney, PopNTodd, Lee Hull, and Nina Martin

Levi Banner (Part-time Faculty)

- Attended master classes in Hip Hop choreography, Breaking, Popping, and Krumping with instructors such as Pop Master Fabel, Trac 2, Phi of Jabawockeez, Do Knock of Super Crew, Twix of Massive Monkees, PopNTodd, Joshua Dudley “Big Snubb” and Alien Ness of Mighty Zulu Kings
- Attended dance workshops at the Emerg N See music festival
- Organized, hosted, and attended dance workshops in Breaking, House, and Krumping
- Judged Hippoh Jam battles as well as a live music battle and “Street Flower,” a local, b-girl battle
- Organized and hosted a monthly, all-ages, family friendly, community Hip Hop dance, music, and art event every first Friday of the month
- Co-created and directed a non-profit organization, Oregon Universal, the Oregon chapter of the Universal Zulu Nation
- Organized and hosted the 12-year anniversary celebration of Raw Action Worldwide Krew
- Acted as artistic director and booking manager for Raw Action Break Krew
- Performed onstage with Hip Hop legends Afrika Bambaataa and Kurtis Blow

Ally Britton (Part-time Faculty)

- Instructed a workshop for The Dance Drill Coaches Association Judges’ Affiliation
- Attended The Pulse on Tour
- Attended several dance workshops led by members of Pure Dance Company
- Choreographed and co-choreographed several, local dance team routines in Modern, Hip Hop, and Jazz
- Judged the OSAA State Championships as an Execution Judge

Sue Ceswick (Part-time Faculty)

- Attended master classes with instructors such as Honi Coles, Eddie Brown, Steve Condos, Brenda Bufalino, Dianne Walker, Heather Cornell, Linda Sohl-Ellison, Max Pollak, and Jason Samuels-Smith
- Attended Tap Dance festivals and workshops such as Fascinating Rhythms, Tap City, Human Rhythm Project, and the Vancouver Tap Dance Society’s summer festival
- Acted as dance writer for The Oregonian, the Santa Barbara News Press, and The Journal of the International Tap Association
- Instructed classes for Portland State University, Portland Parks and Recreation, and various local studios

Changes have been made to the instructor qualifications, mostly in response to the changing curriculum. As new classes have been added, it has become necessary to address teaching qualifications for them. New dance theory and lecture courses require a degree in dance, while all dance technique courses not only require a strong background in the style being taught but also three years teaching experience and professional choreography and/or performance experience.

rience. In keeping with our mission to apply lessons related to self-care, safe practices, and injury prevention in order to enhance dance training and wellbeing, candidates who have successfully completed coursework in one or more of the following are preferred: Kinesiology, Experiential Anatomy, Anatomy and Physiology, Biomechanics, Dance Pedagogy. The addition of the Conditioning for Dance class has also made it necessary for teachers to not only have the required dance background and teaching experience but recognized certification in the conditioning method being taught, such as Yoga or Pilates.

Facilities and Support

The majority of dance classes instructed at Sylvania are done so in either HT 101, or HT 08, both large, mirrored studios with hardwood floors and stereo systems. The exception is Tap Dance, which is taught in the Little Theatre (CT 201). A problem with HT 101 that has not been completely resolved since it was mentioned in the last program review has to do with the flooring. Despite regular attempts made by faculty and the facilities manager, the floor continues to be slick on a regular basis. Reports indicate that both students and instructors have fallen and sustained minor injuries due to this problem.

Also, students and faculty have sustained injuries such as Plantar Fasciitis and Shin Splints after dancing on the very hard, unforgiving surface in HT 101. Whereas almost all dance studios have “sprung” flooring which has a give to it ensuring safety, the flooring in HT 101 seems to be wooden flooring laid directly over concrete. Common dance injuries caused by dancing on such a surface include, but are not limited to:

- Patellofemoral syndrome
- Tendinitis
- Plantar Fasciitis
- Shin Splints
- Stress fractures
- Damage to the spine, especially the lumbar region

Injuries caused by such environmental factors are easily preventable and can prolong the career of dancers and dance instructors as well as ensuring the health and wellbeing of our students. Often these types of injuries occur over time and are not always easily detected within the time period of say, a term at PCC. The aforementioned injuries are also difficult to treat without a lengthy rest period and often return as soon as an individual begins dancing once again on a hard surface. It is not uncommon for these kinds of injuries to necessitate rest and treatment for periods of up to a year. Imagine what that would mean to a dance instructor who relies on teaching as their primary source of income!

Another problem that has come up with the facilities at Sylvania has to do with classes that use hard-soled shoes such as Tap Dance and Ballroom Dance. The shoes have the potential to leave small indentations on the studio flooring, requiring the hardwood floors to be sanded on a consistent basis, creating wear and tear beyond a sustainable level. It is because of this that Tap classes have been relocated to the Little Theatre, though that doesn't help with the Ballroom classes that are still being held in HT 08 and HT 101.

The third problem faced at Sylvania related to facilities has to do with sharing the studios with PE classes. With both programs offering a wealth of classes in high demand, it is difficult at best to find time to schedule courses and rehearsal time. Traditionally PE and Dance classes have been “rolled over” from previous terms creating a schedule with almost no room for program growth or additional offerings. The openings for dance classes are also typically during the morning and then late afternoon and evening, meaning that any instructor teaching several

classes faces a sort of split schedule with large amounts of time left open in the middle of the day. Each term we face difficulty in finding a workable schedule for classes, as scheduling has become less of a conversation between the two departments. Often those creating the Dance schedule do not even see the schedule until PE has completed their assignments, leaving Dance with what PE has left open.

The facilities at SE Center appear adequate and safe, though the construction of the flooring is uncertain. There is flexibility in scheduling due to limited course offerings. The studio at Cascade is on the small side and also completely booked due to a similar problem faced by Sylvania with PE and Dance sharing the space. Cascade dance instructors have shared frustration at not being able to offer any new sections of Dance courses because of this. Other classes are held in the gym which we tried for a term at Sylvania but found to be greatly lacking for a variety of reasons including poor sound quality and no mirrors. Again, the construction of the flooring is uncertain.

The studio at Rock Creek is at the far end of a computer lab that has the potential to create conflict due to noise, though this hasn't proven a consistent problem at this point. A portable, sprung, wooden dance floor has been installed as well as mirrors and a portable Bose sound system. The flooring seems the safest of all the PCC studios with lots of spring to it. Having their own studio designated for Dance courses seems the greatest benefit, allowing a much more flexible schedule with plenty of room for program growth.

Recommendations

The recommendations for the program at this time relate largely to the changes in the size of the student population we are serving as well as the needs of this changing student body as evidenced in student surveys. Several of them echo the recommendations made at the time of the last program review.

The recommendation of greatest importance for the Dance SAC is to hire another full-time faculty member, preferably at Rock Creek. A second full-time instructor at Rock Creek could provide the leadership and vision that is needed during their time of tremendous growth. This full-time instructor could share SAC Chair responsibilities, giving voice to the needs of the program at Rock Creek while easing the burden of the increasing workload currently maintained by a single faculty member. This individual could also help Rock Creek to establish more dance theory courses and regular performance opportunities for the students at that campus, while promoting regular communication between Sylvania and Rock Creek.

The second recommendation is in response to the high demand for dance classes at Sylvania and the need for a safe, available dance studio. Rock Creek has demonstrated that practically any classroom on campus can be converted into a safe and effective dance studio via portable, sectional flooring. To avoid having to create a studio from the ground up, it is recommended that an existing space at Sylvania be converted into a dance studio using this flooring, which would eliminate several of the problems mentioned previously in this document, including the persistent problem with the floor in HT 101 being dangerously slick and without the necessary spring to prevent dance injuries, poor scheduling options, and hard soled dance shoes damaging the flooring in HT 08. Samples of flooring, information on purchase and installation of said flooring, and more have been provided to the Dance SAC.

The third recommendation is to continue to grow and strengthen the performance aspect of the program. Though there are frequent performance opportunities on an informal basis, such as with Open Showing, it is recommended that D209: Dance Performance be offered every term. D209 provides students with a very useful experience, working in a repertory and performance model that is essential for the growing number of students wishing to pursue dance beyond PCC. It also makes it possible for students from Dance to collaborate across the curriculum with students from Theatre and Music. And, it is a fantastic recruitment vehicle for Dance at PCC.

Another performance aspect that should be addressed is the Spring Dance Concert. Though we have traditionally only held the concert for one night, and only at Sylvania the popularity of the concert and value placed on it by students and faculty requires more opportunities. This could be addressed by increasing the number of nights it is presented in the PAC and by having a separate concert at Rock Creek. Also, it should be noted that for the past couple of years the Spring Dance Concert has sold out in a matter of minutes with many people being turned away for lack of space. Hosting it over two or more nights would help with this problem as well as help the program accumulate more funds which are used to support the program in a variety of ways.

Other recommendations include:

- Offer separate levels in courses instead of combining them into one section
- Reschedule classes at various campuses so that the same courses are not held at the same time, making it difficult for students to take more than one section while also limiting the possibility for instructor cross-over and substitutes when necessary
- Eliminate 50-minute classes and offer all technique classes in 80-minute increments with the option for theory and lecture courses to run longer as appropriate
- Set a class cap at 20 instead of 30 ensuring safer, more teachable classes
- Update all Dance CCOGs
- Offer D 190: Special Projects in Dance
- Increase visibility and promotion of PCC Dance through outreach
- Allocate funds from the budget and SDC earnings to provide live accompaniment in certain classes
- Increase participation of part-time faculty in Dance SAC

Appendix A

Enrollment

The SAS System

Dance

COLLEGEWIDE TABLES (Excl Campus 6): Full Time Equivalent (Student FTE) Enrollment and % Change	2005-06	Percent Change: 04-05 to 05-06	2006-07	Percent Change: 05-06 to 06-07	2007-08	Percent Change: 06-07 to 07-08	2008-09	Percent Change: 07-08 to 08-09	2009-10	Percent Change: 08-09 to 09-10
	Total	%	Total	%	Total	%	Total	%	Total	%
Collegewide, Excl Campus 6	25.9	8.7	24.9	-4.0	31.0	24.8	46.4	49.4	88.8	91.6

Dance

COLLEGEWIDE TABLES (Excl Campus 6): Unduplicated Headcount Enrollment and % Change	2005-06	Percent Change: 04-05 to 05-06	2006-07	Percent Change: 05-06 to 06-07	2007-08	Percent Change: 06-07 to 07-08	2008-09	Percent Change: 07-08 to 08-09	2009-10	Percent Change: 08-09 to 09-10
	Total	%	Total	%	Total	%	Total	%	Total	%
Collegewide, Excl Campus 6	260	16.6	234	-10.0	319	36.3	448	40.4	867	93.5

Dance

COLLEGEWIDE TABLES (Excl Campus 6): Gender Distribution		Female		Male
		N	%	%
Collegewide, Excl Campus 6				
	2007-2008	312	92.6	7.4
	2008-2009	444	84.0	16.0
	2009-2010	856	79.8	20.2

Source: Banner End-of-Term Extracts, Excluding Campus 6

Dance

COLLEGEWIDE TABLES (Excl Campus 6): Race/Ethnicity Distribution		Total	African American	Asian/Pacific Islander	American Indian/Alaska Native	Hispanic	White Non-Hispanic
		N	%	%	%	%	%
		Collegewide, Excl Campus 6					
	2007-2008	244	11.9	11.5	2.9	7.0	66.8
	2008-2009	365	5.5	15.3	1.4	8.5	69.3
	2009-2010	582	9.1	13.9	1.2	9.3	66.5

Dance

COLLEGEWIDE TABLES (Excl Campus 6): Age Distribution			14-17	18-20	21-25	26-30	31-40	41-50	51-60	60+
		N	%	%	%	%	%	%	%	%
		Collegewide, Excl Campus 6								
	2007-2008	319	4.4	29.8	28.8	15.4	10.3	5.0	4.7	1.6
	2008-2009	447	3.1	36.7	31.1	13.2	7.6	4.3	2.7	1.3
	2009-2010	866	1.8	31.1	32.9	15.9	9.9	4.2	3.3	0.8

Source: Banner End-of-Term Extracts, Excluding Campus 6

Dance

COLLEGEWIDE TABLES (Excl Campus 6): Percent Distribution of Students who Indicate they are Degree-Seeking or Non-Degree-Seeking		All	Degree Seeking	Non-Degree Seeking
		N	%	%
Collegewide, Excl Campus 6	2007-2008	319	80.6	19.4
	2008-2009	448	85.9	14.1
	2009-2010	867	86.3	13.7

Dance

COLLEGEWIDE TABLES (Excl Campus 6): Percent Distribution of Students in the Subject Area who are Enrolled Full-, Half-, or Part-Time at PCC (in this or other subject areas): Fall Term Only		Full Time	Half Time	Part Time	
		%	%	%	
Collegewide, Excl Campus 6	Fall	2007-2008	48.2	23.7	28.1
		2008-2009	41.2	28.4	30.4
		2009-2010	51.1	26.1	22.8

Source: Banner End-of-Term Extracts, Excluding Campus 6

Appendix B

PCC Dance Student Survey

Class:

Instructor:

Term:

What did you enjoy most about this class?

What will you take with you from this class?

What do you feel your role was in this class? How did you participate/contribute?

Do you plan to continue taking dance classes at PCC? Why or why not? If so, which classes do you plan to take?

Do you plan to pursue a degree in dance in the future? If so, where do you plan to transfer and will you pursue a major or minor?

Do you have any suggestions for how this class could be improved? (This may include notes on instruction, facilities, supporting materials, time, length of class, frequency, etc.)

Appendix C

PCC Dance Student Survey Responses

What did you enjoy most about this course?

"The teacher was amazing and always brought a smile to the class which was the most enjoyable thing to us."

"Making friends, laughing, having fun, and learning more about Hip Hop."

"I enjoyed learning new choreography and learning different styles of dance. Also, being able to express someone else's choreography in my own way."

"It challenged me as dance does not come naturally, but it is art and so it blessed me."

"Everything! The atmosphere was wonderful and the instructor was so amazing. He really has a lot of passion for dance."

"Tino is precise! He does not back off from repeating moves until dancers have it right or at least know how to do it right."

"I enjoyed the music, choreography, having fun with the other students, and most of all how much personal investment the instructor put into helping his students improve."

"The instructor goes at a pace that I can follow."

"Taryn is an amazing instructor. She's very detailed and she always went out of her way to help her students."

"Levi has an excellent teaching style that students of all levels can follow and his passion is obvious."

"I enjoyed the feeling of peace and wellbeing I got at the end of every class."

"I enjoyed how we touched on the basics of dance like Ballet and Modern. From there we saw how all dances are pretty much related in some way. It completely changed how I look at dance today."

"The guest teachers were awesome!"

"I enjoyed the playfulness and feeling of freedom in this course. Many Modern dance teachers/choreographers take themselves way too seriously, and while Heidi is 1st rate at both, she has a sense of fun."

"The choreography. It changed every other week or so and was easy to learn."

"I appreciate Heidi's ability to reach a wide range of people and to instill in all a sense of confidence and love of dance."

"Sweating my ass off as much as jogging without it sucking EVER!"

"The freedom of self-expression and the lively participation."

What will you take with you from this course?

"I will take confidence from the class, safety instruction, and a knowledge of how I can improve my own dancing in my personal practice."

"The biggest thing I'll take away is to have the patience to learn in small steps and to combine the steps into something bigger. Also, to just let go and not care what you look like and have fun."

"Confidence and knowledge!"

"Memories and knowledge of what core concepts embody and create the foundation of Hip Hop."

"Endurance, balance, memory, joy and re-connection with body as it relates to Earth, people, and life energy."

"A wider perspective of style and dynamics of movements through the body."

"The camaraderie of my peers, the snippets of dance history behind the technique, and the technique of course."

"Flexibility, a sense of center, and the ability to take other dance classes where these transfer."

"The knowledge of ballet warm-ups has been very helpful for me in understanding my muscles and how my body works."

"Proper alignment and dance terminology."

"A regiment that can help better my life."

"Better knowledge of how to help and improve problems and weaknesses I have physically and how to relax when I'm stressed."

"Not sure yet."

"Posture is everything!"

"Dance is in the transitions."

"Every time I complete one of Levi's classes I have more passion for dance (specifically Hip Hop) and confidence in my ability as a dancer."

"I will take a new outlook on dance."

"Dance technique and feeling better about my body."

"Self-confidence and new dance skills."

Why did you enroll in this course?

"I wanted to become a more versatile dancer."

"I enrolled in this course because I thought it would be fun to try something new."

"I've always loved to dance."

"To fulfill a P.E. requirement."

"To get exercise."

"I heard how great the instructor was."

"I needed electives and my brother recommended this course."

"I was ready for a bigger challenge."

"To help me bust a move."

"To learn more about dance."

"To become in touch with my body."

"To dance with a great teacher and awesome peers. I wanted something that enabled me to use my technique but free my soul."

"Because I want to pursue a dance degree."

"It's at a good time for my schedule."

"I am continuing from 2009/2010 school year. Dance is a lifelong study. Hopefully, it will never end for me as long as I'm alive."

"I want to pursue a career in dance."

"I was on a dance team last year and I love dance and wanted to keep at it."

"Because my friend said it's an excellent class."

"I enrolled because I danced for ten years at a studio and then took a year off. That year killed me. I didn't feel alive. I took this class to get back to doing what I really want to do, dance."

"I danced as a kid so I wanted to take a lower level dance class that wouldn't be super fast-paced or stressful. This was perfect!"

"It sounded interesting."

"To regain/keep my strength/flexibility."

"To improve my dancing. It worked!"

What did you contribute to this class through your participation? How active were you in shaping your own experience as well as the experience of others?

"I asked questions whenever I had any confusion."

"I helped focus everyone just by focusing myself."

"I contributed to the openness, kindness, and caring atmosphere."

"I contributed my good and lively spirit, my strong passion for dance, and my friendly and playfully funny demeanor."

"I was asked by other students to go over technique and phrasing with them, and it really made this term different. I felt more connected with my peers. I also danced my heart out and overcame some injuries that held me back before."

"I think I'm a good leader/helper which helps me learn as well."

"I was active in completing the larger picture."

"Listening well to instructions."

"By being here regularly the rest of the class knew they could rely on me. I was more confident in what was taught because I was here regularly."

"I did my best to help other learn the choreography when they were struggling."

"Energy for encouragement. I feel everyone needs a lot of support to feel comfortable dancing on their own."

"Being un-shy even though I'm hella shy. That's a breakthrough."

"I showed up 99% of the time, paid attention, and contributed to conversations. Be positive!"

"I helped guide other students in group activities."

"I made sure to practice outside of class. That way I could get better at dance."

"I contributed a great attitude and a willingness to dance. You definitely get out what you put in."

"I had to be vulnerable enough to ask for and receive help from people around me who I didn't know yet."

"I brought knowledge and enthusiasm."

"I feel I contributed through being aware and active and through listening."

"I was not active enough in this class. I could have improved much more if I spent more time practicing."

"My sexy swagger, yo!"

Has this course changed how you look at this subject? If so, how?

"Yes. I thought Ballet would be boring but I absolutely fell in love with it."

"This course, particularly this term, has made me realize you do not have to be super flexible to do Ballet. Correct form-working with your anatomy rather than against it-will improve your flexibility over time."

"Nope. It's always fun and I love it."

"This course has made me look at this dance style a little more seriously."

"I think I appreciate how much of a challenge Hip Hop is."

"Yeah, man, totally! I freakin' love it now. My family doesn't support it because they feel it's dumb. I told my auntie I'm a dancer and she said, 'ohhh....so what's plan B?' This is plan B auntie! Supermodel, president, spy, football player didn't work out so well."

"Yes. The knowledge about what makes Hip Hop changed how I view how it is taught and what knowledge gets shared. I haven't had exposure to those pieces of knowledge until now."

"Yes. I realized that routine Hip Hop with steps is not how I roll."

"Yes. It has made me want to train more in Modern dance and other dance styles."

"It's not do or die anymore. It's an expression of thought/feeling."

"Yes. It has made my love of dance grow."

"Yes it has. I understand a lot more about how body movement can be fluid instead of forced. I always thought dancing was magic. This class helped me learn how it works which makes me appreciate dancers more."

"Yes, it has caused me to think of dance as something very expressive with a variety of different types of dances to fit the interest of pretty much anyone."

"I always thought dance was just learning a bunch of moves and putting them together to put on a show. I didn't realize how much technique and posture are emphasized. Not only does it show you the 'proper' way of doing some moves, it also helps to prevent injuries."

"I understand why dancers perform certain specific warm-ups and why exactly they're useful."

"Yes, I'm understanding more about myself."

"This class has sparked my interest again. I found that I could relate to how the instructor viewed the body as a tool we have to take care of."

"Yes, I thought of yoga as static and boring. I'm a mover. Heidi showed me how to find the flow and appreciate the meditative aspects of yoga."

Do you have any suggestions for how this course could be improved? (This may include notes on instruction, facilities, supporting materials, time of class, length of class, frequency, etc.)

"I feel the class should meet more than two times a week, maybe three to five."

"A longer class would be awesome."

"I think the class should be longer, because just when I was starting to really pick up a dance or really liked a dance, we'd have to move on."

"Maybe take a terminology day to make sure we have the same words for discussing the body."

"Longer class times, no Friday classes, and open lab time."

"Friday classes are hard to come to."

"Longer class time and separating the levels!"

"More of the same classes, offered throughout the day."

"We didn't ever have enough time!"

"I would really appreciate longer class times and frequent classes, 120 minutes 3 day / week."

"Mirrors that reach the floor, no barres."

"The class being in the evening made it hard to keep up because you can't really eat a big dinner before classes. Less students show up."

"Start class on time!"

"My only complaint is that some students didn't take the class seriously or attend regularly."

"More time to improvise/create on our own."

"More performance opportunities!"

"I only wish the instructor taught the different levels consecutively."

"I think some of the students were not always respectful of the teacher."

"More performances!"

"It was pretty crowded most of the time and hard not to run into people."

"I would like to see some more history and origins of where all these moves came from and how they developed."

"It would be helpful to have a print-out, website, or video online of dances to make practicing outside of class easier."

"Bigger dance space/smaller class."

"Get new and better ballet barres. They're difficult to adjust, semi-hazardous, and slide around a lot."

Do you plan to continue taking dance classes at PCC? Why or why not? If so, which classes do you plan to take?

"I plan to continue taking dance through PCC because it's affordable and convenient."

"Yes, I plan on taking Hip Hop 2 during winter again. I enjoy it and the instructors are amazing."

"Yes! 'Cause I love the atmosphere of this place and I never want to leave. I'll take all of them."

"Yes! I love the energy and the fun times I've had. I plan to take more Hip Hop and more Ballroom."

"Yes. I love the atmosphere and the challenge."

"Yes, because it's a positive environment, convenient, and economical."

"No. It doesn't fit my schedule. I might take outside classes."

"Yes, I would like to do all of the classes offered by the department. It's a very self-improvement-oriented type of elective."

"Possibly. They are not technically relevant to my studies, but I will try to make time."

"Yes! Instructors are knowledgeable and take the material seriously. I'll take all of them if possible."

"Yes, because I learned a lot and would like to learn more."

"No, because I'm moving out of state but I would for sure if I was here."

"Yes, because I love it. It's perfect exercise and emotional release."

"Yes, the dance teachers are loving and know what they are doing."

"I would like to but there aren't a lot of times to take the classes. Nothing fits with my schedule."

"I do plan on taking dance classes in the future, because the staff are all experienced and tailor to everyone's needs while also going at a level gauged on their students experience/skill."

"Yes. It gives me class time to be myself."

"Yes. I love the way it makes me feel."

"Yes. The value is great and the teachers excellent."

"Yes. PCC is affordable and convenient."

"Yes. I love the teachers here."

"Not next term, because all of the classes I wanted to take are too early or too late in the day."

"I am continuing dance at PCC next fall because the experience of the teachers and their dedication to not only make you better, but make the class fun for everyone's level is amazing."

Do you plan to pursue a degree in dance in the future? If so, where do you plan to transfer and will you pursue a major or minor?

"I do plan on pursuing a career in dance."

"Yes, but not sure where yet."

"Yes, a minor at U of O or OSU."

"Maybe a minor, depending on course load."

"I might minor in dance at PSU."

"I might pursue Cultural Dance and Communication at Evergreen State College."

"Yes, Western Oregon University in Monmouth."

"I am not sure. I am majoring in Art is all I know."

"Possibly, I may transfer to PSU as a Dance minor."

"No, dancing is something I do for me."

"I think getting a degree in Dance would be wonderful, but I'm unaware as to where that would get me in the future. My parents would probably look down on it as well."

"No, but I don't plan on pursuing a degree in general."

"I would love to and I don't know yet."

"I'm not sure. If my transcript is evaluated and it's in my best interest to do so, I shall, but mostly dance is life for me so I have to do it. If I do pursue it, it will be a minor at PSU."

"Maybe, transferring for minor in Dance."

"I'm thinking about it, a minor probably at OSU or U of O."

"I am pursuing a major in Dance. I've been looking at colleges in Oregon. University of Oregon, maybe."

"I plan on minoring in Dance at Portland State."

"Yes. PSU, WOU, or somewhere on the East Coast."

"Not a major, but I plan to study more consistently."

"Yes, major at U of O."

"Minor-PSU."

Has taking this course at PCC helped you to connect with the larger dance community in some way? If so, how?

"I saw my first dance performance by Gallim Dance because of this class. It was very beautiful and is one of the reasons my view on dance has changed for the better."

"Yes. We had to go to a dance performance to write a review. I now know where to look to find out if any performances are going on."

"Yes, I have met many people in the PCC dance community who have been helpful, and it was because of this class that I was exposed to dance performance. It seems much easier to find avenues for dance now."

"Yes. I've made many friends in the dance community."

"The dance community is big at PCC and it's good to see familiar faces especially when starting school."

"Yes. I dance at Oregon Ballet Theatre in their more advanced community classes and have gained many good teachers from taking class here. I'm appraised of dance opportunities by local choreographers by Heidi."

"Yes. I've had access to more resources and dance opportunities from word-of-mouth."

"Yes! The Zulu Nation-the organization is so positive and preaches peace. There's no judgement, no booze, just self-expression. I now have somewhere I can go."

"Yes. I have connected with the Hip Hop community and hope to stay involved in the future. Levi invited us to his events so that I had the opportunity to connect with people I wouldn't have been able to otherwise."

"Interacting with the dance community outside of my classes has been such a joy. I have gained such an appreciation for all kinds of dance. I've been to Modern company performances and Ballroom social dances, meeting and greeting so many people from the community."

"Yes! I now know a professional dancer."

"Yes. Outside of this class I went to my first Hip Hop battle. I am hooked and happy I went."

"Tino has been very supportive in connecting dancers with outlets throughout PDX."

"Yes. I joined the Hip Hop club and have made new friends."

"Yes. I love hearing how much the teachers love their dance studios and how encouraging they are to get you into the dance community."

"Not really, but I do like the posters in the studio advertising local events and dance concerts."

"Yes. I connected to the larger community through the guest artist who came to teach our class."

"Yes. It exposed me to Hippoh and a lot of other dance efforts."

"It forced me to pay and go to a dance performance which I usually wouldn't do on my own. The performance I saw inspired me and made me work harder in class."

"Yes. I learn more about performances and battles around Portland that normally don't get typical publicity."