

Program Review 2021-2022

Dance

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General Information (Program Review 2021-2022)

2021/22 Program Review

2021/22 PROGRAM REVIEW FORM

Form: 2021/2022 Program Review (See appendix)

Reference Section

MESA2030 COMPREHENSIVE MASTER PLAN

ROADMAP TO MESA2030: STRATEGIC PLAN 2021-2026

MESA DATA DASHBOARDS

Requests Forms

REQUEST PORTAL

Appendix

A. **2021/2022 Program Review (Form)**

Form: "2021/2022 Program Review"

Created with : Taskstream

Participating Area: Dance

2021/2022 Program Review

(REQUIRED) Name of Lead Writer and Manager/Service Area Supervisor

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(REQUIRED) In what ways (if any) did changes to an online/remote modality due to COVID-19 impact student success and equity in your area/program? Please provide evidence.

Mesa Dance experienced a complete shift in nearly all aspects of dance instruction.

- Asynchronous Delivery
 - o This method of teaching allowed for student schedule flexibility to work on their own time and at their own pace.
 - o Increased enrollment for dance styles based in small spaces like Pilates, but decreased enrollment for dance styles that traditionally use more square footage, like ballet, modern dance, and jazz.
 - o We saw greater diversity in working student populations, as students were able to fit their dancing and learning hours around full-time work schedules and other family/life responsibilities.
 - o In preparation for asynchronous learning, many archives of dance exercises and dance classes were created. These archives and recorded video content continue to be an essential learning tool for instruction.
 - o To supplement course content, many additional web and research resources in Dance were discovered and developed to correlate with course content.
- Zoom and other video methods of teaching were not implemented in the Mesa dance delivery system and many innovations were developed to communicate course content through a video screen.
 - o Equipment challenges
 - Many challenges were encountered in content delivery including the following: the challenge of recording dance classes and choreography in awkward home spaces, unreliable Internet connectivity when interacting in live delivery with students, poor lighting to illuminate full-body demonstration of dance technique, and lack of space to appropriately convey specific technical skills.
 - Similar challenges were experienced on the student side, especially the challenge of learning the dance technique through the small-scale screen of a computer or even smartphone. And Internet connectivity where delivery was chopped up or even unintelligible.
 - o Space challenges
 - Perhaps the most obvious challenge would be in terms of square footage space for teaching and learning dance skills. From the instructor's point of view, creating clear camera angles and clean backdrops for clarity of demonstration, not to mention furniture rearrangement to maximize small living spaces.
 - Students met with similar challenges in terms of furniture and screen/camera locations. In many instances, students were dancing in spaces merely a few feet wide by a few feet long, modifying dance movements that were already challenging to interpret.
 - Dancing in spaces away from campus also presented privacy issues for our students. Often in multi-person households, students were dancing in front of family members in the vulnerable stages of learning new skills. Or they were making choices to dance on unsafe terrains like bumpy lawns or rough concrete.

- o Giving Student Feedback

- Successful dance education requires communication and continual feedback regarding the style and technique of dance. This is nearly impossible to do through the computer screen, especially in live zoom teaching due to the small size of squares and the separations of visual attention.
- In a studio dance class, feedback is given constantly. Both individual and directed at the group. However, individual technical feedback to one person benefits the entire group in witnessing an exchange of information and viewing positive change towards technical skills.
- Asynchronous feedback not given in real-time was beneficial to students in terms of video conversations and one-on-one focus, however, the time commitment of such dedicated individualized feedback was overwhelming for many instructors.
- Video feedback also misses the utilization of a key learning style through kinetic information. Dance is a movement experience and thus bodily conversations and the power of human contact are essential in sharing information.
- Some of the benefits of video sharing for student feedback is the ability to focus on one student at a time, provide them highly specific and individualized feedback, students can re-watch footage while hearing feedback to view the experience through the instructor's eyes, and students can use many attempts to record, best showing their best sides in a final video submission.

- o Instructing vs Teaching

- Mesa dance faculty pride themselves on the ability to teach and share technical dance information in a manner that guides the student through the learning process. This is vastly different from simply giving a series of dance exercises and having students repeat what they see. Dance through the screen is much easier to view and repeat, then actually learn and progress in technical style as we do in a dance studio with live, human interaction.

- "Why we dance" all reasons had to change

- o Many of the reasons that Mesa students take dance classes were compromised during the distance education delivery of dance. Human connection, improving in and trying a new skill, physical exercise, and artistic expression are all areas that traditionally draw students to dance and which were impossible to implement to the high standard to which we are accustomed.

Mesa College was able to provide several systems of support that smoothed the transition to distance education.

- Portable wood floors were provided for faculty that needed additional smoothing for their home teaching spaces. As we return to campus, these wooden floor pieces now provide a versatile tool for showcasing dance in nontraditional spaces around campus in a manner that is safe for student performers.
- Ballet bars were provided for home instruction and are now providing additional space for student ballet dancers in our on-campus studios.
- Ring lights and laptop stands are essential tools for recording instructional videos and participating in live zoom dance classes. Camera angle and illumination are essential for demonstration clarity of body shapes, alignment, and muscle engagement.

In the shift to distance education and redistribution of credit units, all active dance classes are now categorized in the hybrid mode of delivery. This provided flexibility for online instruction during distance education, and now provides an essential tool for multi-platform learning as we return to in-person instruction. Faculty are able to carry over key successful components of online education in combination with the benefits of in-person technical dance instruction.

Three of our lecture-type dance courses, History of Dance, Music for Dance, Choreography have all remained in the online, asynchronous format. We have seen a great increase in enrollment numbers for these online courses, particularly in History of Dance which is reaching max enrollment for multiple sections.

COURSE SUCCESS RATE

	ALL DANCE	AF AM	BLACK	LATINX	FILIPINO
F18	71	68	69	69	
SP19	79	77	79	79	
F19	83	83	84	100	
SP20	55	52	55	64	
F20	63	43	66	41	
SP21	72	64	73	91	

In this Course Success Rate table for all of dance, you can clearly see the drop in success during the spring of 2020. You can also notice that in subsequent semesters those numbers increase. However, we continue to see extremely low success rates in the fall of 2020 with our black dance students and Filipino dance students. In the spring of 21, we continue to see this discrepancy with our black student dancers.

WITHDRAWAL NO PASS

F18	19	10
SP19	12	9
F19	10	7
SP20	39	6
F20	19	18
SP21	13	14

This table shows both withdrawal rates and no-pass rates. You can see that large withdrawal number in the spring of 2020 and its return to pre-pandemic norms and following semesters. However, the no-pass rate has nearly tripled and continues to remain high.

EQUITY GAP

	ASIAN	BLACK/AF AM	FILIPINO	LATINX	WHITE
F18	0	1	1	8	1
SP19	0	1	0	0	4
F19	0	0	0	0	8
SP20	2	1	0	1	7
F20	0	5	4	0	0
SP21	0	1	0	0	5

This table shows the equity gap for dance students. In similar trends as previous data above, we see our black and Filipino students with extreme challenges in the fully online delivery of dance that first occurred in the fall of 2020.

AWARDS

	AA CERT
15-16	1 0
16-17	0 0
17-18	4 0
18-19	3 0
19-20	1 0
20-21	5 1

Here we see an increasing trend in receiving dance awards. In the fall of 2018, our new Associate of the Arts degree in Dance and two Certificates of Achievement were fully implemented. Now two years following, we are beginning to see the results of those efforts with six student awards in the 20–21 academic year.

AWARD EFFICIENCY
ALL MESA DANCE
YEARS 4.2 5.7
ACTIVE TERMS 7.8 11.1
TOTAL UNITS 97 113
SDCCD UNITS 72 86

This table shows the average efficiency of Dan Mesa dance students. It indicates that dance students tend to stay one year longer and four active terms longer than the average Mesa student. They also earned nearly 20 more units in their Mesa journey. This data shows the dedicated efforts of dance students towards their high level of dance training, as well as indicating that dance skills are not items to be completed and then checked off, but are part of an ongoing journey towards technical and performance proficiencies.

(REQUIRED) What practices has your area/program implemented since the last program review cycle that you would like to improve/continue? Identify impacts on student success and equity.

Many of the practices that were implemented during our time of distance education will be continued and will benefit our Dance program.

- Necessary changes made to the lecture/lab unit ratio have created a surplus of student contact hours to be addressed during the 16-week duration of our dance technique courses. That is, all Dance technical courses have been labeled in the hybrid delivery system. This allows an appropriate number of hours for in-studio, in-person information delivery, as well as utilization of online platforms to provide additional content. Most notably, time in direct contact with students can be spent on dance practice, while asynchronous online content can provide opportunities to contextualize a style of dance within the broader picture of our world. Specifically, in terms of social, cultural, and historical context.

- The quick-shift integration of technology into dance delivery has updated much of dance in higher education to be more in line with current professional dance trends and aesthetics. Academic students are now introduced to dance on multiple platforms including video streaming services and social media. For three semesters, the semesterly dance concert was transitioned into the digital sphere through the use of dance film. Instead of choreographing dances for the concert stage, faculty choreographers used rehearsals to impart dance phrase knowledge and then scheduled specific filming sessions to capture footage. This footage was then edited into dance films that showcased the talent and versatility of our dancers within the frame of a screen.

- Prior to the shift towards distance education during the pandemic, online learning platforms were rarely used by dance instructors because of the kinetic nature of information transfer in a dance technique class. However, Canvas has provided a location to store and share a collection of recorded video teaching content, as well as web research, video, and photographic dance content. Once created these resources can be continually updated and presented to consecutive populations of dance students.

- The online modality for stationary dance classes was highly successful. Dance conditioning styles that are primarily practiced in a small square footage footprint transitioned easily into students' homes. Pilates and yoga which are practiced on a small mat and other wellness conditioning strategies were successful.

Some of the positive impacts of distance education will certainly be carried on in the delivery of online dance courses.

- Personalized timelines are key for students who need more flexible learning hours. Those with strict work schedules or specific family time obligations are able to study in time

frames that fit within a busy schedule. Practicing dance and roof flexion through the canvas shells.

- Diversity of dance content delivery can connect with a variety of learning styles. Videos and images for visual learners, audio and video sound for auditory learners, text and Dance research articles as well as discussion boards for reading/writing learners, and certainly movement practice for kinetic learners. Most often, when dance classes are taught solely through the in-person format, the focus is on kinetic learning.
- Multiformat student visiting hours can also be most flexible for student engagement. Videoconferencing, telephone conversations, and face-to-face communication. Both in one-on-one delivery and in group settings.

(REQUIRED) What practices has your area/program implemented since the last program review cycle that you would like to change/discontinue? Identify impacts on student success and equity.

Overwhelmingly, Dance experienced a great challenge in distance education. We found these challenges affected all aspects of our program, including content delivery, student retention, and assessment.

- Some of the greatest challenges for online teaching were in providing students with feedback for content growth and success. In the live studio setting, feedback is being constantly delivered to students through verbal cues, visual mirror images, observation of classmates, and performance of quarry graphic material. This provides an all-encompassing environment of support for personal progress and growth. Without such strategies, growth and skill improvement nearly stagnated while dancing in the home setting.
- One of the primary reasons that students register and complete dance courses at mesa college is to form connections with their fellow students and create a sense of belonging within the Dance community. This component of human interaction and human contact did not transition through the screens. Many former students of dance found they lacked the motivation to continue their training without these tangible and emotional components.
- Because the tool for dance technique and performance is the human body, all Dance delivery at Mesa is personalized to the individual student. No two bodies are alike and no two students who pass through the dance program are alike. Individualized attention is essential for student success in dance and the human connections that occur in the studio are a key component of developing an individual's trajectory through our course and program.
- Dance Film
 - o Mesa dance shifted quickly from concerts on a theatrical stage to concerts in a digital realm. Our faculty choreographers Learned video skills and video editing programs to transition their artistic visions from stage choreography to dance film. As a program, we were able to excel and create three incredible, full-length Digital dance productions. However, we were unable to replicate the joy and invigoration of our students performing before a live audience. The initial excitement of voyaging into the digital realm has worn off after three semesters and our students are eager to return to hearing audience applause after pleading a beautiful dance performance.
 - o During the filming and editing process, our choreographers encountered many technology barriers including lack of programmatic and software experience, equipment shortages: lack of high-quality cameras, steady cam's, sound speaker systems, and on-location lighting.
 - o Our course descriptions do not include this adjustment for digital performances and thus

our faculty are not provided with the tools to teach students to use specific digital technology. It was a heavy burden for faculty choreographers in terms of new skill acquisition, long additional hours and time frames, and much money spent out-of-pocket to accommodate for these changes.

- Student Retention

- Student retention was one of the most obvious challenges for distance education and dance. Although students began a semester with fresh dedication, the usual components that continue to engage students throughout the course we're unavailable and asynchronous contact delivery.

- There was a lack of personal connection between students and between faculty and students. There was a delay in feedback and assessment and engagement with students. The irregular contact in asynchronous courses prevented students from experiencing a regularity of schedule and continuous points of contact throughout a fall semester. Students were unable to interact with one another socially. Even if a dance class had a synchronous video component, students were not available for chatting and interacting before or after class, as they would in a normal studio setting.

- Much of student learning in dance occurs through the observation of peers. Witnessing their successes and challenges within the course of a semester and intern experiencing those successes on one's own.

- There is undefinable kinetic energy inside the sacred space of a dance studio. Our brains react with joy in the company of others and learning occurs through play, as we move our bodies in time and space and energy with one another. In truth, it is one of the most humble and unexplainable joys of being human. This does not occur in asynchronous online dance learning.

(REQUIRED) What college-wide practices implemented since the last program review cycle have affected your area/program positively or negatively? Identify impacts on student success and equity.

- The Fine and Performing Arts Committee (FPAC) has seen great growth in the past two years. The visibility of the arts and dance has blossomed in the scope of Mesa College. New conversations and collaborations are occurring across campus as is tangible support for each other's artistic endeavors. Also during this time, there has been a new wave of arts leadership and arts faculty coming on board which has lent itself to fresh ideas and strategies for student engagement and collaborative innovations in the arts. Through the left meets right speaker series, Dance has hosted events featuring dance icons in hip-hop and featuring companies that focus on supporting diversity and access for local dancers.

- In the fall of 2022, the dance program will experience a total renumbering of courses following SDCCD stipulations. This will potentially cause great confusion for students that are partially through their journey towards degrees or certificates.

- To create a more consistent application of units in our courses, all dance technique courses have been re-balanced with appropriate lecture and lab ratios. This new regularity will allow for more reliable tracking of student units and transfer of credit units towards four-year universities. The balancing of units also provides additional contact hours for faculty to utilize online contact delivery methods through the hybrid course designations.

- The inclusion of dance and career technical education is key for preparing students for the dance workforce. Most often our dance students shift into studio teaching positions, company apprenticeships, or contract performance opportunities in the commercial world,

like Legoland or SeaWorld.

- o CTE programs have supported our Certificate of Achievement in Commercial Dance and Choreography, providing students with the myriad of skills needed for a career in the performing arts.
- o CTE has implemented programs where Dance can interact directly with Mesa counselors to inform them of the nuances of our programming.
- o Our dance program is able to have a dual focus of training dancers for the professional world as well as training dancers for institutional transfer.

- Our dance program has been active in conversations regarding fee-based classes. Currently, our dance courses are non repeatable, which means that in our technique classes dancers are only able to take each course level a single time. Dance and certainly many of the performing arts are not a skill that one simply requires and moves on from, Dance is a lifelong journey of continued training and preparation for the next level of skill and performance. To prepare our students for transfer and the professional world, we often need additional time to provide skill content and skill practice. Fee-based classes would allow students to continue training beyond the repeatability constrictions to continue to increase their level of potential.
 - o By continuing to offer consecutive semesters of technical dance training in a given style, Mesa will be able to provide equitable access to a journey in Dance. Many of our students come in without prior subject knowledge and thus are unable to compete on par with students with prior access to high-level dance training, whether from private studios or performing arts high school programs.
 - o Fee-based classes would also change an emphasis from being graded in dance to creating a community of lifelong dancers who are committed to the ongoing journey for increased dance skills. It would allow for continued alumni engagement and create circles and cycles of successful dance examples.