



PROGRAM REVIEW



2017-2018

Program Name: Dance

Self Study Member: Dianne McMahon, Jesus Solorio

PROGRAM REVIEW

Dance

TABLE OF CONTENTS

PROGRAM REVIEW

- Plan of Action - Pre-Validation 2006-2011
- Program Review Self Study
- Assessment Plan
- Review of Prerequisites, Corequisites, and Advisories - Summary
- Plan of Action - Pre-Validation 2012 - 2018

EXHIBITS

- Student Data Summary
- Student Data
- Statistics
- Articulation Status of Courses
- Course Review Verification Sheet

APPENDICES

- Approved Course Outline
- Degree and Certificate Requirements
- 2 Year Scheduling Plan

SUPPORTIVE

- Dance Program Events
- Dance Program Photos

VALIDATION

- Executive Summary
- Plan of Action - Post-Validation 2012 - 2018

PLAN OF ACTION – PRE-VALIDATION

Six Years

DEPARTMENT: Fine Arts PROGRAM: Dance

RECOMMENDATION TO ENHANCE STUDENT SUCCESS

RESOURCES NEEDED

TARGET DATE

1. Get associate faculty involved in the SLO assessment process.		Fall 2012
2. Establish a professional development activity for the associate dance faculty related to the SLO assessment process.		Fall 2012
3. Establish a functioning SLO assessment system on all levels with associate faculty.		Spring 2018
4. Obtain more articulation agreements with the California State University system.		Spring 2015
5. Obtain transferability of intermediate and advanced level courses with the UC and CSU systems.		Spring 2015
6. Explore and/or prepare qualified dance faculty to replace retired instructors.		Spring 2017
7. Establish another Folklorico concert on campus to meet the needs of the growing Hispanic population in the area.	Access to on-campus Theatres	Fall 2013
8. Establish an equal relationship with PCPA and equal access to the common facilities.		Fall 2012
9. Create another formal articulation with the local high schools and studios through the new Folklorico concert.	Access to on-campus Theatres	Fall 2013
10. Continue outreach performances in the community through the Touring Dance Ensemble activities.		Continuously
11. Continue to strive for more ACDF and ANGF student participation.	Funds for fees and traveling	Continuously
12. Continue to invite professional dancers/choreographers/instructors to teach master classes.	Funds for fees	Continuously
13. Organize meetings for students to learn more about the AA/ Certificate in Dance degree.		Fall 2012

RECOMMENDATIONS TO IMPROVE EDUCATIONSL ENVIRONMENT

RESOURCES NEEDED

TARGET DATE

FACILITIES

1. Continue working on developing the new Fine Arts facilities.		Continuously
2. New marley floor for stage in Marian Theatre.	\$15,000-17,000	Fall 2012
3. Replace portable ballet barres in CBC 23.	\$700	Fall 2012
4. Purchase a video camera for the dance program needs.	\$1000	Fall 2012
5. Purchase a projector for the dance program needs.	\$5800-6000	Fall 2012

6. Paint the dance studios.		Fall 2012
7. Working location for associate faculty including computer station.	\$2000	Fall 2012

CURRICULAR CHANGES

1. New course Healthy Living Through Dance.		Fall 2013
2. New course Dance Careers.		Fall 2013
3. New course World Dance.		Fall 2014

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES

1. Increase fundraising for student scholarships.	Outside Funding	Spring 2013
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RECOMMENDATIONS TO IMPROVE DESIRED STUDENT OUTCOMES AND IMPROVE STUDENT PERFORMANCE.

<u>Plan of Action</u>	<u>Theme/Objective/ Strategy Number</u>	<u>Action Taken and Status</u>
1. Create more formal articulation with high schools and dance studios.	1.3.2	Twice a year we have unified performances with the dance groups from the local high schools such as Santa Maria, Righetti and Pioneer High Schools. Currently we are also working on organizing unified concerts with the local dance studios.
2. Continue link with youth dance faculty. Continue to share performance experiences.	1.3.2	We continuously work with the youth dance faculty as it to choreographing or performing for the biannual dance concerts.
3. Add course offerings as mentioned in body of self- study.	1.5.2 +4	Due to the budget cuts we do not add any new courses.
4. Create more formal dance major meeting and activities.	1.4.4	We continuously meet with dance major to discuss degree possibilities.
5. Reinstate Dance Workshop Day on Saturday inviting local high school groups and dance studios.	1.3.2	The need has been met by other local dance events.
6. Create a scholarship fundraiser at performances.	1.4.2	Started in 2010 by organizing the Touring Dance Ensemble to raise money for AHC Dance Scholarship. In spring 2011 we also began Dance-a-thon fundraiser.
7. Devise yearly event to get students involved in a charity issue.	1.4.2	Starting in 2010, twice a year our students get involved in charity event such as carwash. With raised money we donate tickets for VTC and boys and girls club. Twice a year we perform for special invited audience, people from mental health organizations.
8. Continue to strive for more ACDF and ANGF student participation.	1.5.4	For the last 6 years we could not participate in American College Dance Festival (ACDF) because our annual Dance Spectrum concerts were occurring at the same time. This year we are considering participating in the Baja Region ACDF at the UC Dominguez Hills.
9. Faculty definition of principles and practices of each style. 10. Faculty re-definition of student expectations in syllabi. 11. Faculty assessment of student performances.	1.3.4	In the range of developing, defining and assessing program and course Student Learning Outcomes we continuously work with the dance faculty on definition of principles and practices of each dance styles, re-definition of student expectations in syllabi, and assessment of student performances.

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS

ENROLLMENT CHANGES

<u>Plan of Action</u>	<u>Theme/Objective/ Strategy Number</u>	<u>Action Taken and Status</u>
1. Add full-time dance position.	1.4.2	Since 2005 we lost one full-time faculty and replaced her with a new hire. We did not open an additional full-time position.
2. Add associate faculty for folklorico, hip hop, yoga, etc	1.4.2	In 2009 we hired a new associate faculty to teach Folklorico dance courses. In 2010 we hired a new associate faculty to teach modern dance classes. Currently there is no need for any more new faculty.
3. New course offerings.	1.4.3	Due to the current economic situation we cannot add any new classes.
4. Explore cross training of classified staff with PCPA production staff	1.4.2	Every semester we use PCPA students and staff as a cross training for producing dance events.
5. Hire a production assistant to support the logistics of producing dance concerts.	1.4.2	We hired a publicist and use Fine Arts department administrator as a production manager.
6. Open dialogue and support for new leadership in computer skills and/or appropriate support for many administrative tasks of dance coordinator.	1.4.2	Faculty's computer skills are developing rapidly so there is no need to create a leadership and support in computer education.

DEMOGRAPHIC CHANGES

<u>Plan of Action</u>	<u>Theme/Objective/ Strategy Number</u>	<u>Action Taken and Status</u>
1. Create more formal articulation with local high schools and dance studios.	1.3.2	We collaborate with local high school groups to produce the annual performance on campus during spring semester and annual performance at Santa Maria High School in November.
2. Upgrade and keep current the dance program website.	4.4.1	We continuously update the dance program website, waiting to complete program review for the final outcome of courses and major requirements.

CURRICULAR CHANGES

<u>Plan of Action</u>	<u>Theme/Objective/ Strategy Number</u>	<u>Action Taken and Status</u>
1. Intermediate level tap class.	1.5.2 +4	There is no need to add a new intermediate tap class.
2. Combination class for Jump Start to expose students to different styles: ex: hip hop and salsa	1.5.2 +4	All Jump Start classes were cancelled.
3. Combination class for Jump Start or	1.5.2 +4	All Jump Start classes were cancelled.

summer: modern and African.		
4. Combination class for Jump Start or summer: Pilates and floor barre	1.5.2 +4	All Jump Start classes were cancelled.
5. Fitness for Dancers	1.5.2 +4	Due to the current economic situation we cannot add any new classes.
6. Dance Ethics	1.5.2 +4	Due to the current economic situation we cannot add any new classes.
7. Dance Careers	1.5.2 +4	Due to the current economic situation we cannot add any new classes.
8. Dance Pedagogy: In the Classroom	1.5.2 +4	Due to the current economic situation we cannot add any new classes.
9. Dance Pedagogy: Choreography	1.5.2 +4	Due to the current economic situation we cannot add any new classes.
10. Middle Eastern Dance	1.5.2 +4	Due to the current economic situation we cannot add any new classes.
11. African Dance	1.5.2 +4	Due to the current economic situation we cannot add any new classes.
12. Scheduling changes and frequency of course offerings: review and implement.	1.5.2	Continuously

NEIGHBORING COLLEGES AND UNIVERSITY PLANS

<u>Plan of Action</u>	<u>Theme/Objective/Strategy Number</u>	<u>Action Taken and Status</u>
1. Tour of colleges with dance programs: UCSB, CSLB, UCI	4.3.2	We continuously advise students in regards to expansion of their dance career and transferring to universities. We encourage students to take tours to the universities that are organized by the college. In July 2010 we organized a tour to UCI, CSLB. In June 2011 we organized a tour to UCI dance department for AHC transferring students.

RELATED COMMUNITY PLANS

<u>Plan of Action</u>	<u>Theme/Objective/Strategy Number</u>	<u>Action Taken and Status</u>
1. Tour local high schools.	1.3.2	Every fall semester we perform at Santa Maria high school as part of Celebration! Concert.
2. Re-instate Guest Dance Company in Marian Theater.	4.4.2	We do not have funds and/or a free access to the Marian Theater to coordinate a visit of a Guest Dance Company.
3. Determine what, if any, performing locations are available in the community.	4.4.1	Starting fall 2010 we organized a touring dance ensemble, which performed in several community outreach locations, such as Minerva Club, The Elks Club, and The Rotary Club.

RECOMMENDATION THAT REQUIRE ADDITIONAL RESOURCES

FACILITIES

<u>Plan of Action</u>	<u>Theme/Objective/Strategy Number</u>	<u>Action Taken and Status</u>
1. Create storage for folklorico costumes.	5.2.2	The construction of storage for folklorico costumes was completed in spring of 2006 at the total cost of \$30000, which was paid from the dance program's ticket sales.
2. Reexamine square footage of dance space in new Fine Arts facility.	5.2.1	All the work in relation to the new Fine Arts building is in progress including dance faculty input.
3. Monitor progress on construction of Fine Arts complex.	5.2.1	All the work in relation to the new Fine Arts building is in progress including dance faculty input.
4. Ensure dance studio space designed with dance faculty input.	5.2.1	All the work in relation to the new Fine Arts building is in progress including dance faculty input.

EQUIPMENT

<u>Plan of Action</u>	<u>Theme/Objective/Strategy Number</u>	<u>Action Taken and Status</u>
1. Replace the ballet barres.	5.2.1	In 2008 we replaced ballet barres in the dance studio at the cost of \$600 from the program's ticket sales.
2. New DVD player.	5.4.4	In 2008 we replaced DVD player in D10 at the program's expense.
3. New portable CD player.	5.4.4	In 2006 we bought Bose system as a new portable CD player, paid from the program's ticket sales.
4. Solution to portable tap floors for the Marian Theatre.	5.2.2	We decided not to pursue the idea of getting a solution to portable tap floor.
5. Develop a plan to maintain and replace equipment on a regular basis.	5.2.1	We continuously update our equipment.

STAFFING

<u>Plan of Action</u>	<u>Theme/Objective/Strategy Number</u>	<u>Action Taken and Status</u>
1. New full-time dance position to equal 3 total full-time faculty.	2.3.4	With the budget cuts throughout the state, currently this goal is not achievable.
2. Associate faculty for folklorico, hip hop, yoga, ethnic styles.	2.1.4	In 2009 we hired a new associate faculty to teach Folklorico dance courses. In 2010 we hired a new associate faculty to teach modern dance classes. Currently there is no need for any more new faculty.
3. Classified staff – Production Clerical Assistant.	2.3.4	We have classified staff to assist with the production clerical work.
4. Re-instate student worker.	2.3.4	In 2008 we re-instated a student worker

		who is paid from the dance program ticket sales.
5. Re-instate master classes.	1.5.4	Upon availability of funds we invite professional dancers to teach master classes. Damian Diaz, professional dancer/teacher/choreographer taught a master class in fall 2007 and performed in Dimensions in Dance 2007, Jordi Ribera taught a master class in March 2008 and performed in Dance Spectrum 2008.
6. Stipend to mentor new student choreographers for Marian performances.	1.2.4	There are no funds to mentor new student choreographers.
7. In-service for faculty in dance.	3.3.1	Fall and Spring retreats are held every year to acquaint associate faculty with changes in the program.
8. Train faculty in email, web and blackboard use.	2.3.2	In the past 5 years full and part time faculty attended multiple professional development activities to get trained in how to use blackboard. There is no more need to train the faculty in using web and email.

Program Review

PROGRAM AND DEPARTMENT: FINE ARTS, DANCE

Comprehensive Self-Study

1. Program Mission

The AHC Dance Program is committed to providing an educational environment where students learn the skills to perform and maintain a healthy life style. Through the course of study, students will be capable of a thoughtful, critical analysis of aesthetic, historic, cultural and pedagogical issues as they relate to dance and movement studies. They will understand the complex phenomena of dance as an art form, and will be capable of creating and experimenting with physical expression through dance. As it is known dance is a universal language that crosses the boundaries of culture and time, and is an essential part of the human experience. This artistic discipline provides a Certificate of Achievement in Dance, and an Associate Degree in Dance, for Transfer in Liberal Arts and Theatre programs throughout the state.

2. PROGRESS MADE TOWARD PAST PROGRAM/DEPARTMENTAL GOALS

Over the past three years, the dance program has shown a decrease in student enrollment, in both techniques and concert performance classes. However, such a handicap has not prevented the program from sustaining and providing opportunities for our students. In fact, students from the dance program are well respected in the community and are attending high quality universities throughout the state of California, and in various dance programs. Our alumni are continually hired in the professional world of dance throughout the country. Every year our students receive academic and dance scholarships to continue their higher education in four year-colleges. Even though we are at an all time low with enrollment, dance continues to be a large program at the college.

In the past six years the program continued to be one of the strongest community college programs on the central coast, notwithstanding the low enrollment. Our program has supplied numerous transferring students to California universities as well as professional dance programs throughout the country, such as UC Irvine Dance Department, which is consistently ranked in the top 5 dance programs in the nation. UCI typically auditions 400 students per year for the program, accepting only 50. In the past 6 years our students have been accepted to numerous CSU and UC systems. Many of the AHC dance students have successfully auditioned for other well established dance programs and production companies such as Disney, Lythgoe Family Productions, Royal Caribbean, Universal Studios, Music Videos, Television, and the Alvin Ailey Dance Company.

The strength of the program is not only in the quality of teaching but mostly in the performing opportunities for our students. We have up to five main dance productions a year. In 2016 we created a touring dance ensemble to perform outreach events for the local community. In the Spring of 2014, the dance ensemble participated in an outreach/performance in the following schools: Orcutt Junior High, Templeton High School and Paso Robles High School. In the fall of 2016, we created two new courses DANC 379C -“Acting for Dancers” (Which will be offered in the fall of 2018) and DANC379D -“Dance Repertoire” (Which will be offered in Spring 2018). The courses mentioned above will guide our students further in developing their artistic craft. We also re-instated DANC-188 “Intermediate Composition/Choreography”, which gives our students more opportunities to perform and choreograph on stage at Allan Hancock College and beyond. Since the last program review in 2011, there have been many other courses written, to supplement the needs of the students. Those courses are the following: DANC 199A- “Workshop in World Dance”, DANC199B- “Lyrical Dance”, DANC 379A- “Workshop in Contemporary Dance” and DANC 379B- “Dance Improvisation”.

As related to the mission of the college, our program’s main goal is to provide a learning environment where students receive excellent training and creative intellectual stimulation, as well as a diverse cultural experience in performance and choreography in the Folklórico

program. We perform and choreograph in two concerts that are for the local community, one is outside of Hancock College and the other is in the Severson Theatre on campus.

Currently, the dance program is intensively working on the district strategic plan, Goal SLS2: To support access, achievement, and success. Student success will be evident as they graduate and move on to the university or are employed in the professional world. For the last six years we have been involved with the district strategic plan, Goal SLS3: Help students clarify their aspirations, develop an educational focus they perceive as meaningful and develop a plan that moves them from enrollment to achievement of their goal. Through the various events, such as: recruitment performances, career intensive workshops, field trips to various universities and performance related opportunities, we are able to accomplish the said above said goal.

During the 2006-2011 academic year, the dance program completed program review. The program was successful in reaching most of its goals that were achievable in that current situation and time. Since the program review date of 2011, the dance program has been able to achieve the following goals set by past reviews:

- a) Painting of the dance studio and resurfacing of the dance floor in D118. (Completed in Fall of 2014)
- b) Instillation of black retractable curtains were successfully installed. (Completed in Fall 2014)
- c) The purchase of a theatre projector. (Completed in Fall 2016)
- d) The purchase of new Marley flooring for the Marian Theatre. (Completed in Spring 2017)
- e) Hiring of a full – time faculty. (Completed Fall 2017)
- f) Replaced ballet barres. (Completed in Fall 2012/Will need to be replaced in 2018)

In procuring of the items described above, has allowed the dance program to provide quality training, quality entertainment and quality leadership; this, in turn, has boosted our FTE's and has opened the door to offering our students up-to-date equipment, ideas and education. As demands grow from our students and community, we will continue to make the necessary adjustments. Although there are many needs asked of the dance program, we will continue to strive to provide our students and community with the most relevant, up-to-date information, technology, concepts and opportunities that are at our disposal. The dance program has accomplished all of its aforementioned goals, through the items listed in the “plan of action” and “status of action to be taken”.

3. ANALYSIS OF RESOURCE USE AND PROGRAM IMPLEMENTATION

Classroom Facilities

The dance program has been at a handicap in some ways since 1990 when two of the classrooms were created in the CBC building. It is not easy to coordinate the classes and rehearsals when

they are scheduled at the same time or back to back in both locations. Students do not want to come out of class on the main campus and then drive to CBC for dance classes and rehearsals, as well, it is a great inconvenience for instructors to teach in both locations. As a result, both students and faculty arrive late to their classes due to limited parking on campus.

Moreover, the ventilation in CBC building is not conducive for dance. Either the coolers are turned on and students freeze within moments, or it is unhealthily stuffy. None of the doors to the dance studios in the CBC studios open to the outside, and there are no windows. We still cannot open our doors for appropriate airflow because of the office workers and PCPA Conservatory staff complain about the loud music during our classes. It is a dance class, so music has to play loudly.

We constantly receive complaints from our students and faculty about filthy floors in CBC dance classrooms. The reason for this is not only inefficient cleaning process but also the fact that the studios are carelessly used by people from other programs who do not have the same dance ethics. Such a dirty floor is very unhealthy for our students who roll and stretch on the floor in modern, jazz and ballet classes. Because of the lack of attention or proper cleaning methods of the dance floors, a strong odor has developed, and our students have expressed their discontent with the unsanitary conditions that exist in both CBC classrooms.

The dance instructors who teach at PCPA continually experience sound conflicts with dance classes. More than 15 dancing people need music played at certain decibel levels to hear the beats and learn dynamics. However, the walls in the CBC building are not equipped with the necessary sound proofing. As a result, the PCPA staff continually interrupt our classes and rehearsals, complaining about the loud sounds. We desperately need a new Fine Arts Building.

The sound systems in all three studios are out of date and continue to break down. With technology advancements on the rise, it is difficult to offer a state of the art dance experience. Students and teachers are demanding we supply them with up-to-date technology, such as: Wifi, Bluetooth connectivity, music and stereo equipment, and television monitors to view and critique students progress. We do not have these items at this moment.

We hope that the new Fine Arts building will resolve these issues. Since there continues to be a delay on construction of the new building, we desperately need the dance studios to be updated with new equipment and technology. The floor in D118 was originally installed in 1967 and has deteriorated greatly due to our Folklorico and tap classes. Because of this, the wooden floor needs to be sealed at a minimum of twice per year. If the floor is not sealed regularly, we run the risk of wear and tear and splinters, which could damage and hurt our students and instructors.

Also, the floor in D118 is too slippery and has become a liability to the college. Because of the slippery floors, our students have already experienced many injuries.

Fiscal Resources

Over the past two years the program has requested augmentation of funds in the professional expert category. These funds have never been increased to the original amount, back ten years ago. This category is essential to pay choreographers, costumers and any experts needed in dance. Besides the \$9,000.00 dollars in the budget, we solely rely on our auxiliary account to supplement the cost. This is an area that need attention, so that the dance program can function at the professional level that is expected of an acclaimed dance program.

Faculty Offices

Desk space or some facility for part-timer faculty use is mostly nonexistent. They have no location to prepare for class, review rosters, record grades or prepare for tests. We would like to have a work station for them. The space once used by student workers no longer exists. Student workers have to find a free workspace, and can be frequently moved because of a lack of dedicated space for them to work. The faculty currently uses D122 office space (which is a full-time office) for collection of mail, use of the computer and phone, meetings with students, and to prepare for their classes. This is not an ideal location for both parties. A lounge where faculty can change and leave their belongings while in class is essential.

Performance Facilities

In the 2006 and 2011 Program Review, it was brought to attention that the Marian Theatre needed renovation. The Marian Theatre completed its renovation in the fall of 2014, and many of the issues were resolved. However, the uneven and rickety stage that we currently use, is in dire need of replaced. New overlay flooring is needed for the stage.

The dance program is constantly under pressure to fit our concerts in a two week span of time between PCPA productions. This is not conducive for our faculty and students to produce the highest possible quality work. Very often, we are given less time and resources. The dance program and PCPA should work together as a team of equal players rather than the dance program being directed to certain dates and times without consideration for its needs.

Additionally, as the Folklórico program continuing to grow, it is clear that major resources are needed. For example, we need more space to produce our Folklórico show. The Severson Theatre has become too small to accommodate our guests and performers. Financially, a more spacious venue, such as the Marian Theatre, would be a huge increase to our tickets sales and revenue, by accommodating more audience members. We have approximately one hundred and fifty dancers crammed in D118, Severson dressing rooms and music building E11/12 class rooms. The use of the D118 studio is not appropriate for high school and elementary students to change their costumes. A separate, private space is needed for dressing rooms to accommodate all dancers in the show.

Human Resources

As we increase and broaden our curriculum we will need to hire part-time and associate faculty to cover these classes. Due to the fact that two of our spaces are off campus, in shared space with PCPA and community education, it is difficult to have classes offered back to back.

Currently, the average age of our instructors is rising. As a performance based program, we need to continually offer classes with instructors who have the ability to demonstrate, move in class and teach with their bodies. Also, because of the college not accepting professional experience from potential candidates, and demands degrees, it has limited the program's chances of hiring quality instructors. It has become quite challenging to find instructors to cover all of our courses that are necessary for our students to graduate with degrees. Since Santa Maria is distant from a metropolitan area, finding qualified instructors is very difficult. We began encouraging our local professionals to proceed with their teaching careers and/or degree to qualify as AHC instructors, but to no avail. The hiring and repeatability rule are hindering the dance program from growing and offering the best of the best. Because of the new implementation of "allocation" in each program, it has sent a crippling effect and has pervaded the dance program. It will now take our students longer than two years to complete their degrees and courses. FTE's will decrease tremendously if these cuts and restrictions continue to occur.

Technology

The dance program is in need of the following items:

- a.) New stereo systems with wireless and bluetooth connections in all three studios (D118, CBC 23/33)

b.) Three state of the art Mac computers (one in each dance studio), for our instructors to access and play their music, search teaching videos of dance technique to show their students, and music editing software for instructors to edit their music for class or a production show.

c.) Lights, lighting board and light trusses for D118 and Marian Theatre, which will be used for dance concerts and student workshop nights.

d.) Two small projectors and two projector screens to put up in the Marian Theatre.

e.) Two television monitors in both CBC classrooms (One in each studio).

f.) Two Cannon film cameras, to use in our new course “On-Camera Dance and Audition”.

g.) One portable sound board and sound system, to be used when performing off campus, and in the Ethel Pope Auditorium.

h.) Ticket sale software, which allows the program to conduct its own business, without a third party’s assistance.

i.) Portable dance stage for recruitment and outside events.

e.) 30 Mac laptops to use in our new course “Choreographic Reels and Resumes for Dancers”.

f.) 30 recording cameras (used for students making their choreography reel).

Additional Concerns

a.) The dance program has been impacted by the state mandated cuts in repeatability, which limits our ability to meet the needs of our students.

b.) Cutting of classes has restricted our ability to offer adequate classes for our program. With changing demographics, more classes like salsa, ballroom and Latin styles need to be offered. It is imperative we keep the courses currently established and include these additional classes to our schedule.

c.) With current enrollment management policies, some small classes are often cut, which are essential for the skill building needs of our students. This makes it difficult for our students to complete their degrees in a reasonable time frame and become competitive in the field of dance.

d.) Without any money in the “independent contractor” category of the budget, the dance program is unable to provide its students with quality industry choreographers, which plays an important role in the development of our student’s education and chosen career. We are in need of \$20,000 to accommodate for travel, hotel and service expenses for our guest choreographer.

4. PROGRAM SLOS/ASSESSMENT

- a) Demonstrate technical proficiency and performance skills in various dance styles.
- b) Exhibit accomplished technique in tap and folkloric dance.
- c) Demonstrate competency through public performances.
- d) Develop an informed viewpoint of dance as an art form.
- e) Demonstrate choreographic skills, including supervisory and effective communicative ability.

Since our last program review we have assessed all PSLO’s. After careful review of our assessment data, it is apparent that the following PSLOs indicate a high level of student success.

PSLO#1

Demonstrate technical proficiency and performance skills in various dance styles.

Data indicates that 96.1% of PSLO#1 expectations were met, according to student responses. Compared to the previous 82% outcome of PSLO#1, it is clear that we have made positive strides. This indicates that the instructors and program are improving in teaching various dance styles.

PSLO#2

Exhibit accomplished technique in tap and folkloric dance. The data indicates that 94.3% of our students have accomplished this goal successfully. There are no comparisons to past program reviews, since no assessment was conducted at that time.

PSLO#3

Demonstrate competency through public performances.

Our data indicates that 97.9% of our students are competent in public performance, thereby making PSLO#3 successful. This shows how successful our shows are for the growth of the program.

PSLO#4

Develop an informed viewpoint of dance as an art form.

Our data indicates that 90.32% of our students were successful in writing critiques of various dance concerts and outside performances. This data also indicates that students' success in retaining the information relayed to them from the "advisory" course, English 514, has been a useful tool in the students' writing.

PSLO#5

Demonstrate choreographic skills including supervisory and effective communicative ability.

There were no assessments conducted in the previous program review for comparison. Our data indicates that 96.6% of our students have been successful in choreographing and communicating their thoughts to performers and faculty effectively.

All PSLO's have now been assessed since the last program review. Data that we collected showed positive accomplishments, especially when referred to the dance concert. No changes are being made at this time to the PSLO's.

Success, Retention, and Equity

The dance program promotes student success in all courses we teach. Data indicates that for all program learning outcomes students meet or exceed desired outcomes. Assessments indicate that not only are we successful in achieving our PSLO's, but we continue to improve in the success of our program. We strive for excellence in our program through the use of assessments and student evaluations.

The dance program has high retention and success rates. As of Spring 2017, the retention rate reached its highest semester since 2010. Our success rate also reached its highest point in Spring 2017 at 86.96%.

5. TREND ANALYSIS/OUTLOOK

Enrollment Patterns and Other Indicators

Over the past six years, the program endured an approximate of 40% decline in enrollment due to various concerns. The classes that were cut in Lompoc, Solvang and PCPA have never been reinstated, and in the fall of 2013, the State ruling of repeatability adversely affected our program. At the same time, the dance program was functioning with one full-time instructor, as the second full-time instructor left for an administrative position on campus. The dance program lost sections due to low enrollment and numbers of students decreased. In the fall of 2012, our

headcount was 279 as compared to spring 2017, with a total headcount of 198, 81 students less. As we study the enrollment trends from 2012 to present, it is clear that we have declined in headcount, enrollment, and in total FTES. In the fall of 2012, FTES reached a high of 70 and a low in fall of 2013 of 50.3. It is clear that the decline was due to repeatability rules that were enforced. With Dimensions in Dance, Dance Spectrum, and both Folklórico concerts included, we see our numbers beginning to become more consistent with a total of 65.3 FTES in the spring of 2017. This may be due to new course offerings that give students the opportunity to enroll in concert related and technique classes that are new since they last enrolled. With each semester, recruitment to the local high schools becomes more and more important to our program as we continue to try to grow and increase enrollment.

Retention rates in the dance program over the past six years have increased by 2.28% from our last program review. The average retention rate at AHC is 89%. The program indicates our performing classes retain between 80-100%, with 90-100% being the average number. Students who complete the concerts normally have excellent attendance and are committed to total completion in the course.

Success rate in the dance program over a six year period is 81.9%. In the fall of 2016, the success rate jumped to 84.42%, which is a 2.52% increase.

The dance program does not use prerequisites for any of the courses offered, but advisories are in place for almost all courses. The beginning classes are open to all students, with or without previous experience, and no prerequisite is necessary. Intermediate/advanced classes have advisories and advanced level classes have limitation on enrollment which includes an audition. The intermediate and advanced level classes have a feeder program through the Non-Credit/Community Education program, where students with previous training can enroll.

Demographic Characteristics

In 2005, our program review indicated that there were 28% of Hispanic students in the program, and in 2010, that number grew to 42%. In the spring of 2017, our number grew to an overall 58% being of Hispanic descent participating in the dance program. The overall AHC Hispanic credit headcount is 48%, a 10% difference from the overall dance program population. The percentage of Asian/Filipino is 8% as compared to 4% in our last program review. The dance program has 2% more Asian/Filipino population than the overall college, stating 6%. The dance program tends to serve a younger population of students, age 19 and under. Dance serves 39% younger students as opposed to 37% in the overall college. The overall college serves 48% male population, whereas the dance program serves only 18%. This indicates a much needed recruitment of male students.

Even with declines in enrollment, the dance program still continues to be one of the largest programs in fine arts. The Dance AA degree averaged at about three awards per year over the last six years, which is higher than the rate from the last program review. Although our students say they are dance majors, they tend to go into other majors under parental pressure or for other valid reasons, such as “safe” professions. Approximately 3-4 dance students transfer each year to

four-year colleges. However, those students do not need to obtain their AA degree in dance from Allan Hancock College.

Course Articulation

After reviewing the transferability of dance classes to the UC system, it is obvious they have been accepted in the elective category. With program restructuring of our dance/certificate degree, we have an opportunity to better align with CSU and UC systems, so that our students can use our courses towards their majors in the universities. Since Course Review, many titles and descriptions have changed, which may make articulation with these schools easier for our students. Working with the transfer center and Dave Degroot, we can strategize on a plan that will ultimately guarantee transfer to a UC or CSU.

Labor Market Trend

In order to be competitive in the professional world of dance, it is obvious dancers need to be trained and skilled in all styles of dance. Dancers need to be adaptable to styles from ballet to hip hop and modern to contemporary. Technically, dancers need to be at an advanced level to meet all the current needs to be competitive in today's labor market. Employment outlook shows a projection of a 5% growth from 2016 to 2026 in the employment of choreographers and performers. Large dance companies are scarce and more difficult to acquire a job. Therefore, positions are more readily available in smaller companies or in companies that stage professional dance competitions.

With a growing interest of dance in pop culture, there are more opportunities for the dance program to offer our students a variety of new courses, such as "Acting For Dancers" and "On-Camera Dance and Audition", which is in line with the increasing demand from the entertainment industry. According to US Bureau of Labor Statistics (2017), employment of dancers is expected to increase as television continues to create new dance related weekly shows, musicians continue to hire dancers for music videos and other entertainment venues. Demand for instructors is always present, since universities and colleges continue dance programs throughout the state of California.

As we see the ever changing professional outlook from the entertainment world of dance, we are unable to keep up with such demands that are required of the dance program because of repeatability. To meet such demands and high levels of proficiency, our students need the opportunity to repeat courses that require continued access (without restrictions) to compete in the current job market. Repeatability restrictions pose a serious problem and threat to the program, our faculty and especially our students. Without the ability to repeat classes, our students will be less qualified and less capable of meeting the needs and demands from the professional world of dance and the expectations from California universities.

Demand for teachers trained in the arts is expected to increase due to recent increases in fine arts requirements for transfer to the UC, as well as adoption in 2001 standards and the visual and performing arts for California K-12 school.

Educational Environment Data

While facilities, curriculum, and resources are important factors in program success, the most critical component is people, both teachers and students. Instructors in the dance program are dedicated to student success and strive to improve themselves as effective educator.

Student Learning Environment

Students with a diversity of learning styles or with problems learning by traditional lecture methods, are well served by a wide variety of learning styles in the dance program:

- a) Lecture in dance appreciation, slides, videos, and presentations on projector screens.
- b) Assignments, written or oral.
- c) Demonstrations and hands on experience.
- d) Group projects/discussions.
- e) Individual consultation.
- f) Hire guest choreographers/master classes.
- g) On campus and off campus performances.

6. LONG TERM PROGRAM GOALS AND ACTION PLAN

Our long term goals are: 1.) To enhance student success 2.) Implement professional development activities 3.) Develop new courses (according to student suggestions and wants), this in turn, will further strengthen the dance program; and 4.) Provide the most current and high tech equipment, which will provide our students and faculty with the highest level of dance and performance education possible. In order for the dance program to reach its goals, it will need to be provided with the requests made in the “Analysis of Resource Use and Program Implementation”, “Plan of Action” and “SLO Assessment Data” sections; along with the colleges’ response in attending to the dance program’s needs and concerns mentioned in the review packet.

The following are lists of our wants and needs for the dance program now and the new fine arts building coming in 2021:

Theatre needs-

- a) Main Curtain, Side wing curtains, Back-drop curtains, skrim and cyke.
- b) Marley flooring.
- c) Lights, trusses, gels, gobos, light board, light bars and grids to hang lights.
- d) Sound system, sound board, computer to run sound system.

- e) Two small stage projectors.
- f) Lobby with display cases.
- g) Electric lift. Stationary ladders.
- h) Sound proofing.
- i) Acrobatic rigging.

Classrooms-

- a) Portable and stationary ballet barres.
- b) 3 widescreen televisions.
- c) 3 state of the art sound systems and stereo cabinets and 3 sets of speakers.
- d) First-aid cabinet.
- e) 5 Storage spaces for costumes.
- f) Hallway seating benches.
- g) Cubbies (For student belongings).
- h) 3 Pianos, 3 bongos.
- i) Pianist
- j) Floor to ceiling mirrors in all studios.
- k) Bleachers for student black box performances.
- l) Black retractable curtains.
- m) Storage cabinets and shelving.
- n) Acrobatic rigging in main dance room.

Training room-

- a) Ice machine.
- b) Refrigerator
- c) Massage/chiropractor table.
- d) Stem machines.
- e) Weights, Therabands.
- f) 1 hot tub and 1 ice tub.
- g) Storage cabinet

- h) Beautiful monogrammed Allan Hancock towels.

Costume/Prop Shop-

- a) Work Stations (tables/chairs/sewing machines)
- b) Adequate height and space (20 ft high) for prop and set building and painting.
- c) Fitting room.
- d) Sewing mannequins.
- e) Portable mirrors and mirrors in the fitting areas.
- f) Storage bin shelving.
- g) Woodworking tools.
- h) Costume room to store fabrics and all performance related wear.
- i) Electric rotating costume rack.
- j) Dye-vat tub.
- k) Washers and dryers.

Dressing Rooms for Theatre-

- a) Locker rooms for men and women.
- b) Adequate dressing space to accommodate 60+ performers.
- c) Tables and chairs and lighting for changing and makeup.

Staff Lounge-

- a) Lounge for staff to prepare for class.
- b) Mirrored wall
- c) Ballet barres
- d) Tables and chairs
- e) Locker storage.
- f) Drinking fountain.
- g) Men and women's shower and changing facilities.
- h) Refrigerator/Microwave

Use one row for each SLO

SLO	To be assessed in semester:	Assessment collection process	Assessment method (s)	Team to review assessment results	Resources needed to conduct assessment	Individual responsible for assessment report	Date we expect to complete review
DANC 101 DANCE APPRECIATION							
101.1 Ability to distinguish between cultural diversities and the expression of these diversities through dance.	Fall 2018	Final Exam	Final Exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
101.2 Recognize the works of choreographers who have contributed to the development of dance.	Fall 2018	Final Exam	Final Exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
101.3 Identify and compare dance styles in live performances and videos.	Fall 2018	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

DANC 110 BEGINNING MODERN DANCE							
110.1 Develop basic kinesthetic and spatial awareness.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
110.2 Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate modern dance technique.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
110.3 Define modern dance movement vocabulary.	Spring 2019	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
110.4 Develop ability to perform short and long movement sequences.	Spring 2019	Workshop presentation	Determine pass/no pass of choreography	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
110.5 Recognize and identify modern dance as an art form.	Spring 2019	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

DANC 111 INTERMEDIATE MODERN DANCE							
111.1 Perform intermediate level modern dance combinations.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
111.2 Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate modern dance technique.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon		Dianne McMahon Jesus Solorio	Spring 2019
111.3 Recognize and identify various modern dance styles.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
111.4 Define intermediate level modern dance movement vocabulary.	Spring 2019	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

DANC 115 ADVANCED MODERN DANCE							
115.1 Increase physical control, flexibility, strength, agility, and skills to perform advanced rhythmic pattern by utilizing various modern dance styles.	Spring 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
115.2 Ability to perform complex movement sequences corresponding to various styles.	Spring 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
DANC 120 BEGINNING BALLET							
120.1 Develop basic kinesthetic and spatial awareness.	Spring 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
120.2 Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate ballet	Spring 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018

technique.							
120.3 Define ballet movement vocabulary and terminology in French.	Spring 2018	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
120.4 Develop ability to perform short and long movement sequences.	Spring 2018	Workshop presentation	Determine pass/no pass of choreography	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
120.5 Discuss ballet as an art form.	Spring 2018	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
DANC 121 INTERMEDIATE BALLET							
121.1 Exhibit complex classical dance sequences.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
121.2 Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate ballet technique.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

121.3 Recognize and identify various ballet styles.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
121.4 Define intermediate level ballet movement vocabulary.	Spring 2019	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
DANC 125 ADVANCED BALLET							
125.1 Increase physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing the appropriate level of ballet technique.	Fall 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
125.2 Ability to perform complex classical sequences corresponding to various styles.	Fall 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
125.3 Identify advanced	Fall 2018	Written test	Evaluation of written test	Dianne McMahon		Dianne McMahon	Fall 2018

ballet movement vocabulary and terminology in French.				Jesus Solorio		Jesus Solorio	
125.4 Recognize ballet as an art form.	Fall 2018	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 126 CLINIC IN BALLET BARRE							
126.1 Gain physical control, proper alignment, flexibility, strength, and rhythmic awareness by utilizing the appropriate ballet technique.	Unsure of assessment date as we are currently not using this class.	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Unsure of assessment date as we are currently not using this class.
126.2 Develop ability to learn and perform short movement sequences at the barre.	Unsure of assessment date as we are currently not using this class.	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Unsure of assessment date as we are currently not using this class.
126.3 Identify ballet movement vocabulary and terminology in French.	Unsure of assessment date as we are currently not using	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Unsure of assessment date as we are currently not using this class.

	this class.						
DANC 130 BEGINNING JAZZ							
130.1 Develop basic kinesthetic and spatial awareness.	Fall 2020	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
130.2 Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate jazz technique.	Fall 2020	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
130.3 Apply correct application of jazz movement vocabulary.	Fall 2020	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
130.4 Develop ability to perform short and long movement sequences.	Fall 2020	Workshop presentation	Determine pass/no pass of choreography	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
130.5 Recognize jazz dance as an art form.	Fall 2020	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020

DANC 131 INTERMEDIATE JAZZ							
131.1 Exhibit complex jazz dance sequences and recognize various levels of dynamics.	Fall 2020	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
131.2 Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate level jazz technique.	Fall 2020	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
131.3 Recognize and identify various jazz dance styles.	Fall 2020	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
131.4 Define intermediate level jazz movement vocabulary.	Fall 2020	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020

DANC 133 HIP HOP DANCE							
133.1 Develop basic kinesthetic and spatial awareness.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
133.2 Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing by utilizing the appropriate hip hop/ jazz technique.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
133.3 Define hip hop/jazz movement vocabulary.	Spring 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
133.4 Develop ability to learn and perform short and long movement sequences.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
133.5 Recognize and identify various hip hop/ jazz	Spring 2019	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

dance styles.							
DANC 135 ADVANCED JAZZ							
135.1 Demonstrate increased physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing the appropriate level of jazz technique.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
135.2 Ability to perform complex jazz dance sequences.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
135.3 Recognize and identify various jazz dance styles.	Spring 2019	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
DANC 137 FUNK DANCE							
137.1 Exhibit complex funk dance sequences.	Spring 2019	Final movement exam	Evaluation of final moment exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

137.2 Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate funk dance technique.	Spring 2019	Final movement exam	Evaluation of final moment exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
137.3 Define funk dance movement vocabulary.	Spring 2019	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
DANC 138 INTERMEDIATE HIP HOP DANCE							
138.1 Perform complex hip hop dance sequences appropriate for the East Coast styles.	Fall 2018	Final movement exam	Evaluation of final moment exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
138.2 Develop physical control, flexibility, strength, agility, and rhythmic	Fall 2018	Final movement exam	Evaluation of final moment exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

awareness by utilizing the appropriate hip hop dance technique at the intermediate level.							
138.3 Define intermediate level hip hop dance vocabulary.	Fall 2018	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 140 BEGINNING FOLKLORICO							
140.1 Develop basic kinesthetic and spatial awareness.	Fall 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
140.2 Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate foot work.	Fall 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
140.3 Define movement vocabulary.	Fall 2018	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

140.4 Develop ability to perform short and long movement sequences from different areas in Mexico and Spain.	Fall 2018	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
140.5 Recognize and identify different Folkloric styles.	Fall 2018	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 142 INTERMEDIATE FOLKLORICO							
142.1 Demonstrate increased physical control, flexibility, strength, agility, and skills to perform rhythmic patterns by utilizing the appropriate Folkloric techniques.	Fall 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
142.2 Define intermediate level movement vocabulary in Spanish.	Fall 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019

142.3 Develop ability to perform complex Folkloric movement sequences.	Fall 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
DANC 145 FOLKLORICO ZAPATEADOS							
145.1 Demonstrate increased physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate Folkloric technique.	Spring 2020	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020
145.2 Define intermediate level movement vocabulary in Spanish.	Spring 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020
145.3 Develop ability to perform complex Folkloric movement sequences.	Spring 2020	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020

DANC 148 FOLKLORICO CONCERT PRODUCTION							
148.1 Demonstrate the ability to solve problems within the group and to communicate with the choreographer.	Fall 2018	Discussions with student choreographers on problem solving.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
148.2 Develop ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of Folkloric dances.	Fall 2018	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
148.3 Demonstrate performance etiquette and artistic process of a production.	Fall 2018	Observing student choreography in rehearsals and performance.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 151 CLINIC IN TAP							
151.1 Develop basic kinesthetic and spatial awareness.	Fall 2021	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2021

151.2 Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate tap dance technique.	Fall 2021	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2021
151.3 Define tap dance movement vocabulary.	Fall 2021	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2021
151.4 Develop ability to learn and perform short and long movement sequences.	Fall 2021	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2021
DANC 152 BEGINNING TAP							
152.1 Develop basic kinesthetic and spatial awareness.	Fall 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
152.2 Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the	Fall 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019

appropriate foot work for tap technique.							
152.3 Apply correct application of tap movement vocabulary.	Fall 2019	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
152.4 Develop ability to perform short and long movement sequences.	Fall 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
152.5 Recognize musical theater dance as an art form.	Fall 2019	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
DANC 153 INTERMEDIATE TAP							
153.1 Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate foot work for tap technique.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

153.2 Apply correct application of tap movement vocabulary.	Spring 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
153.3 Exhibit complex rhythmic patterns.	Spring 2019	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
153.4 Recognize musical theater dance as an art form.	Spring 2019	Collection of dance critiques of concert to be reviewed by team.	Review Dance Critiques of department's dance concert	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
DANC 154 CLINIC IN PARTNERING							
154.1 Demonstrate increased physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the pointe and partnering technique.	Unsure of assessment date as we are currently not using this class.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
154.2 Define intermediate level ballet movement vocabulary in French.	Unsure of assessment date as we are currently not using	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	

	this class.						
154.3 Develop ability to perform complex classical partnering sequences.	Unsure of assessment date as we are currently not using this class.	Final movement exam.	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
DANC 155 CLINIC IN PILATES							
155.1 Demonstrate physical control, proper alignment, flexibility, strength, and agility by utilizing Pilates technique.	Unsure of assessment date as we are not currently offering this course.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
155.2 Identify muscle groups as related to Pilates exercises.	Unsure of assessment date as we are not currently offering this course.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
155.3 Identify Pilates concepts.	Unsure of assessment date as we are not currently offering this course.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	

DANC 156 TECHNIQUES FOR STRETCH							
156.1 Demonstrate physical control, proper alignment, flexibility, strength, and agility.	Fall 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
156.2 Identify muscle groups as related to dance movements.	Fall 2020	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
156.3 Ability to stay in a specific stretch for appropriate length of time.	Fall 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
DANC 160 CLINIC IN BALLET							
160.1 Develop basic kinesthetic and spatial awareness.	Summer 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
160.2 Develop physical control, flexibility, strength, agility, and rhythmic	Summer 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019

awareness by utilizing the appropriate ballet technique.							
160.3 Define ballet movement vocabulary.	Summer 2019	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
160.4 Develop ability to learn and perform short and long movement sequences.	Summer 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
DANC 161 CLINIC IN INTERMEDIATE BALLET							
161.1 Demonstrate increased physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing the appropriate ballet technique.	Summer 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
161.2 Define intermediate level	Summer 2019	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019

ballet movement vocabulary in French.							
161.3 Develop ability to perform complex classical movement sequences.	Summer 2019	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
DANC 162 CLINIC IN JAZZ							
162.1 Develop basic kinesthetic and spatial awareness.	Summer 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
162.2 Demonstrate physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate contemporary technique.	Summer 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
162.3 Define contemporary movement vocabulary.	Summer 2020	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020

162.4 Develop ability to learn and perform short and long movement sequences.	Summer 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
DANC 163 CLINIC IN INTERMEDIATE JAZZ							
163.1 Demonstrate increased physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing the appropriate contemporary dance technique.	Summer 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
163.2 Define intermediate level contemporary movement vocabulary.	Summer 2020	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020
163.3 Develop ability to perform complex contemporary movement sequences.	Summer 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2020

DANC 164 CLINIC IN MODERN DANCE							
164.1 Develop basic kinesthetic and spatial awareness.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
164.2 Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate modern dance technique.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
164.3 Define modern dance movement vocabulary.	Summer 2018	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
164.4 Develop ability to learn and perform short and long movement sequences.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 165 CLINIC IN HIP HOP							
165.1 Develop basic kinesthetic and	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

spatial awareness.							
165.2 Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate hip hop technique.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
165.3 Define hip hop movement vocabulary.	Summer 2018	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
165.4 Develop ability to learn and perform short and long movement sequences.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 167 CLINIC IN INTERMEDIATE TAP							
167.1 Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate foot work for tap	Spring 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020

technique.							
167.2 Apply correct application of tap movement vocabulary.	Spring 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020
167.3 Exhibit complex rhythmic patterns.	Spring 2020	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020
DANC 168 CLINIC IN STRETCH							
168.1 Develop physical control, proper alignment, flexibility, strength, and agility.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
168.2 Identify muscle groups as related to stretching exercises.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
168.3 Develop the ability to stay in a specific stretch for appropriate length of time.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

DANC 170 MUSIC FOR DANCERS							
170.1 Recognize and perform different rhythmic patterns and phrases in a musical composition.	Fall 2018	Final exam	Evaluation of performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
170.2 Identify different qualities of music.	Fall 2018	Written Exam	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 171 DANCE COMPOSITION/CHOREOGRAPHY							
171.1 Analyze peer compositions in terms of choreographic elements.	Fall 2018	Examine Choreographic Works	Analyzing Video of Choreographic works	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
171.2 Produce a complete choreographic piece.	Fall 2018	Examine Choreographic Works	Analyzing Video of Choreographic works	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
171.3 Use various rhythmic patterns, qualities of movement, time,	Fall 2018	Examine Choreographic Works	Analyzing Video of Choreographic works	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

space, and energy in composing dance.							
DANC 172 BALLROOM DANCE							
172.1 Develop basic kinesthetic and spatial awareness including dancing with a partner.	Course not being offered at this time.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
172.2 Develop the ability to perform basic ballroom sequences and rhythmic patterns.	Course not being offered at this time.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
172.3 Define basic ballroom dance terminology.	Course not being offered at this time.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
172.4 Recognize and identify various ballroom dances.	Course not being offered at this time.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
DANC 174 INTERMEDIATE BALLROOM							
174.1 Develop the ability to	Course not being offered at	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	

perform complex ballroom sequences and rhythmic patterns.	this time.						
174.2 Define ballroom dance terminology.	Course not being offered at this time.	Written test	Evaluation of written test	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
174.3 Recognize and identify various ballroom dances.	Course not being offered at this time.	Final movement exam	Evaluation of final movement exam	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
DANC 175 CLINIC IN SALSA							
175.1 Develop basic kinesthetic and spatial awareness.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
175.2 Develop the ability to perform basic Salsa, Swing and Two-Step sequences and rhythmic patterns with a partner.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

175.3 Define basic Salsa, Swing, and Two-Step dance terminology.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
175.4 Recognize and identify specific social dance forms.	Summer 2018	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 176 CHOREOGRAPHY FIELD WORK							
176.1 Analyze choreographic works.	Summer 2019	Observation of student work while in process.	Analyze video of choreographic work.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Summer 2019
176.2 Produce a complete choreographic piece for public presentation.	Summer 2019	Observation of student work while in process.	Analyze video of choreographic work.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
176.3 Ability to apply faculty critique.	Summer 2019	Observation of student work while in process.	Questionnaire and discussion with choreographer.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2019
DANC 178 INTERMEDIATE SOCIAL DANCE							
178.1 Develop the ability to perform complex Latin and Jitterbug sequences and rhythmic patterns	Course not being offered at this time.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	

with a partner.							
178.2 Define complex level ballroom dance terminology.	Course not being offered at this time.	Final movement exam	Evaluation of movement performance	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	
DANC 180 PERFORMANCE LAB							
180.1 Demonstrate the ability to solve problems within the group and to communicate with the choreographer.	Spring 2018	Discussions with student choreographers on problem solving.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
180.2 Develop ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement.	Spring 2018	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
180.3 Demonstrate performance etiquette and principles of performance skills	Spring 2018	Observing student choreography in rehearsals and performance.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018

DANC 182 TECHNICAL PRODUCTION LAB							
182.1 Ability to solve technical problems associated with stage design.	Spring 2018	Written evaluation of students' technical problems.	Analyze problems and methods for solutions.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
182.2 Construct scenic components as needed for choreography.	Spring 2018	Observe scenic construction.	Evaluate final project.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
182.3 Adjust, hang and focus lights for dance concert.	Spring 2018	Observe lighting session.	Evaluate final lighting project.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
182.4 Model procedures for effective publicity tasks.	Spring 2018	Ticket sale competition.	Analyze final seating count.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
DANC 183 DANCE ENSEMBLE							
183.1 Demonstrate the ability to solve problems within the group and to communicate with the	Spring 2019	Discussions with student choreographers on problem solving.	Questionnaire with students working with student choreographers	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

choreographer.							
183.2 Develop ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement by using theatrical concepts of performance.	Spring 2019	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
183.3 Demonstrate performance etiquette and principles of performance skills.	Spring 2019	Observing student choreography in rehearsals and performance.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019
183.4 Determine the professional level of technique and demonstrate the ability to handle professional dance world issues.	Spring 2019	Discussions with student choreographers on dance issues.	Questionnaire with students working with student and staff choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2019

DANC 185 INTRODUCTION TO PERFORMANCE SKILLS							
185.1 Demonstrate the ability to solve problems within the group and to communicate with the choreographer.	Spring 2018	Discussions with student choreographers on problem solving.	Questionnaire with students working with student choreographers	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
185.2 Develop ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement.	Spring 2018	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
185.3 Demonstrate performance etiquette and principles of performance skills.	Spring 2018	Observing student choreography in rehearsals and performance.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
185.4 Develop an ability to create a clear intension with their presentation to the audience.	Spring 2018	Observation of student work while in process.	Analyze video of choreographic work.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018

DANC 186 DANCE PRODUCTION							
186.1 Demonstrate an ability to solve problems within the group and to communicate with the choreographer.	Fall 2018	Discussions with student choreographers on problem solving.	Questionnaire with students working with student choreographers	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
186.2 Develop an ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement.	Fall 2018	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
186.3 Demonstrate performance etiquette and principles of performance skills.	Fall 2018	Observing student choreography in rehearsals and performance.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
DANC 188 INTERMEDIATE COMPOSITION CHOREOGRAPHY							
188.1 Produce a complete choreographic piece for	Spring 2018	Observing student choreography in rehearsals and performance.	Questionnaire with students working with student choreographers.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018

proscenium and thrust stage.							
188.2 Demonstrate performance etiquette and principles of performance skills.	Spring 2018	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
188.3 Demonstrate the ability to solve problems within the group and to communicate with the dancers.	Spring 2018	Discussions with student choreographers on problem solving.	Questionnaire with students working with student choreographers	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2018
DANC 189 INDEPENDENT PROJECTS IN DANCE							
189.1 Exhibit the ability to evaluate a project for completeness, clarity and presentation.	Fall 2018	Collection of project materials and/or choreographic work.	Analyze completed project	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018
189.2 Exhibit the ability to plan	Fall 2018	Collection of project materials and/or choreographic work.	Analyze completed project	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2018

and submit, for instructional approval, an independent project within a specific discipline.							
DANC 199A WORKSHOP IN WORLD DANCE							
199A.1 Ability to apply learned skills in a dance production.	Spring 2020	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020
199A.2 Demonstrate various skills and techniques learned in a dance production.	Spring 2020	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020
199A.3 Exhibit an understanding of the importance of an ensemble in production.	Spring 2020	Observe choreography as completed with entire group	Analyze student ensemble production	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2020

DANC 199B LYRICAL DANCE							
199B.1 Ability to apply learned skills in a dance production.	Spring 2021	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2021
199B.2 Demonstrate various skills and Lyrical dance techniques learned in a dance production.	Spring 2021	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2021
199B.3 Exhibit an understanding of the importance of an ensemble in production.	Spring 2021	Observe choreography as completed with entire group	Analyze student ensemble production	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Spring 2021
DANC 379A WORKSHOP IN CONTEMPORARY DANCE							
379A.1 Ability to apply various skills in a dance production.	Fall 2021	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2021

379A.2 Demonstrate proficiency in contemporary dance techniques learned in a dance production	Fall 2021	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2021
379A.3 Exhibit an understanding of the importance of an ensemble in production.	Fall 2021	Observe choreography as completed with entire group	Analyze student ensemble production	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2021
DANC 379B DANCE IMPROVISATION							
379B.1 Demonstrate creative use of the body in an improvisational exploration.	Fall 2017	Observing student creative works	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2017
379B.2 Present solos, duets, and group improvisations in a public performance.	Fall 2017	Observing student choreography in rehearsals.	Analyze students work from video.	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2017

379B.3 Utilize analytical and critical competency while exploring diverse perspectives.	Fall 2017	Observe student works and written observations	Analyze student works and written materials	Dianne McMahon Jesus Solorio		Dianne McMahon Jesus Solorio	Fall 2017
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REVIEW OF PREREQUISITES, COREQUISITES, AND ADVISORIES
Summary

List all courses in Discipline/Program

Course Prefix No	CURRENT Prerequisite/Coreq/Advisory/ Limitation on Enrollmnt	LEVEL OF SCRUTINY (Statistics, Content Review, UC/CSU Comparison, Student Survey – list all)	RESULT (i.e., current PCA is established, should be dropped/modified or new PCA is established)	ACTION TO BE TAKEN (None, APP- Major or Minor)
DANC 101	None	Course Review+65	N/A	None
DANC 110	Advisory Eng 514	Content Review	N/A	None
DANC 111	Advisory Eng 514, Dance 110	Content Review	N/A	None
DANC 115	Advisory Eng 514, Dance 111 Limitation on enrollment Audition	Content Review	N/A	None
DANC 120	Advisory Eng 514	Content Review	N/A	None
DANC 121	Advisory Eng 514, Dance 120	Content Review	N/A	None
DANC 125	Advisory Eng 514, Dance 121 Limitation on enrollment Audition	Content Review	N/A	None
DANC 126	None	Content Review	N/A	None
DANC 130	Advisory Eng 514	Content Review	N/A	None
DANC 131	Advisory Eng 514	Content Review	N/A	None
DANC 133	Advisory Eng 514	Content Review	N/A	None
DANC 135	Advisory Eng 514, Dance 131 Limitation on enrollment Audition	Content Review	N/A	None
DANC 137	Advisory English 514, Dance 133	Content Review	N/A	None
DANC 138	Advisory Eng 514, Dance 133	Content Review	N/A	None
DANC 140	Advisory Eng 514	Content Review	N/A	None
DANC 142	Advisory Dance 140	Content Review	N/A	None

Completed forms and all backup documentation should be maintained at the department. This summary report should be included in the self-study report to be conducted during the next academic year.

DANC 145	Advisory Dance 140	Content Review	N/A	None
DANC 148	Advisory, Limitation on enrollment Audition	Content Review	N/A	None
DANC 151	None	Course Review	N/A	None
DANC 152	Advisory Eng 514	Course Review	N/A	None
DANC 153	Advisory Eng 514, Dance 152	Course Review	N/A	None
DANC 154	Prerequisite Dance 110,120,130	Course review	N/A	None
DANC 155	None	Course Review	N/A	None
DANC 156	Advisory Eng 514	Course Review	N/A	None
DANC 160	None	Course Review	N/A	None
DANC 161	Advisory Dance 120 or Dance 160	Course Review	N/A	None
DANC 162	None	Course Review	N/A	None
DANC 163	Advisory Dance 130 or Dance 162	Course Review	N/A	None
DANC 164	None	Course Review	N/A	None
DANC 165	None	Course Review	N/A	None
DANC 167	Advisory Dance 151 or Dance 152	Course Review	N/A	None
DANC 168	None	Course Review	N/A	None
DANC 170	Advisory Dance 110, Dance 120, Dance 130	Course Review	N/A	None
DANC 171	Advisory Eng 514, Dance 111, Dance 121 or Dance 131	Course Review	N/A	None
DANC 172	None	Course Review	N/A	None
DANC 174	Advisory Dance 172	Course Review	N/A	None
DANC 175	None	Course Review	N/A	None
DANC 176	Advisory Eng 514	Course Review	N/A	None

Completed forms and all backup documentation should be maintained at the department. This summary report should be included in the self-study report to be conducted during the next academic year.

DANC 178	Advisory Dance 175	Course Review	N/A	None
DANC 179	None	Course Review	N/A	None
DANC 180	Advisory Eng 514 Limitation on enrollment audition	Course Review	N/A	None
DANC 182	Limitation on enrollment audition	Course Review	N/A	None
DANC 183	Advisory Eng 514 Limitation on enrollment audition	Course Review	N/A	None
DANC 185	Advisory Eng 514 Limitation on enrollment audition	Course Review	N/A	None
DANC 186	Advisory Eng 514 Limitation on enrollment audition	Course review	N/A	None
DANC 188	Advisory Eng 514 Limitation on enrollment audition	Course review	N/A	None
DANC 189	None	Course Review	N/A	None
DANC 199	None	Course Review	N/A	None
DANC 199A	None	Course Review	N/A	None
DANC 199B	None	Course Review	N/A	None
DANC 379A	None	Course Review	N/A	None
DANC 379B	Limitation on enrollment audition	Course Review	N/A	None
DANC 379C	Limitation on enrollment audition	Course Review	N/A	None
DANC 379D	Limitation on enrollment audition	Course Review	N/A	None
DANC 399	Limitation on enrollment audition	Course Review	N/A	None

Completed forms and all backup documentation should be maintained at the department. This summary report should be included in the self-study report to be conducted during the next academic year.

Status Summary - Plan of Action – Pre Validation

Six Year

DEPARTMENT: Fine Arts/Dance

PROGRAM: Dance

PLAN OF ACTION

ACTION TAKEN /RESULT AND STATUS

RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVEMENT

	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
1. Get associate faculty involved in the SLO assessment process	IR2, IR3 and IR4	1. Continuous 2. All faculty should be involved in the assessment of our classes and students. <u>Resources:</u> Faculty want to be compensated. Hourly wage.
2. Establish a professional development activity for the associate dance faculty related to the SLO assessment process.	IR2 and IR3	1. Continuous 2. Past needs met <u>Resources:</u> Funding needed to continue professional training and observation of professional concerts.

<p>3. Establish a functioning SLO assessment system on all levels with associate faculty.</p>	<p>IR2 and IR3</p>	<p>1. Spring 2018</p> <p><u>Resources:</u> Compensation for part-time faculty's assessment work and attendance to workshops provided by the college.</p>
<p>4. Continue to strive for more American College Dance Festival and Asociación Nacional de Grupos Folklóricos participation.</p>	<p>IR2, IR3 and SLS6, SLS7</p>	<p>1. Continuous</p> <p><u>Resources:</u> Funds for convention fees and travel expenses.</p>
<p>Theme/Objective/ Strategy Number AHC from Strategic Plan</p>		<p>TARGET DATE</p>
<p>5. Explore and/or prepare qualified dance faculty to replace retired instructor.</p>	<p>SLS3, SLS5, IR3, IR4</p>	<p>1. Fall 2019</p> <p><u>Resources:</u> Approval to hire new faculty members specialized in their field.</p>

<p>6. Tour colleges with dance programs: UCSB, CSULB, UCI</p> <p>We continuously advise students in regards to expansion of their dance career and transferring to universities. We encourage students to take tours to universities that are organized by the college. In 2015, we organized a trip to a stage show and tour of the UCLA campus. Many of our students found it helpful and inspiring. We would like to continue this process.</p>	<p>IR2, IR3 and SLS6, SLS7</p>	<ol style="list-style-type: none"> 1. Continuous 2. Spring 2019 <p><u>Resources:</u> Funds are needed for the following: Travel expenses, meals, dance classes and concert costs.</p>
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RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS

<p>Demographic changes</p> <p>1. Establish a Folklórico concert off campus to meet the needs of the growing Hispanic population in the area, and incorporate new regions of Mexican folk dance.</p>	<p>IR2, IR3 and SLS6, SLS7</p>	<p>1. Continuous</p> <p><u>Resources:</u> Funding for new costumes, lighting and venue outside of the college campus.</p>
<p>2. Continue articulation with the local high schools and studios through the Folklórico concert.</p>	<p>IR1 and E1</p>	<p>1. Continuous</p> <p><u>Resources:</u> Funding to pay instructors to perform outreach activities at local high schools and studios.</p>
<p>3. Develop online classes to meet the needs of student population and requests.</p>	<p>SLS1, SLS2, SLS3</p>	<p>1. Fall 2019</p> <p><u>Resources:</u> Funding and training for our faculty that are qualified to teach such classes.</p>

	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
<p>Enrollment Changes</p> <p>1. Data indicates that dance enrollment in Spring 2017 was a low of 345, as compared to Spring 2012, where the enrollment rate was 539. Ideally, we would like to eliminate or adjust the “repeatability” rule, which hinders necessary student skill-building, which is needed for the professional/academic career in dance. Continuous recruitment will help with this process.</p>	SLS2, SLS3, SLS4, SLS6	<p>1. Continuous</p> <p>2. Fall 2018</p>
<p>2. Lack of qualified and available staffing, led to elimination of dance classes in sister campuses in Lompoc and Solvang, which in turn dropped enrollment rate. Ideally, we would like to re-instate classes at these two locations, and hire qualified and available staff.</p>	SLS2, SLS3, SLS4, SLS6	<p>1. Continuous</p> <p>2. Spring 2019</p>
<p>3. Explore distance learning classes.</p>	SLS1, SLS2, SLS3	<p>1. Fall 2019</p> <p><u>Resources:</u> Funding to hire qualified instructors and fund the necessary instructional equipment.</p>

RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT

	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
1. Create a new course, "Advanced Folklorico".	SLS1, SLS2, SLS3	1. Fall 2019 <u>Resources:</u> Funding for a new part – time instructor that can teach this course.
2. Create a new course, "Dance Careers".	SLS1, SLS2, SLS3	1. Fall 2019 <u>Resources:</u> Funding for a new Professional guest lecturers that will instruct our students in the the Following: Career needs, opportunities, writing a resume and networking.
3. Create a new course, "Global Dance".	SLS1, SLS2, SLS3	1. Fall 2018 <u>Resources:</u> Funding for new costumes is needed to perform new regions of Mexican folk and all other folk styles offered here at Hancock.

4. Create a new course, "Acro Dance".	SLS1, SLS2, SLS3	1. Spring 2021 Resources: Funding for a new part – time instructor that can teach this course. Funding for proper class equipment and storage (tumbling mats and spring boards).
5. Create new course, "On-Camera Dance and Audition"	SLS1, SLS2, SLS3, IR1, IR2	1. Fall 2018 <u>Resources:</u> Funds are needed for teaching materials, such as professional cameras and play scripts.
6. Continue to pursue returning cut sections back to the regular schedule.	SLS1, SLS2, SLS3, IR1, IR2	1. Fall 2018 <u>Resources:</u> Increase allocation to allow reinstatement of courses that have not been offered.
<p>Co-Curricular Changes</p> <p>1. Establish a balanced relationship with PCPA and an adequate access to the common facilities.</p>	SLS1, SLS2, SLS3, IR3, IR4	1. Spring 2018 <u>Resources:</u> Constant communication and equal participation from both programs. Equal share of resources, when it comes to facility use.

<p>2. Organize meeting for students to learn more about the AA/Certificate of Dance degree at AHC, various colleges and professional opportunities.</p>	<p>SLS2, SLS3, SLS6</p>	<p>1. Spring 2018 <u>Resources:</u> Funding to hire educational speakers involved in the professional industry of dance, and from the most prominent colleges of dance.</p>
<p>3. Continue to invite professional dancers/choreographers/instructors to teach master classes.</p>	<p>SLS1, SLS2, SLS3, SLS5, SLS6</p>	<p>1. Spring 2018 <u>Resources:</u> Funding to pay professional guest for their instruction, housing and meals.</p>
<p>4. Increase fundraising for student scholarship.</p>	<p>SLS2, SLS3, SLS5</p>	<p>1. Continuous <u>Resources:</u> The dance program will need funding to attend professional stage concerts and future college endeavors. The program will also need funding for our students to take dance classes at Edge Performing Arts Center in Los Angeles, CA.</p>

<p>Neighboring College and University Plans</p> <p>1. Obtain more articulation agreements with the California State University system.</p>	<p>SLS1, SLS2, SLS7, IR1, IR3</p>	<p>1. Continuous</p>
<p>2. Obtain transferability of intermediate and advanced level courses with the UC and CSU system.</p>	<p>SLS1, SLS2, SLS7, IR1, IR3</p>	<p>1. Continuous</p>

<p>Related Community Plans</p> <p>1. Continue recruitment/outreach performances in the community through the touring dance ensemble activities.</p>	<p>SLS2, SLS6, SLS7</p>	<p>1. Continuous</p>
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RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES.

	<p>Theme/Objective/ Strategy Number AHC from Strategic Plan</p>	<p>TARGET DATE</p>
<p>1. Continue working on developing the new Fine Arts class rooms</p>	<p>SLS1, SLS2, SLS3, SLS5, SLS6, SLS7, SLS8, IR1, IR3,</p>	<p>1. Continuous/In progress</p>
<p>2. Continued replacement of light fixtures in D118 ceiling.</p>	<p>IR4IR3 and IR4</p>	<p>1. Fall of 2018</p> <p><u>Resources:</u> Continued maintenance and check-ups from facilities.</p>
<p>3. Refinish and seal dance studio D118 wooden floor.</p>	<p>IR3 and IR4</p>	<p>1. Fall 2018</p> <p>2. Continuous matter.</p> <p><u>Resources:</u> Funding for facilities to continue maintenance of the dance floor, every 2 years.</p>

<p>4. Additional space needed for Folklórico costumes and props.</p>	<p>IR3 and IR4</p>	<p>1. Fall of 2018</p> <p><u>Resources:</u></p> <p>Needing a new space or closet, with enough room to help growing program.</p> <p>More storage containers to store costumes and accessories from growing program.</p>
<p>5. Provide clean and healthy studios</p>	<p>IR3 and IR4</p>	<p>1. Continuous attention needed</p>
<p>6. Working location for associate faculty, including computer station.</p>	<p>SLS1, IR3 and IR4</p>	<p>1. Fall 2018</p> <p><u>Resources:</u> In need of a lounge room that will accommodate our associate faculty, and will meet their needs.</p>
<p>Equipment</p>		
<p>1. New upgraded sound systems for all studios.</p>	<p>IR3 and IR4</p>	<p>1. Spring 2019</p> <p>2. Continuous</p> <p><u>Resources:</u> Funding to replace sound system every 6 years.</p>

<p>3. Replace ballet barres in CBC 23/33 and D118.</p>	<p>IR3 and IR4</p>	<p>1. Spring 2019</p> <p>2. Continuous</p> <p><u>Resources:</u> Needing to be replaced every 6 years.</p>
<p>4. Replace ballet barres in D118</p>	<p>IR3 and IR4</p>	<p>1. Spring 2018</p> <p>2. Continuous</p> <p><u>Resources:</u> Needing to be replaced every 6 years.</p>
<p>5. Portable LED stage lights for D118 and spare parts for equipment.</p>	<p>IR3 and IR4</p>	<p>1. Fall of 2019</p> <p>2. Continuous</p> <p><u>Resources:</u> Funding for replacement gels and upkeep.</p>
<p>6. Lighting board and spare parts for equipment, for D118 and off-campus recruitment performances.</p>	<p>IR3 and IR4</p>	<p>1. Fall of 2019</p> <p>2. Continuous</p> <p><u>Resources:</u> Funding for up-keep and maintenance.</p>
<p>7. Portable lighting tree trusses for D118 and off-campus recruitment performances.</p>	<p>IR3 and IR4</p>	<p>1. Fall 2019</p> <p><u>Resources:</u> Funding to purchase equipment.</p>

8. Purchase a video recorder for D118.	IR3 and IR4	<p>1. Fall 2018</p> <p>2. Continuous</p> <p><u>Resources:</u> Funding to replace every 4 years because of technology advancements.</p>
9. Purchase 2 small projectors and projector screens for the Marian Theatre. Will be used to project images in the Marian Theatre, so the audience can experience our performances as a whole. Because of the way the theatre is built, the audience has an obstructed view of our dance show.	IR3 and IR4	<p>1. Spring 2018</p> <p><u>Resources:</u></p> <p>\$30,00 worth of funding is needed to make this possible.</p>
10. Purchase two television monitors.	IR3 and IR4	1. Spring 2019
11. 3 Grand Piano.	IR3 and IR4	1. Spring 2020
12. Portable dance stage/floor.	IR3 and IR4	1. Fall 2018
13. Portable sound system for recruitment.	IR3 and IR4	1. Fall 2018
14. Purchase of new overlay floor for Marian Theatre stage.	IR3 and IR4	1. Fall 2018
15. Portable steamer for ALL production costumes.	IR3 and IR4	1. Fall 2018
16. Two-way radio system to communicate back stage during concerts.	IR3 and IR4	1. Fall 2018
17. Stage sound mics for tap performances.	IR3 and IR4	1. Fall 2018

Staffing		
12. Explore and hire qualified dance faculty to replace retired dance instructors.	SLS1, IR1, IR3 and IR4	1. Fall of 2018
13. Explore hiring qualified classified personnel to accompany our dance classes.	SLS1, IR1, IR3 and IR4	2.) Fall of 2018
14. Continue to maintain classified personnel for publicity, production and costuming.	SLS1, IR1, IR3 and IR4	1. Continuous

EXHIBITS

STUDENT DATA SUMMARY

Data analysis is a critical component of program review. The three categories below should be used as guidelines in developing a summary of the student data.

State at least three positive factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

1. 92.1% of the students are satisfied or highly satisfied with the quality of instructions.
2. 89.1% of the students agree or strongly agree that they would recommend dance courses.
3. 80.7% of the students agree or strongly agree to take additional dance courses.

State at least three negative factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

1. 13.5% of the students were not satisfied with the advice about the program from counselors. The dance faculty should update the counselors' office more frequently about any changes in the program.
2. 8.8% of the students were not satisfied about the availability of the dance courses. Due to so many classes cut, not much could be done to solve this issue.
3. 2.2% of the students had a decreased attitude toward the dance program at the end of the semester as compared the 1.2% from last program review, therefore it is a negative change.

State any other information (use responsive numbers) that you obtained from student data (e.g. focus groups, questionnaires, or SGIDs) that may be of special interest to the self study team. What planning implications will result from this information?

1. 63.5% of the students had attended an Allan Hancock College dance concert prior to enrolling in a dance class at the College. Therefore, performing venues are a strong and important outreach for the dance program recruitment.
2. 29.8% of the students come to the college attracted only by the dance courses offered through the program.
3. 52.4 of our students plan to transfer to a four-year institution as mentioned in the self-study trend analysis.
4. 48.5% of our students are first time college generation.
5. 46.4% of the students are full time students.

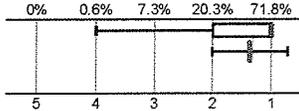
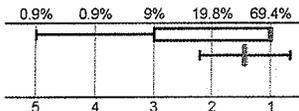
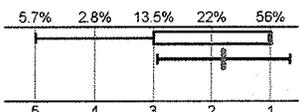
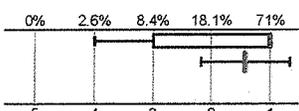
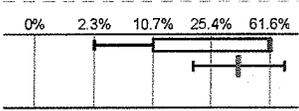
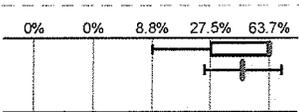
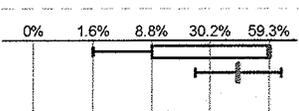
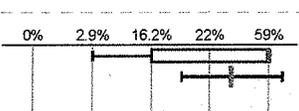
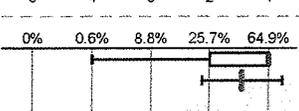
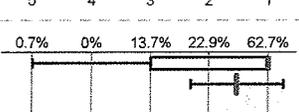
Program Review

Program Review Paper Surveys (I)
No. of responses = 188
For the Period



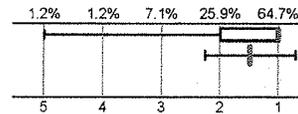
Survey Results

Part I. Please indicate how satisfied you are, in general, with the following aspects of the Dance Program.

Quality of instruction within the program	Not at all satisfied		Highly satisfied	n=177 av.=1.37 md=1 dev.=0.64 ab.=5
The way textbooks and other materials used in courses within the program help me learn	Not at all satisfied		Highly satisfied	n=111 av.=1.44 md=1 dev.=0.77 ab.=58
Advice about the program from counselors	Not at all satisfied		Highly satisfied	n=141 av.=1.8 md=1 dev.=1.14 ab.=39
The way this program meets your educational goals	Not at all satisfied		Highly satisfied	n=155 av.=1.43 md=1 dev.=0.76 ab.=13
Contribution towards your intellectual growth	Not at all satisfied		Highly satisfied	n=177 av.=1.54 md=1 dev.=0.78 ab.=8
Clarity of course goals and learning objectives	Not at all satisfied		Highly satisfied	n=182 av.=1.45 md=1 dev.=0.65 ab.=2
Feedback and assessment of progress towards learning objectives	Not at all satisfied		Highly satisfied	n=182 av.=1.53 md=1 dev.=0.73 ab.=3
The availability of courses offered in the program	Not at all satisfied		Highly satisfied	n=173 av.=1.63 md=1 dev.=0.86 ab.=9
The content of courses offered in the Dance Program	Not at all satisfied		Highly satisfied	n=171 av.=1.45 md=1 dev.=0.68 ab.=9
The coordination of courses offered in the Dance Program and courses offered in other departments that may be required for your major	Not at all satisfied		Highly satisfied	n=153 av.=1.53 md=1 dev.=0.78 ab.=24

The physical facilities and space (e.g., classrooms, labs, theatre, stage, dressing rooms)

Not at all satisfied

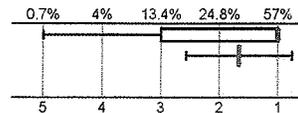


Highly satisfied

n=170
av.=1.48
md=1
dev.=0.78
ab.=11

Instructional equipment (e.g., computers, lab equipment, DVD/TV)

Not at all satisfied

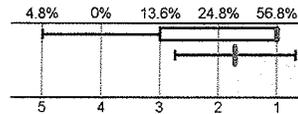


Highly satisfied

n=149
av.=1.66
md=1
dev.=0.91
ab.=31

Presentation of classes via the college's Blackboard course management system

Not at all satisfied

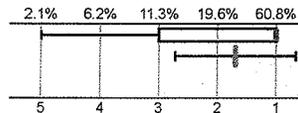


Highly satisfied

n=125
av.=1.71
md=1
dev.=1.03
ab.=56

Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)

Not at all satisfied

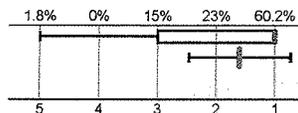


Highly satisfied

n=97
av.=1.69
md=1
dev.=1.03
ab.=83

Availability of appropriate resources in the libraries

Not at all satisfied



Highly satisfied

n=113
av.=1.6
md=1
dev.=0.87
ab.=67

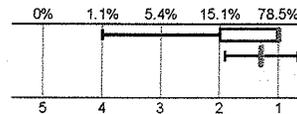
Part II. Please answer the following questions about the Dance Program.

Compared to the beginning of the semester, your attitude about the Dance Program has

Improved	<input type="text"/>	66.9%	n=181
Remained the same	<input type="text"/>	30.9%	
Decreased	<input type="text"/>	2.2%	

I would recommend taking courses in the Dance Program.

Strongly disagree

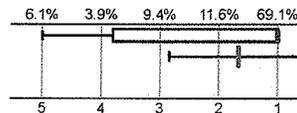


Strongly agree

n=186
av.=1.29
md=1
dev.=0.62

I plan on taking additional courses in the Dance Program.

Strongly disagree



Strongly agree

n=181
av.=1.66
md=1
dev.=1.17

How many different courses have you taken in the Dance Program? (Not including this semester)

None	<input type="text"/>	28.2%	n=188
1	<input type="text"/>	24.5%	
2 - 3	<input type="text"/>	14.9%	
4 - 5	<input type="text"/>	10.1%	
6 - 7	<input type="text"/>	4.3%	
8 or more	<input type="text"/>	21.8%	

Profile

Subunit: IR General Surveys
 Name of the instructor: Program Review
 Name of the course: Program Review Paper Surveys
 (Name of the survey)

Values used in the profile line: Mean

Part I. Please indicate how satisfied you are, in general, with the following aspects of the Dance Program.

Quality of instruction within the program	Not at all satisfied					Highly satisfied	n=177 av.=1.37nd=1.00@ev.=0.64
The way textbooks and other materials used in courses within the program help me learn	Not at all satisfied					Highly satisfied	n=111 av.=1.44nd=1.00@ev.=0.77
Advice about the program from counselors	Not at all satisfied					Highly satisfied	n=141 av.=1.80nd=1.00@ev.=1.14
The way this program meets your educational goals	Not at all satisfied					Highly satisfied	n=155 av.=1.43nd=1.00@ev.=0.76
Contribution towards your intellectual growth	Not at all satisfied					Highly satisfied	n=177 av.=1.54nd=1.00@ev.=0.78
Clarity of course goals and learning objectives	Not at all satisfied					Highly satisfied	n=182 av.=1.45nd=1.00@ev.=0.65
Feedback and assessment of progress towards learning objectives	Not at all satisfied					Highly satisfied	n=182 av.=1.53nd=1.00@ev.=0.73
The availability of courses offered in the program	Not at all satisfied					Highly satisfied	n=173 av.=1.63nd=1.00@ev.=0.86
The content of courses offered in the Dance Program	Not at all satisfied					Highly satisfied	n=171 av.=1.45nd=1.00@ev.=0.68
The coordination of courses offered in the Dance Program and courses offered in other departments that may be required for your major	Not at all satisfied					Highly satisfied	n=153 av.=1.53nd=1.00@ev.=0.78
The physical facilities and space (e.g., classrooms, labs, theatre, stage, dressing rooms)	Not at all satisfied					Highly satisfied	n=170 av.=1.48nd=1.00@ev.=0.78
Instructional equipment (e.g., computers, lab equipment, DVD/TV)	Not at all satisfied					Highly satisfied	n=149 av.=1.60nd=1.00@ev.=0.91
Presentation of classes via the college's Blackboard course management system	Not at all satisfied					Highly satisfied	n=125 av.=1.71nd=1.00@ev.=1.03
Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	Not at all satisfied					Highly satisfied	n=97 av.=1.68nd=1.00@ev.=1.03
Availability of appropriate resources in the libraries	Not at all satisfied					Highly satisfied	n=113 av.=1.60nd=1.00@ev.=0.87

Part II. Please answer the following questions about the Dance Program.

I would recommend taking courses in the Dance Program.	Strongly disagree					Strongly agree	n=186 av.=1.29nd=1.00@ev.=0.62
I plan on taking additional courses in the Dance Program.	Strongly disagree					Strongly agree	n=181 av.=1.68nd=1.00@ev.=1.17

How many Dance courses (including performance courses) are you taking this semester?

1	<input type="text"/>	44.7%	n=188
2 - 3	<input type="text"/>	38.3%	
4 - 5	<input type="text"/>	10.6%	
6 - 7	<input type="text"/>	5.3%	
8 or more	<input type="text"/>	1.6%	

Which statement best describes your experience at AHC?

I have only taken dance class(es) at AHC. (including this semester)	<input type="text"/>	29.8%	n=188
I took a dance class and class(es) in other areas (like English, math, etc...) during my first semester at AHC.	<input type="text"/>	51.1%	
I took only dance class(es) in my first semester at AHC, but I have since taken or am taking class(es) in other areas.	<input type="text"/>	3.7%	
I did not take a dance class in my first semester at AHC.	<input type="text"/>	23.9%	

Have you been or are you currently enrolled in Level II or Level III dance classes?

Yes	<input type="text"/>	42.6%	n=183
No	<input type="text"/>	57.4%	

In which of the following events have you performed? Mark all that apply.

"Dimensions in Dance"	<input type="text"/>	44.7%	n=188
"Dance Spectrum"	<input type="text"/>	34%	
"Folklorico!"	<input type="text"/>	12.2%	
"Celebration"	<input type="text"/>	9.6%	
"Summerdance"	<input type="text"/>	25%	
None of these	<input type="text"/>	46.3%	

Did you ever attend an Allan Hancock College dance concert before enrolling in a dance class at this college?

Yes	<input type="text"/>	63.5%	n=178
No	<input type="text"/>	36.5%	

Part III. Background Questions

Are you a first time AHC student?

Yes	<input type="text"/>	23.4%	n=175
No	<input type="text"/>	76.6%	

How many units have you completed prior to this semester?

0 - 15	<input type="text"/>	38%	n=179
16 - 30	<input type="text"/>	18.4%	
31 - 45	<input type="text"/>	14%	
46 - 60	<input type="text"/>	12.3%	
61 or more	<input type="text"/>	17.3%	

In how many units are you currently enrolled?

Units	Percentage	n
less than 5	12%	183
5 - 8.5	15.8%	
9 - 11.5	18%	
12 - 17.5	46.4%	
18 or more	7.7%	

What is your final academic goal?

Goal	Percentage	n
Certificate	3%	168
AA/AS	28%	
Transfer to a four-year institution	52.4%	
None of the above	16.7%	

Have either of your parents attended college?

Response	Percentage	n
Yes	48.5%	169
No	51.5%	

1. Did you complete the prerequisite stated before enrolling for this course?

TOTAL

A. Yes		74
B. No		95

DANC	Q1	A	B
101		13	14
110		4	4
115		4	4
120 SM		1	1
120 JK		2	5
130		7	11
131		3	12
133		8	16
138		7	3
140		7	5
152		11	6
156		5	2
171		2	12
TOTAL		74	95
	Q1	A	B

2. How long ago?

TOTAL

A. Last semester					17
B. Within the last year					36
C. Within the last five years					15
D. More than five years ago					8
E. Not applicable - did not complete					92

DANC	Q2	A	B	C	D	E
101		1	11	2	0	13
110		1	2	0	1	4
115		1	1	0	1	4
120 SM		0	1	0	0	1
120 JK		0	1	1	0	5
130		2	4	1		11
131		0	1	2	0	12
133		3	4	2	1	14
138		2	2	2	0	4
140		2	5	0	0	5
152		2	1	4	4	6
156		2	2	0	1	2
171		1	1	1	0	11
TOTAL		17	36	15	8	92
	Q2	A	B	C	D	E

3. If you did complete the prerequisite, did completion of that course contribute to your ability to perform satisfactorily in the current course?

TOTAL

A. Significant contribution				27
B. Moderate contribution				24
C. Slight contribution				12
D. No contribution				15
E. Does not apply - did not complete				91

DANC	Q3	A	B	C	D	E
101		4	6	2	2	13
110		3	0	0	1	4
115		3	1	1	0	3
120 SM		0	1	0	0	1
120 JK		0	1	1	0	5
130		1	3	2	0	12
131		1	2	0	0	12
133		3	2	1	2	16
138		3	2	1	2	2
140		3	1	2	1	5
152		0	4	1	6	6
156		3	1	1	0	2
171		3	0	0	1	10
TOTAL		27	24	12	15	91
	Q3	A	B	C	D	E

4. If you did not complete the prerequisite, and you didn't have other experience, did you feel adequately prepared for this course?

TOTAL

A. Definitely										74
B. Possibly										26
C. Unsure										11
D. Not applicable - completed the prerequisite course										58

DANC	Q4	A	B	C	D
101		13	4	1	9
110		6	1	1	0
115		3	2	0	3
120 SM		1	0	0	1
120 JK		4	0	0	3
130		8	5	0	5
131		10	3	1	1
133		8	5	1	10
138		4	1	1	4
140		3	2	2	5
152		8	1	1	7
156		1	1	0	5
171		5	1	3	5
TOTAL		74	26	11	58
	Q4	A	B	C	D

5. If you did not complete the prerequisite, did you have other experience(s) that prepared for the current course?

TOTAL

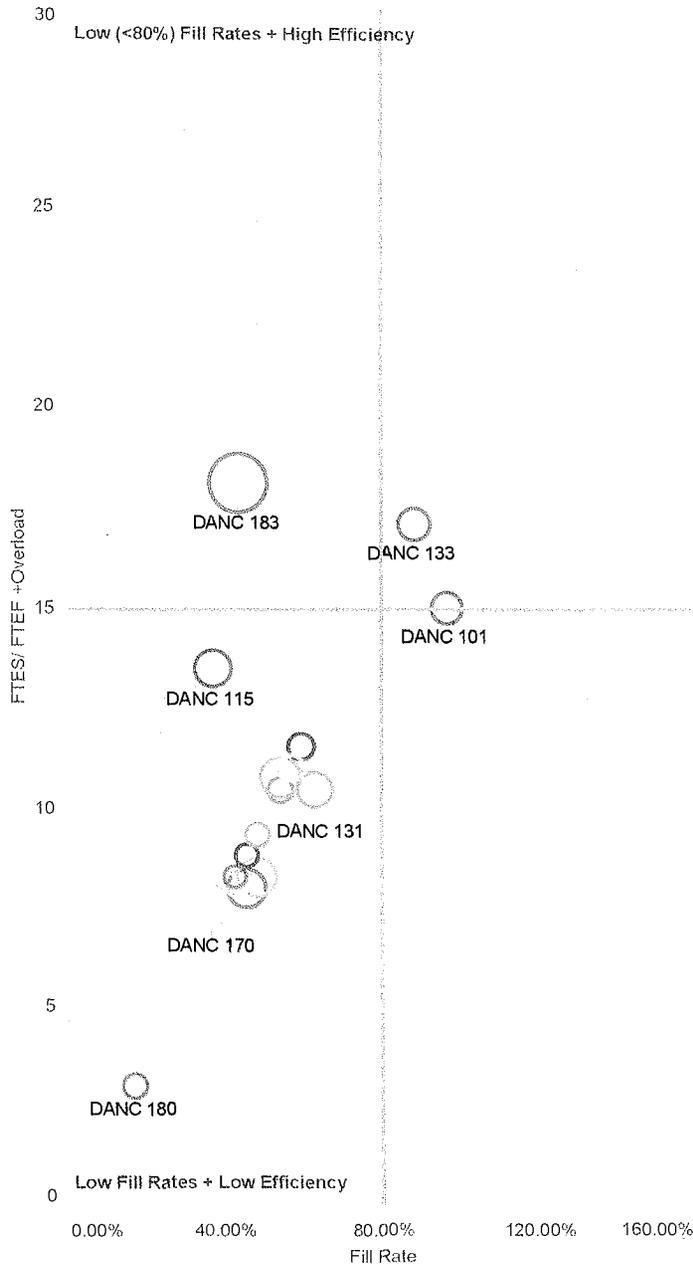
A. Yes										91
B. No										20
C. Not applicable - completed the prerequisite course										56

DANC	Q5	A	B	C
101		15	3	9
110		5	2	1
115		5	2	1
120 SM		1	0	0
120 JK		5	0	2
130		9	3	6
131		14	1	0
133		8	4	11
138		6	0	4
140		4	3	5
152		8	1	8
156		2	0	5
171		9	1	4
TOTAL		91	20	56
	Q5	A	B	C

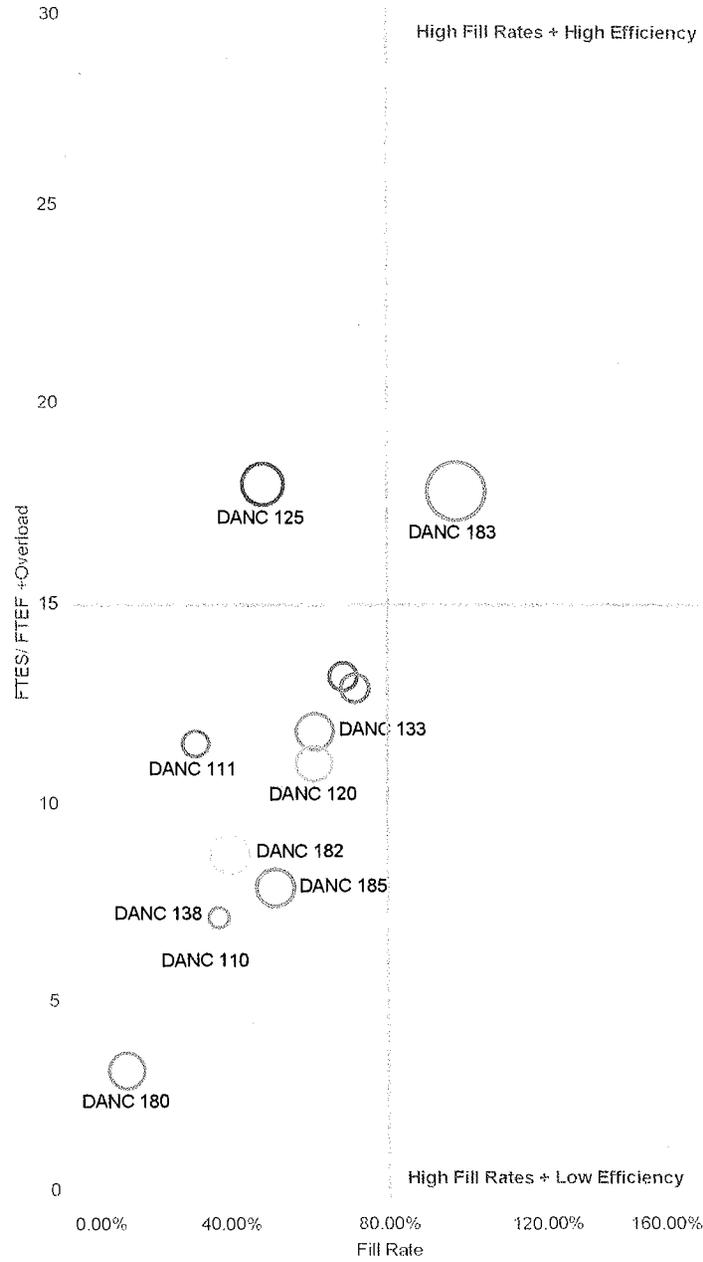
DANC: Course Efficiency

AcademicYear	Term Code - Desc	Division Desc	Subject Code	course	Max. Lab Sessions_	FTES/FTEF	FTES	FTEF	Enrollment	Max Enrollment	Fill Rate	Day 1 Waitlist	Demand Ratio
2016-2017	Summer 2016	Fine Arts	DANC	DANC 164	1	10.29	0.95	0.09	18	35	51%	0	51%
				DANC 165	1	8.50	1.56	0.18	31	70	44%	0	44%
				DANC 175	1	19.43	1.79	0.09	34	35	97%	0	97%
				DANC 176	3	8.23	3.28	0.40	16	35	46%	0	46%
				DANC 188	3	6.68	3.93	0.59	13	35	37%	0	37%
				DANC 189	0	7.20	0.26	0.04	4	4	100%	0	100%
				DANC 379A	1		1.20	0.00	5	35	14%	0	14%
				Total	3	9.33	12.97	1.39	121	249	49%	0	49%
	Fall 2016	Fine Arts	DANC	DANC 101	0	15.02	3.00	0.20	29	30	97%	0	97%
				DANC 110	1	11.02	2.07	0.19	20	35	57%	0	57%
				DANC 115	4	13.55	4.20	0.31	13	35	37%	0	37%
				DANC 120	1	10.47	3.94	0.38	38	60	63%	0	63%
				DANC 130	1	11.57	2.18	0.19	21	35	60%	0	60%
				DANC 131	1	9.37	1.76	0.19	17	35	49%	0	49%
				DANC 133	1	17.09	3.21	0.19	31	35	89%	0	89%
				DANC 138	1	8.27	1.55	0.19	15	35	43%	0	43%
				DANC 140	1	8.82	1.66	0.19	16	35	46%	0	46%
				DANC 142	1		0.15	0.00	3	35	9%	0	9%
				DANC 148	2	10.80	5.12	0.47	19	35	54%	0	54%
				DANC 152	1	10.47	1.97	0.19	19	35	54%	0	54%
				DANC 156	1	8.24	1.45	0.18	14	35	40%	0	40%
				DANC 170	1	7.06	0.85	0.12	13	35	37%	0	37%
				DANC 171	1	8.17	2.53	0.31	15	35	43%	0	43%
				DANC 180	2	3.11	1.83	0.59	6	35	17%	0	17%
				DANC 182	2	8.26	4.86	0.59	17	35	49%	0	49%
				DANC 183	5	18.14	10.67	0.59	35	80	44%	0	44%
				DANC 185	5	7.99	4.70	0.59	16	35	46%	0	46%
DANC 379B				1		8.53	0.00	28	35	80%	0	80%	
			Total	5	11.75	66.22	5.63	385	765	50%	0	50%	
Spring 2017	Fine Arts	DANC	DANC 101	0	12.95	2.59	0.20	25	35	71%	0	71%	
			DANC 110	1	6.61	1.24	0.19	12	35	34%	0	34%	
			DANC 111	3	11.53	2.18	0.19	11	35	31%	0	31%	
			DANC 120	1	11.02	4.14	0.38	40	65	62%	0	62%	
			DANC 125	3	17.99	5.60	0.31	17	35	49%	0	49%	
			DANC 130	1	13.23	2.49	0.19	24	35	69%	0	69%	
			DANC 133	1	11.85	4.46	0.38	43	70	61%	0	61%	

DANC: Course Efficiency - Fall 2016



DANC: Course Efficiency - Spring 2017



Subject Code
DANC

Totals Fall 2016

FTES/FTEF	11.75
FTES	66.22
FTEF	5.63
Fill Rate	50%
Sections	22
Avg Class Size	18
Day 1 Waitlist	0

Totals Spring 2017

FTES/FTEF	12.02
FTES	65.32
FTEF	5.44
Fill Rate	48%
Sections	19
Avg Class Size	18
Day 1 Waitlist	0

Efficiency is the ratio of FTES to FTEF or 'how many FTES are generated per FTEF'.

The threshold for efficiency is 15 and the threshold for fill rate is 80%

If courses have similar data the circles will overlap

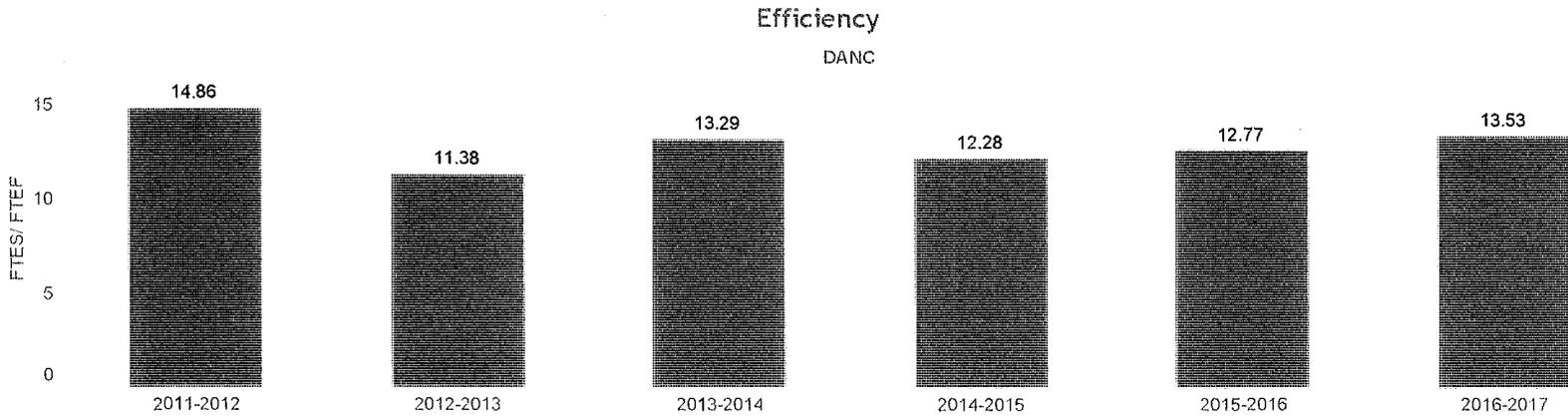
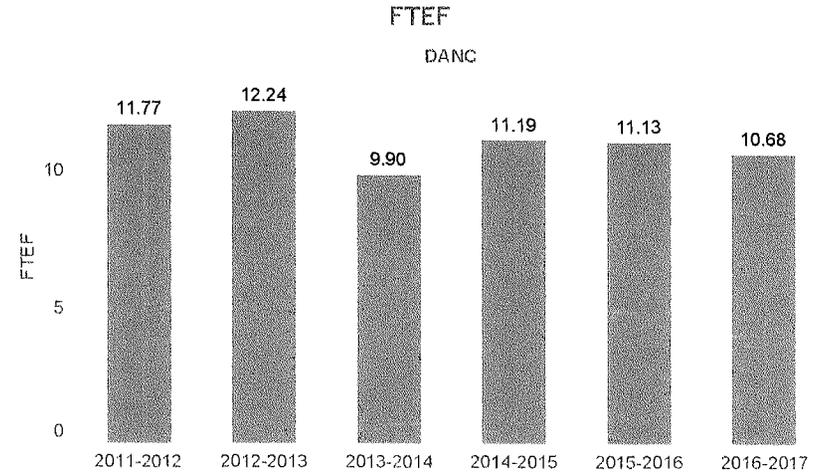
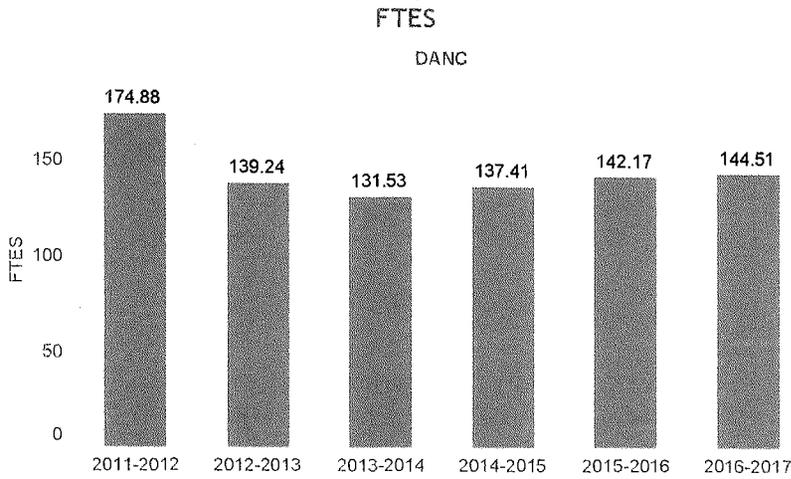
DANC: FTEF, FTES, Efficiency

Subject
DANC

Subject___
DANC

Academic Year
Multiple values

Subject___ DANC	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	FTEF	FTES										
Grand Total	11.766	174.88	12.237	139.24	9.900	131.53	11.191	137.41	11.133	142.17	10.681	144.51
			14.86	11.38	13.29	12.28	12.28	12.28	12.77	12.77	13.53	13.53



Dance: Degrees & Certificates

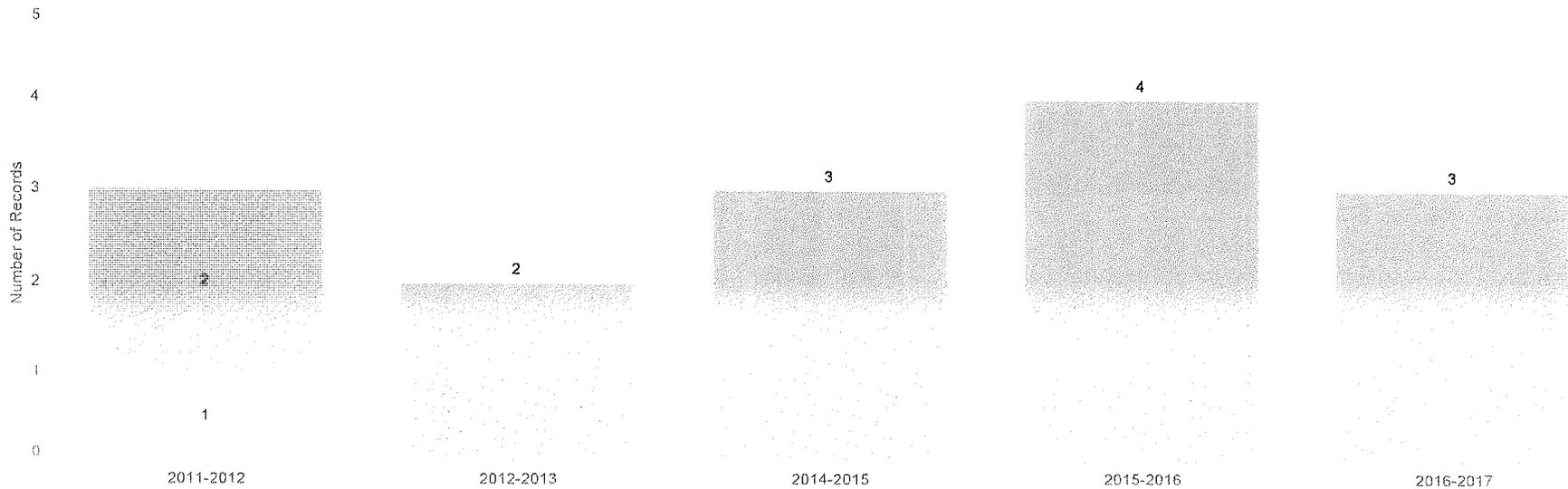
DEGREE_PROGRAM_DESC
Dance

DEGREE_PRO..	DEGREE_M..	DEGREE_CODE	GRADUATION_TERM_CODE (group)					Grand Total
			2011-2012	2012-2013	2014-2015	2015-2016	2016-2017	
Dance	Dance	AA	2	2	3	4	3	14
		Cert 30-60 Units	1					1
	Total		3	2	3	4	3	15
Grand Total			3	2	3	4	3	15

Degrees & Certificates

DEGREE_PROGRAM_DESC / DEGREE_MAJOR_DESC / GRADUATION_TERM_CODE (group)

Dance
Dance



Degree & Certificate Count by Program

Degree Code	Degree Desc	Degree Program Desc	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	
AA	Associate in Arts	Agribusiness						
		Art						
		Biology						
		Business Administration						
		Chemistry						
		Computer Science						
		Culinology						
		Dance		2		3	4	3
		Engineering						
		English						
		Global Studies						
		Kinesiology						
		Liberal Arts						
		Liberal Arts-Non Transfer						
		Liberal Arts-Transfer						
		Liberal Studies						
		Mathematics						
		Music						
		Physical Education						
		Physics						
		Psychology						
		Social Science						
		Spanish						
Speech Communication								
Transfer Studies								
Total								
AA-T	Associate in Arts - Transfer	Anthropology						
		Communication Studies						
		Elementary Teacher Education						
		English						
		History						
		Kinesiology						
		Political Science						
		Psychology						
		Sociology						
		Spanish						
		Studio Arts						
		Total						
		AS	Associate in Science	Accounting				
Administration Of Justice								
Agribusiness								
Applied Design Media								
Applied Design/Media								
Architectural Drafting								
Auto Body Technology								
Automotive Technology								
Business								
Certified Nursing Assistant								
Comp Bus Info Systms (CBIS)								
Comp Bus Office Tech (CBOT)								
Cosmetology								
Dental Assisting								
Early Childhood Studies								
Electronics Technology								

SLO Performance Report

by Department with SLO

Department: Dance

SLOs: PSLOs for Dance

Courses: All Courses

Date: 03/13/2017

Terms: Fall 2016, Summer 2016, Spring 2016

Department: Dance**PSLO: DANC PSLO - Demonstrate proficiency in two of the following dance styles modern, ballet, jazz.**

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Spring 2016	19	55.88%	12	35.29%	3	8.82%
Summer 2016	9	64.29%	5	35.71%	0	0.00%
Fall 2016	281	81.69%	49	14.24%	14	4.07%
Overall	309	78.83%	66	16.84%	17	4.34%

PSLO: DANC PSLO - Exhibit accomplished technique in tap and folkloric dance.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Spring 2016	0	0.00%	0	0.00%	0	0.00%
Summer 2016	0	0.00%	0	0.00%	0	0.00%
Fall 2016	19	61.29%	9	29.03%	3	9.68%
Overall	19	61.29%	9	29.03%	3	9.68%

PSLO: DANC PSLO - Demonstrate competency through public performances.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Spring 2016	2	28.57%	4	57.14%	1	14.29%
Summer 2016	0	0.00%	0	0.00%	0	0.00%
Fall 2016	252	89.36%	30	10.64%	0	0.00%
Overall	254	87.89%	34	11.76%	1	0.35%

PSLO: DANC PSLO - Develop an informed viewpoint of dance as an art form.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Spring 2016	31	30.39%	45	44.12%	26	25.49%
Summer 2016	0	0.00%	0	0.00%	0	0.00%
Fall 2016	95	53.07%	70	39.11%	14	7.82%
Overall	126	44.84%	115	40.93%	40	14.23%

PSLO: DANC PSLO - Demonstrate choreographic skills including supervisory and effective communicative abilities.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Spring 2016	0	0.00%	0	0.00%	0	0.00%
Summer 2016	0	0.00%	0	0.00%	0	0.00%
Fall 2016	84	76.36%	24	21.82%	2	1.82%
Overall	84	76.36%	24	21.82%	2	1.82%

Overall by Term for Department: Dance

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Spring 2016	52	36.36%	61	42.66%	30	20.98%
Summer 2016	9	64.29%	5	35.71%	0	0.00%
Fall 2016	731	77.27%	182	19.24%	33	3.49%

Overall by PSLO for Department: Dance

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
DANC PSLO - Demonstrate proficiency in two of the following dance styles modern, ballet, jazz.	309	78.83%	66	16.84%	17	4.34%
DANC PSLO - Exhibit accomplished technique in tap and folkloric dance.	19	61.29%	9	29.03%	3	9.68%
DANC PSLO - Demonstrate competency through public performances.	254	87.89%	34	11.76%	1	0.35%
DANC PSLO - Develop an informed viewpoint of dance as an art form.	126	44.84%	115	40.93%	40	14.23%
DANC PSLO - Demonstrate choreographic skills including supervisory and effective communicative abilities.	84	76.36%	24	21.82%	2	1.82%

Retention & Success by Discipline

Subject		Term				
		Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016
CS	retention%					
	success%					
CWE	Sections					
	Enrollment					
	retention%					
	success%					
DA	Sections					
	Enrollment					
	retention%					
	success%					
DANC	Sections	18	17	23	20	22
	Enrollment	439	346	388	361	385
	retention%	91.3%	87.9%	92.0%	90.9%	92.5%
	success%	81.3%	78.3%	83.2%	82.3%	84.4%
DISA	Sections					
	Enrollment					
	retention%					
	success%					
DRMA	Sections					
	Enrollment					
	retention%					
	success%					
ECON	Sections					
	Enrollment					
	retention%					
	success%					
ECS	Sections					
	Enrollment					
	retention%					
	success%					
EDUC	Sections					
	Enrollment					
	retention%					
	success%					
EL	Sections					
	Enrollment					
	retention%					
	success%					
EMS	Sections					
	Enrollment					
	retention%					
	success%					
ENGL	Sections					

DANC: DEMOGRAPHICS

subject_code
DANC

age_category	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES										
Under 19	254	68	226	54	200	57	191	63	143	51	152	51
20-24	221	84	193	64	170	56	165	51	162	70	144	68
25-29	42	12	31	11	31	8	50	12	46	13	40	12
30-34	23	6	16	6	22	6	19	6	15	4	18	6
35-39	13	1	11	1	5	3	10	3	8	1	10	3
40-49	12	1	13	1	11	1	5	0	9	1	11	2
50+	13	3	10	1	9	2	11	2	10	2	14	3

ETHNICITY	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES										
Asian	16	4	17	3	9	5	11	5	10	4	8	4
Black	16	7	15	5	19	8	15	9	15	9	11	6
Filipino	33	16	26	13	21	6	26	8	20	11	22	7
Hispanic	317	92	284	83	264	73	255	75	224	76	220	86
Native Am	14	3	9	2	7	7	11	6	7	5	4	3
Pac Isl	2	2	3	1	2	0	2	0	2	0		
White	161	52	135	32	114	33	118	33	104	37	112	38

Gender	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES										
Female	456	130	391	100	340	101	352	106	297	107	310	112
Male	102	45	98	39	96	30	86	31	84	35	67	32
Unknown	1	0										

Enrollment Status	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES										
First Time Student	77	12	60	9	88	16	77	16	65	14	56	13
First Time Transfer	19	3	31	5	20	3	25	4	22	4	16	3
Continuing	399	147	336	107	271	95	309	104	255	107	276	115
Returning	83	12	80	13	71	12	42	6	52	11	36	5
NA	9	1	18	5	20	6	15	7	17	7	22	10
Grand Total	559	175	489	139	436	132	438	137	381	142	377	144

ALL AHC CREDIT: DEMOGRAPHICS

subject_code
All

age_category	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTEs										
Under 19	4,349	2,778	4,318	2,784	4,221	2,720	4,268	2,742	4,527	2,758	5,797	3,013
20-24	6,375	3,402	6,362	3,337	6,302	3,417	6,121	3,441	6,054	3,341	5,695	3,354
25-29	2,631	1,117	2,564	1,029	2,497	1,100	2,584	1,182	2,555	1,118	2,433	1,242
30-34	1,597	541	1,585	514	1,520	508	1,542	563	1,533	528	1,377	570
35-39	1,021	334	950	291	978	317	944	320	969	292	919	353
40-49	1,416	422	1,324	382	1,253	378	1,212	400	1,261	356	1,037	372
50+	993	257	919	250	878	259	891	244	966	248	786	223

ETHNICITY	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTEs										
Asian	593	302	638	282	627	297	585	277	582	275	512	264
Black	658	339	625	342	634	327	617	340	673	359	583	326
Filipino	490	294	447	261	450	271	477	320	473	292	483	309
Hispanic	7,495	4,232	7,604	4,253	7,654	4,475	7,959	4,698	8,196	4,670	8,206	4,873
Native Am	286	142	290	142	261	136	270	144	263	133	307	144
Other	6	1	2	0	1	0	5	1	2	0	4	1
Pac Isl	93	60	103	59	105	50	122	59	97	50	119	62
Unknown	35	4	5	0	2	0	7	1	3	0	6	2
White	7,844	3,477	7,503	3,248	7,033	3,143	6,671	3,050	6,728	2,862	7,016	3,146

Gender	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTEs										
Female	8,738	4,804	8,529	4,526	8,474	4,635	8,255	4,714	8,361	4,479	8,771	4,922
Male	8,753	4,039	8,674	4,058	8,283	4,061	8,450	4,174	8,645	4,159	8,343	4,182
Unknown	13	7	5	3	4	2	3	2	3	2	109	23

Enrollment Status	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTEs										
First Time Student	2,804	972	2,455	801	2,859	1,169	2,904	1,176	2,920	1,185	2,778	1,194
First Time Transfer	2,538	546	3,096	695	2,871	681	2,408	598	2,634	616	2,111	541
Continuing	10,766	6,193	9,894	5,704	9,365	5,831	10,408	6,335	10,181	5,991	10,505	6,487
Returning	3,839	1,034	4,709	1,286	4,211	919	3,041	672	3,196	675	2,281	552
NA	474	90	475	94	505	96	560	107	935	173	2,260	353
Unknown	25	14	14	7	6	3	13	3	6	2	4	0
Grand Total	17,500	8,850	17,208	8,587	16,760	8,699	16,707	8,891	17,007	8,641	17,223	9,127

Fall 2016
Enrollment

course	
DANC101	29
DANC110	20
DANC115	13
DANC120	38
DANC130	21
DANC131	17
DANC133	31
DANC138	15
DANC140	16
DANC142	3
DANC148	19
DANC152	19
DANC156	14
DANC170	13
DANC171	15
DANC180	6
DANC182	17
DANC183	35
DANC185	16
DANC379B	28
Grand Total	385

Fall 2016
FTES

course	
DANC101	3.00
DANC110	2.07
DANC115	4.20
DANC120	3.94
DANC130	2.18
DANC131	1.76
DANC133	3.21
DANC138	1.55
DANC140	1.66
DANC142	0.15
DANC148	5.12
DANC152	1.97
DANC156	1.45
DANC170	0.85
DANC171	2.53
DANC180	1.83
DANC182	4.86
DANC183	10.67
DANC185	4.70
DANC379B	8.53
Grand Total	66.22

Fall 2016
Retention & Success

course	Retention %	Success %	retained	success
DANC101	100.00%	75.86%	29.0	22.0
DANC110	95.00%	75.00%	19.0	15.0
DANC115	100.00%	92.31%	13.0	12.0
DANC120	89.47%	71.05%	34.0	27.0
DANC130	95.24%	80.95%	20.0	17.0
DANC131	76.47%	76.47%	13.0	13.0
DANC133	90.32%	83.87%	28.0	26.0
DANC138	80.00%	73.33%	12.0	11.0
DANC140	75.00%	62.50%	12.0	10.0
DANC142	100.00%	100.00%	3.0	3.0
DANC148	100.00%	100.00%	19.0	19.0
DANC152	84.21%	84.21%	16.0	16.0
DANC156	71.43%	71.43%	10.0	10.0
DANC170	92.31%	69.23%	12.0	9.0
DANC171	93.33%	93.33%	14.0	14.0
DANC180	100.00%	100.00%	6.0	6.0
DANC182	100.00%	100.00%	17.0	17.0
DANC183	100.00%	100.00%	35.0	35.0
DANC185	100.00%	93.75%	16.0	15.0
DANC379B	100.00%	100.00%	28.0	28.0
Grand Total	92.47%	84.42%	356.0	325.0

**Program Review
Program Trend Data**

DANCE – 100800

Semester	# Sections	Headcount	Enrollment	Retained	Retention %	Success	Successful %	AVG Class Size	FTES
Summer 2010	11	200	329	266	80.85%	194	58.97%		22.6
Fall 2010	23	337	615	528	85.85%	453	73.66%		84.8
Spring 2011	20	340	565	498	88.14%	420	74.34%		81.7
Summer 2011	9	142	216	179	82.87%	145	67.13%		14.9
Fall 2011	18	311	520	474	91.15%	415	79.81%		79.6
Spring 2012	20	297	539	480	89.05%	406	75.32%		80.4
Summer 2012	7	107	155	145	93.55%	119	76.77%		13.2
Fall 2012	18	279	439	401	91.34%	357	81.32%		70.0
Spring 2013	20	260	404	357	88.37%	308	76.24%		56.0
Summer 2013	6	78	109	101	92.66%	92	84.40%	18	11.6
Fall 2013	17	228	346	304	87.86%	271	78.32%	20	50.3
Spring 2014	23	252	441	389	88.21%	355	80.50%	19	69.6
Summer 2014	7	90	132	127	96.21%	121	91.67%	19	15.4
Fall 2014	23	228	388	357	92.01%	323	83.25%	17	57.3
Spring 2015	22	256	394	343	87.06%	308	78.17%	18	64.7
Summer 2015	11	111	192	177	92.19%	171	89.06%	17	19.0
Fall 2015	20	197	361	328	90.86%	297	82.27%	18	61.2
Spring 2016	20	203	381	348	91.34%	317	83.20%	19	61.5
Summer 2016	8	85	121	112	92.56%	102	84.30%	15	13.0
Fall 2016	22	221	385	356	92.47%	325	84.42%	18	66.2
Spring 2017	19	198	345	323	93.62%	300	86.96%	18	65.3
Summer 2017	10	87	127	114	89.76%	110	86.61%	13	12.3
TOTAL	354	4,507	7,504	6,707		5,909		229	1,070.6
<i>Average</i>	<i>16</i>	<i>205</i>	<i>341</i>	<i>305</i>	<i>91%</i>	<i>269</i>	<i>80%</i>	<i>18</i>	<i>48.7</i>

CATALOG DESCRIPTION

An overview of the development of dance as an art form from its historical roots to contemporary trends, emphasizing multicultural/gender issues.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	DANC 221	Dance Appreciation
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	DAN 130	Dance Perceptions
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	DNCE	Introduction to Dance (3)
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	Articulation Denied [DANCE 181, Introduction to Dance]
	San Francisco State	-----	No Equivalent Course
	San Jose State	DANC 10	Dance Appreciation
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	Denied	(DNCE 7, Watching the Dance Go By)
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	DANCE 45	History and Appreciation of Dance
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 110 Beginning Modern Dance (2)

11/15/17

CATALOG DESCRIPTION

The study and execution of fundamental modern dance techniques including movement skills and the basic rhythmic structure of dance. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	DANC 132	Beginning Modern Dance
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	DAN 2210	Modern Dance I
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	DANC 122	Modern Dance I
	CSU Long Beach	Pending	Requested Sept. 2009 [DANC 101, Introduction to Modern Dance]
	CSU Los Angeles	DANC 140A	Beginning Modern Dance
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	DAN 200B or KINE 150G	Studies in Dance: Modern-must have been taken once before or Dance Activities: Modern
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	Articulation Denied [DANCE 241, Modern Dance I]
	San Francisco State	Pending	Requested Sept. 2009 [DANC 173, Modern Dance I]
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	Pending	Requested Sept. 2009 [DANCE 40A, Beginning Modern Dance]
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course

	UC Riverside	DNCE 67A	Beginning Modern Dance Technique
	UC San Diego	-----	No Equivalent Course
Requires audition and then transfer units being assigned appropriately	UC Santa Barbara	DANCE 44A-F DANCE 56ABC DANCE 56DEF	Beginning Modern Dance Modern Dance I Modern Dance II
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

CATALOG DESCRIPTION

The study and execution of modern dance techniques, including level 2 movement skills with a more advanced rhythmic structure. Students will study styles such as Martha Graham, Merce Cunningham and Jose Limon. The opportunity to create and perform their own movement combinations is part of the structure of the class. Attendance of AHC dance concert is required. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	Pending	Requested Sept. 2009 [DAN 225, Modern Dance II]
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	Pending	Requested Sept. 2009 [DANC 222, Modern Dance II]
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course

	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

CATALOG DESCRIPTION

Emphasizes the particular styles of Cunningham, Graham, and Limon, including turns, extensions, and complex floor work. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

CATALOG DESCRIPTION

An introduction to the fundamentals of ballet movement and terminology. Barre work emphasizes the basic exercises of ballet that develop control, strength, and basic body placement. Center work concentrates on basic ballet combinations of adage, jumps, waltz, and turns. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	DANC 131	Beginning Ballet
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	DAN 210	Ballet I
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	DANC 112	Ballet I
	CSU Long Beach	Pending	Requested Sept. 2009 [DANC 113A, Beginning Ballet]
	CSU Los Angeles	DANC 100A	Beginning Ballet
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	DAN 200D or KINE 150D	Studies in Dance: Ballet-must have been taken once before or Dance Activities: Ballet
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	DANCE 221	Ballet I [Subject to placement examination and/or audition]
	San Francisco State	Pending	Requested Sept. 2009 [DANC 163, Ballet I]
	San Jose State	Pending	Requested May 2011 [KIN 41A, Ballet I (2)] Same as: DANC 41A
	Sonoma State	THAR 161	Ballet
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	Pending	Requested Sept. 2009

			[DANCE 42A, Beginning Ballet]
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
Or DANCE 121	UC Riverside	DNCE 71A	Beginning Ballet Technique
	UC San Diego	-----	No Equivalent Course
Requires minimum of 4 units of DANCE 120	UC Santa Barbara	DANCE 47ABC DANCE 47DEF	Ballet I Ballet II
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 121 Intermediate Ballet (2)

11/15/17

CATALOG DESCRIPTION

A study at the intermediate level of movements appropriate to classical music, including intermediate level ballet barre, center adagio, turns, and allegro movement. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
Or DANCE 120	UC Riverside	DNCE 71A	Beginning Ballet Technique
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		

CATALOG DESCRIPTION

Emphasizes complex work in the Russian and Italian styles, including pirouettes, beats, and pointe work. Students have the opportunity to develop ballet performing skills. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 126 Clinic in Ballet Barre (.5)

11/15/17

CATALOG DESCRIPTION

An introduction to the fundamentals of ballet movements at the barre. Movements with emphasis on proper body placement, and alignment, control, agility, rhythm and strength. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

CATALOG DESCRIPTION

An introduction to the basic movements appropriate to contemporary jazz music, emphasizing exercises that develop body stretch and strength, and improve rhythmic abilities and movement coordination. Covers different jazz styles, including rock, modern jazz, and theater dance. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	DANC 133	Beginning Jazz Dance
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	DAN 200	Jazz I
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	DANCE 132	Jazz I (1-2)
	CSU Long Beach	Pending	Requested Sept. 2009 [DANC 103, Introduction to Jazz]
	CSU Los Angeles	KIN 101E Or DANC 120A	Jazz – Beginning Or Beginning Jazz Dance
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	DAN 200A or KINE 150F	Studies in Dance: Jazz-must have been taken once before or Dance Activities: Jazz
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	DANCE 231	Jazz I [Subject to placement examination and/or audition]
	San Francisco State	Pending	Requested Sept. 2009 [DANC 176, Modern Jazz Dance I]
	San Jose State	Pending	Requested May 2011 [KIN 42A, Jazz Dance I (2)] (Same as: DANC 42A)
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	

	UC Berkeley	-----	No Equivalent Course
	UC Davis	Pending	Requested Sept. 2009 [DANCE 41A, Beginning Jazz Dance]
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

CATALOG DESCRIPTION

A study at the intermediate level of movements appropriate to contemporary music, including turns, floor work, isolation combinations, and rhythm techniques. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		

DANCE 133 Hip Hop Dance (2)

11/15/17

CATALOG DESCRIPTION

An introduction to hip hop dance including East and West Coast dance styles. Observation and critique of a dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	Pending	Requested Sept. 2009 [DAN 200, Jazz I]
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 165, 172 or 174	CSU San Bernardino	KINE 150K	Dance Activities: Social
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	Pending	Requested Sept. 2009 [DANCE 44A, Beginning Hip Hop Dance]
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course

CATALOG DESCRIPTION

A study of jazz technique at the advanced level. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lab/lecture course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

CATALOG DESCRIPTION

A study of funk dance from the West Coast at the intermediate level. Observation and critique of a dance concert is required. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino		
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable		
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside		
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 138 Intermediate Hip Hop Dance (2)

11/15/17

CATALOG DESCRIPTION

A study of hip hop dance from the East Coast at the intermediate level. Observation and critique of a dance concert is required. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino		
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable		
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside		
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 140 Beginning Folklorico (2)

11/15/17

CATALOG DESCRIPTION

An introduction to the fundamentals of movements appropriate for Mexican folklorico and dances of Spain, emphasizing exercises to improve rhythmic abilities and movement coordination. Attendance of AHC dance concert is required. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 142 or 145	CSU San Bernardino	KINE 150E	Dance Activities: Ethnic
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	DNCE 73A	Dance of Mexico
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 142 Intermediate Folklorico (.5)

11/15/17

CATALOG DESCRIPTION

An intermediate study of traditional dances from both Mexico and Spain. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 140 or 145	CSU San Bernardino	KINE 150E	Dance Activities: Ethnic
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 145 Folklorico Zapateados (.5)

11/15/17

CATALOG DESCRIPTION

Perform beginning and low intermediate Folklorico footwork from various regions of Mexico. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 140 or 142	CSU San Bernardino	KINE 150E	Dance Activities: Ethnic
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

CATALOG DESCRIPTION

Beginning Folklorico students will use their performance skills in a Folklorico concert. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

CATALOG DESCRIPTION

An introduction to the basic movements of tap dancing, emphasizing styles of musical theater as related to tap.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	KINE 10H	Dance Activity: Tap
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	Pending	Requested May 2011 [KIN 49A, Tap Dance I (1)] Same as: DANC 49A
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		

DANCE 152 Beginning Tap (2)

11/15/17

CATALOG DESCRIPTION

An introduction to the basic movements of tap dancing, emphasizing styles of musical theater as related to tap. Covers exercises to develop rhythmic abilities and movement coordination. Attendance of AHC dance concert is required. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	DAN	Tap Dance
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	DANC 142	Tap Dance I (1-2)
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	DAN 200C Or KINE 150H	Studies in Dance: Tap-must have been taken once before or Dance Activities: Ballet
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	DNCE 72A	Beg Tap Dance Technique
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course

DANCE 153 Intermediate Tap (2)

11/15/17

CATALOG DESCRIPTION

A study of intermediate level movements of tap dancing and freestyle rhythmic forms, emphasizing styles of musical theater as related to tap. Attendance of AHC dance concert is required. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	DNCE 72B	Intermediate Tap Dance Technique
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 154 Clinic in Pointe and Partnering (.5)

11/15/17

CATALOG DESCRIPTION

Designed for the intermediate level student. Ballet pointe work will be taught for women, while men will work on masculine ballet movement. Techniques of partnering will also be explored. This is a lecture/lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 155 Clinic in Pilates (.5)

11/15/17

CATALOG DESCRIPTION

An introduction to Pilates-based exercise techniques.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 156 Techniques for Stretch (1)

11/15/17

CATALOG DESCRIPTION

Designed to help students increase range of motion while decreasing injuries associated with improper preparation for physical activities. While the class is particularly important for dancers and athletes, all students can benefit. Attendance of AHC dance concert is required. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		

CATALOG DESCRIPTION

A study of fundamental ballet techniques, focusing on building basic stretch and strength for the student. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	No	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 161 Clinic in Intermediate Ballet (.5)

11/15/17

CATALOG DESCRIPTION

A study in intermediate dance techniques, focusing on the classical style. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

CATALOG DESCRIPTION

A study of fundamental dance techniques in contemporary forms, emphasizing building stretch and strength and learning rhythmic forms to contemporary music. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 163 Clinic in Intermediate Jazz (.5)

11/15/17

CATALOG DESCRIPTION

A study of intermediate dance techniques in the contemporary styles. Emphasis on complex rhythmic movements. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 164 Clinic in Modern Dance (.5)

11/15/17

CATALOG DESCRIPTION

A study of basic modern dance techniques including warm-ups, locomotor moves, combinations, improvisation, and terminology. A live performance will conclude the six week session. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 165 Clinic in Hip Hop (.5)

11/15/17

CATALOG DESCRIPTION

An introduction to hip hop dance. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 133, 172 or 174	CSU San Bernardino	KINE 150K	Dance Activities: Social
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 167 Clinic in Intermediate Tap (.5)

11/15/17

CATALOG DESCRIPTION

A study of complex tap rhythms.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

CATALOG DESCRIPTION

Designed to help students increase range of motion while decreasing injuries associated with improper preparation for physical activities. Students learn to maintain a position for a sustained period of time in order to allow the body to stretch and warm its muscles. While the class is particularly important to dancers and athletes, all students can benefit.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		

DANCE 170 Music for Dancers (1)

11/15/17

CATALOG DESCRIPTION

The study of music terminology and basic rhythms as they relate to dance, including quality and phrasing and extensive practice in counting and moving to music.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	DANCE 70	Music for Dance: Rhythm
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 171 Dance Composition/Choreography (3)

11/15/17

CATALOG DESCRIPTION

An exploration of movement expression through improvisation and choreographic exercises. Students have an opportunity to work on a choreographic piece as a complete concert piece.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	Upper Division Equivalent [DANC 340, Dance Composition (4)]
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	Upper Division Equivalent [DAN 300, Beginning Choreography I (2)]
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	DANC 220	Dance Composition
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	DANCE 253	Choreography I [Subject to placement examination and/or audition]
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	DANCE 60A	Choreography I
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	DNCE 14	Introduction to Choreography
	UC San Diego	Pending	Requested 09/2009 [TDCH 40, Principles of Choreography (4)]

	UC Santa Barbara	DANCE 50	Fundamentals of Choreography
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 172 Beginning Ballroom Dance (.5)

11/15/17

CATALOG DESCRIPTION

Students will learn basic ballroom dances including the rhumba, cha-cha, fox trot, waltz, tango, and swing.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 133, 165 or 174	CSU San Bernardino	KINE 150K	Dance Activities: Social
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 174 Intermediate Ballroom (.5)

11/15/17

A study of complex ballroom dances including cha-cha, tango, rhumba, samba, fox trot, waltz, jive and paso doble at the intermediate level.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 133, 165 or 172	CSU San Bernardino	KINE 150K	Dance Activities: Social
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 175 Clinic in Salsa (.5)

11/15/17

CATALOG DESCRIPTION

An introduction to salsa as a social dance form.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 178	CSU San Bernardino	KINE 150J	Dance Activities: Sampler
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 176 Choreography Field Work (2)

11/15/17

CATALOG DESCRIPTION

Presents intermediate level projects in choreography that will lead to a performance.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	No	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 178 Intermediate Social Dance (.5)

11/15/17

CATALOG DESCRIPTION

A study of complex Latin and jitterbug dance forms. Partner lifts will be explored.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
Or DANCE 175	CSU San Bernardino	KINE 150J	Dance Activities: Sampler
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 180 Performance Lab (3)

11/15/17

CATALOG DESCRIPTION

Provides an opportunity for dance students to utilize all the performance and choreographic skills used in dance performance, including performing on campus in informal concerts and in a major concert in the college theatre.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

DANCE 182 Technical Production Lab (3)

11/15/17

CATALOG DESCRIPTION

Provides an opportunity for students to develop and apply technical expertise and skills utilized in dance performance, including lighting, costuming, and set/prop design, construction and publicity.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	DANCE 171	Dance Production I
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
OR DRAMA 112 or DRAMA 118 (Check with UCSB Drama department)	UC Santa Barbara	DA 29A DA 29B DA 29C DA 29D	Scenic Practicum Lighting Practicum Costume Practicum Run Crew Practicum

	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 183 Dance Ensemble (3)

11/15/17

CATALOG DESCRIPTION

Provides the opportunity for career-oriented dance performers to work with staff and guest artists in the rehearsal and performance experience. Those experiences will include on campus and community outreach performances throughout the semester including mandatory participation in American College and Dance Festival competition. This course is repeatable due to intercollegiate competition. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		

DANCE 185 Introduction to Performance Skills (3)

11/15/17

CATALOG DESCRIPTION

An introductory skills class in performance techniques. Provides opportunity for students to learn and perfect performing skills used in a dance performance.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

CATALOG DESCRIPTION

Provides an opportunity for dance students to learn and use performance skills to mount a major concert.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable	Yes	
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		
	IGETC		

DANCE 188 Intermediate Composition Choreography

11/15/17

CATALOG DESCRIPTION

Provides the opportunity for career-oriented choreographers to mount a full length concert piece for on campus theatre, as well as for community outreach performances throughout the semester. This is a lab course.

AHC Special Notes	Articulation Institution	Prefix/No	Title
	Cal Poly Pomona	-----	No Equivalent Course
	Cal Poly San Luis Obispo	-----	No Equivalent Course
	CSU Bakersfield	-----	No Equivalent Course
	CSU Channel Islands	-----	No Equivalent Course
	CSU Chico	-----	No Equivalent Course
	CSU Dominguez Hills	-----	No Equivalent Course
	CSU East Bay	-----	No Equivalent Course
	CSU Fresno	-----	No Equivalent Course
	CSU Fullerton	-----	No Equivalent Course
	CSU Long Beach	-----	No Equivalent Course
	CSU Los Angeles	-----	No Equivalent Course
	CSU Monterey Bay	-----	No Equivalent Course
	CSU Northridge	-----	No Equivalent Course
	CSU Sacramento	-----	No Equivalent Course
	CSU San Bernardino	-----	No Equivalent Course
	CSU San Marcos	-----	No Equivalent Course
	CSU Stanislaus	-----	No Equivalent Course
	Humboldt State	-----	No Equivalent Course
	San Diego State	-----	No Equivalent Course
	San Francisco State	-----	No Equivalent Course
	San Jose State	-----	No Equivalent Course
	Sonoma State	-----	No Equivalent Course
	UC Transferable		
	UC Berkeley	-----	No Equivalent Course
	UC Davis	-----	No Equivalent Course
	UC Irvine	-----	No Equivalent Course
	UC Los Angeles	-----	No Equivalent Course
	UC Merced	-----	No Equivalent Course
	UC Riverside	-----	No Equivalent Course
	UC San Diego	-----	No Equivalent Course
	UC Santa Barbara	-----	No Equivalent Course
	UC Santa Cruz	-----	No Equivalent Course
	CAN		
	CSU GE		

COURSE REVIEW VERIFICATION

Discipline: Fine Arts-Dance Year: 2016-2017

As part of the program evaluation process, the self-study team has reviewed the course outlines supporting the discipline/program curriculum. The review process has resulted in the following recommendations:

1. The following course outlines are satisfactory as written and do not require modification (list all such courses):
DANC 110, DANC 111, DANC 115, DANC 120, DANC 121, DANC 125
2. The following courses require minor modification to ensure currency. The self study team anticipates submitting such modifications to the AP&P, FALL 20____ SPRING 20____:
3. The following courses require major modification. The self study team anticipates submitting such modifications to the AP&P committee, FALL 2016 SPRING 2017____:
DANC 101, DANC 126, DANC 130, DANC 131, DANC 133, DANC 135, DANC 137, DANC 138,
DANC 140, DANC 142, DANC 145, DANC 148, DANC 151, DANC 152, DANC 153, DANC 154,
DANC 155, DANC 156, DANC 160, DANC 161, DANC 162, DANC 163, DANC 164, DANC 165,
DANC 167, DANC 168, DANC 170, DANC 171, DANC 172, DANC 174, DANC 175, DANC 176,
DANC 178, DANC 180, DANC 182, DANC 183, DANC 185, DANC 186, DANC 188, DANC 189

GRADUATION REQUIREMENTS: General Education (GE), Multicultural/Gender Studies (MCGS) and Health & Safety (H&W) Courses.

The following courses were reviewed as meeting an **AHC GE** requirement. The AP&P GE Criteria and Category Definitions (GE Learning Outcomes) forms were submitted to the AP&P for review on: _____

The following courses were reviewed as meeting the **MCGS** requirement. The AP&P MCGS Criteria and Category Definitions (MCGS Learning Outcomes - To Be Developed) forms were submitted to the AP&P for review on: _____

The following courses were reviewed as meeting the **H&W** requirement. The AP&P H&W Studies Criteria (To Be Developed) and Category Definitions (H&W Learning Outcomes - To Be Developed) forms were submitted to the AP&P chair for review on: _____

Course Review Team Members:

Deanne McMahon
Signature Date

Signature Date

Signature Date

Signature AP&P Chair Date

Signature Academic Dean Date
09/02/11 DD

APPENDICES

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 101

Catalog Course Title: Dance Appreciation

Banner Course Title: Dance Appreciation

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	0.000	0.0 - 0.0	0.0
Total Hours	3.0	48.0 - 54.0	3.0

Number of Times Course may be Repeated

None

Grading Method

Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An overview of the development of dance as an art form from its historical roots to contemporary trends, examining diversity of people, cultures, and events.

Course Content

Lecture

1. Dance and its Relationship to Society
 - a. definition(s) of dance
 - b. roots of dance
 - c. functional and non-functional dance

- d. attitude toward dance in society
 - i. gender prejudices against men and women
 - A. "macho" men don't dance
 - B. women do not assume leadership roles
 - C. exploring the fact and fallacy of the above statements

2. Historical Growth of Dance and Development of Different Dance Styles

- a. biblical dancing
- b. middle ages
- c. renaissance
- d. development of ballet and the romantic period
 - i. ostracizing of men as ballet dancers
 - ii. specific "otherworldly" roles that females had to assume during this period, which put women on a "pedestal."
 - iii. not allowing any nationality besides white Europeans to dance the style of ballet

3. Modern Dance - Its Roots

- a. development of women choreographers and company directors as leaders in their field, i.e. Isadora Duncan, Martha Graham, Doris Humphrey, Twyla Tharp, Laura Dean, Molissa Fenley, Judith Jamieson
- b. development of the Alvin Ailey Dance Company as a driving and influential force in the role of modern dance.
 - i. dances which told the story of the Afro-American experience
 - ii. creating a company of ethnically diverse company members
- c. Bill T. Jones and Company as an avant-garde extension of the Ailey Company
 - i. the dance, "Uncle Tom's Cabin"

4. Jazz/Broadway/Tap Dance

- a. Historical roots of tap, jazz and Broadway dance: slaves from the Southern plantations creating the first sounds and movements of tap, and the creation of the Afro-American minstrel shows, which later became vaudeville.
- b. Broadway dance – historical milestones, the first female choreographer: Agnes DeMille. "Oklahoma," Jerome Robbins "West Side Story," George Balanchine "On Your Toes," Michael Bennett "A Chorus Line"

5. Current Trends in Our Dance Styles

a. Hip-hop, pop and locking, electric boogie: the roots from Afro-American ghettos.

b. male and female roles as portrayed on the stage

i. male-male and female-female duets; the altering of our sexuality

6. Popular Dances and Choreographers in the 20th Century and Their Influence on the Art Form

a. Arthur Mitchell and the Dance Theater of Harlem, Cirque de Soleil, Tap Dogs, David Parsons

b. the current role of ethnically diverse dancers in "white" companies

7. How to View Dance

a. elements of performance dance

i. rhythm, music

ii. form

iii. design

iv. space

v. costuming

vi. props and sets

vii. choreographic patterns

viii. abstract versus literal

b. development of aesthetic appreciation of dance as a cultural experience

i. primitive dance - viewing and discussing the American Indian Dance Theater

ii. viewing and discussion of Eastern dance (i.e. East Indian) and Hispanic dance

iii. viewing and discussion of African dance

c. critique of live performances and/or videos of performances ongoing throughout the semester, as scheduled

Course Objectives

At the end of the course, the student will be able to:

1. analyze and express relationships and issues of a variety of cultures and societies.
 2. distinguish between cultural diversities and the expression of these diversities through dance.
 3. recognize the works of choreographers who have contributed to the development of dance.
 4. identify and compare dance styles in live performances and videos.
 5. evaluate live performances.
-

Methods of Instruction

- Lecture
-

Outside Assignments

- Other Assignments
 1. Complete a 4-6 page typed paper comparing and contrasting the modern dance styles of the early "pioneers:" Isadora Duncan, Martha Graham, Merce Cunningham and Jose Limon.
 2. Read the following chapters in After Images and comment on your impressions of the world of ballet: "Makorona's Miracle," "The Bolshoi Suites," "An American Giselle," "Two by Balanchine," "The Royal Ballet in New York."
 3. Complete a 4-6 page typed paper comparing and contrasting the message you think Bill T. Jones was making in his dance "Last Supper at Uncle Tom's Cabin" with Paul Taylor's "Speaking in Tongues." Discuss the movement themes of each choreographer and how they use them to express their points of view about our diverse society.
-

Methods of Evaluation

1. Attendance of public performance is required, and written critiques of those performances.
2. Written assignments.
3. Midterm exam.
4. Final exam.

Examples of questions:

1. Briefly discuss the styles of ballet and modern dance. Contrast and compare these styles, noting historically the theories relating to the rise of modern dance as a movement against ballet. Finally, discuss the current similarities of these two dance styles.
 2. Describe the development of modern dance including its function and meaning through the 20th Century. Include references to feminist and racist themes and non-western cultures.
-

Adopted Texts and Other Instructional Materials

Textbooks

1. Ambrosio, N. Learning About Dance: Dance as an Art Form and Entertainment Edition: 7th 2010

Other Texts

1. Readings as listed above under "Appropriate Readings". Videos: examples: (a) American Indian Dance Theater (b) Early Pioneers of Modern Dance (c) The Romantic Era of Ballet (d) New York City Ballet (e) Dance Theater of Harlem (f) Joffrey Ballet (g) Martha Graham and Company (h) Merce Cunningham (i) Jose Limon and Company (j) Mark Morris and Company (k) Pilobolus (l) Iso (m) Alvin Ailey Dance Company (n) Baryshnikov and Company (o) "A Chorus Line" members speak out (p) Bob Fosse
2. Croce. After Images.
3. DeMille. America Dances.
4. Emery. Black Dance.
5. Long. The Black Tradition in American Dance.
6. McDonough. The Rise and Fall and Rise of Modern Dance.
7. Sidimus. Exchanges: Life After Dance.
8. Walter. How to Look at the Dance.

Instructional Materials

None

Student Learning Outcomes

1. DANC101 SLO1 - Distinguish between cultural diversities and the expression of these diversities through dance.

2. DANC101 SLO2 - Recognize the works of choreographers who have contributed to the development of dance.
 3. DANC101 SLO3 - Identify and compare dance styles in live performances and videos.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College

Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 110

Catalog Course Title: Beginning Modern Dance

Banner Course Title: Beginning Modern Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

3

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

The study and execution of fundamental modern dance techniques including movement skills and the basic rhythmic structure of dance. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lecture/lab course.

Course Content

Lecture

1. Introduction/Technique
 - a. Floor Work
 - i. Basic leg stretches
 - ii. Contractions
 - iii. Arches
 - iv. Torso stretches
 - b. Center Work
 - i. Plies, battement tendus, degages, rond de jambe, developpe
 - ii. Swing and momentum
 - iii. Isolation of various body parts
 - iv. Off balance movement
 - c. Across the floor
 - i. Use the triplet step with various arms, and turns, etc
 - ii. Use of bursting, flowing, suspending, undulating, and fall and recovery moment
2. Improvisation
 - a. Use of space, design and shape
 - b. Tempos
 - c. Qualities of movement
3. Techniques will continue with more complex combinations
 - a. Leaps
 - b. Turns
 - c. Jumps and prances
 - d. Lunges
 - e. Spirals
 - f. Use of various rhythmic structures while moving through space

Students who repeat the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. utilize technique, which attempts to condition the body and bring control, movement and rhythmic awareness to dancer.
 2. demonstrate various rhythms.
 3. identify the various modern dance styles.
 4. identify basic vocabulary.
 5. perform a one minute piece of original choreography.
 6. write a critique of a formal dance concert comparing the various styles of dance.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Other Assignments
 1. Students will prepare a one minute piece of original choreography to be presented to the class. It will have music, a beginning, middle and an end.
 2. A written critique of the dance concert, comparing the different styles in modern dance.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Papers
 - Class Participation
 - Class Work
 - Home Work
 - Lab Activities
 - Class Performance
 - Writing Requirements
 - Other
 1. Demonstration of techniques in modern style.
 2. Attendance and participation in class.
 3. Written examinations in comparing styles and terminology.
 4. Evaluation of one minute piece of original choreography.
 5. Evaluation of a written critique of the dance concert.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Handouts of written terms.

Instructional Materials
None

Student Learning Outcomes

1. DANC110 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC110 SLO2 - Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate modern dance technique.
 3. DANC110 SLO3 - Define the modern dance movement vocabulary.
 4. DANC110 SLO4 - Develop the ability to perform short and long movement sequences.
 5. DANC110 SLO5 - Recognize and identify modern dance as an art form.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)
Department: Fine Arts
Prefix and Number: DANC 111
Catalog Course Title: Intermediate Modern Dance
Banner Course Title: Intermediate Modern Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

3

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

and

Advisories

DANC 110 Beginning Modern Dance

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.

- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 110 - Beginning Modern Dance

- Utilize technique, which attempts to condition the body and bring control, movement and rhythmic awareness to dancer.
- Demonstrate various rhythms.
- Identify the various modern dance styles.
- Identify basic vocabulary.
- Perform a one minute piece of original choreography.
- Write a critique of a formal dance concert comparing the various styles of dance.

Catalog Description

The study and execution of modern dance techniques, including level 2 movement skills with a more advanced rhythmic structure. Students will study styles such as Martha Graham, Merce Cunningham and Jose Limon. The opportunity to create and perform their own movement combinations is part of the structure of the class.

Course Content

Lecture

1. Introduction/Technique

a. Standing

- upper body movement
- plies
- foot, ankle work
- leg stretches
- develope
- grand battements

b. Floor work

- continued stretches
- contractions
- arches
- hip stretches

c. Center work across the floor

- off balance turns
- triplets, with turns
- rhythmic combinations

2. Improvisation

- a. Use of space, design, and shape
- b. Qualities
- c. Tempo
- d. Music, poetry, sounds

3. More Complex Combinations

- a. Leaps, jumps
- b. Turn combination
- c. Use of levels
- d. Dynamics

Students who enroll in the B, C, or D section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. Perform various rhythmic combinations.
2. Identify various modern dance styles.
3. Identify higher level modern vocabulary.
4. Perform a one minute original modern piece.
5. Write a critique of a formal dance concert.
6. Perform an improvisation with guidelines from the class.

Methods of Instruction

- Demonstration
- Lab
- Lecture

Outside Assignments

- Other Assignments
 1. A written critique of the dance concert, comparing the different styles of dance, especially the modern pieces.
 2. Students will prepare a one minute piece of original modern choreography to be presented to the class. It will have music, possible costume and props and must be a complete study.

Methods of Evaluation

1. Attendance and participation is mandatory in class.
 2. Performance of combinations learned in class done.
 3. Written examination of terminology.
 4. Evaluation of one minute of original choreography.
 5. Evaluation of written critique of the dance concert.
 6. Demonstration of appropriate technique of modern dance.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

1. Handouts of written terms

Instructional Materials

None

Student Learning Outcomes

1. DANC111 SLO1 - Perform intermediate level modern dance combinations.
 2. DANC111 SLO2 - Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate modern dance technique.
 3. DANC111 SLO3 - Recognize and identify various modern dance styles.
 4. DANC111 SLO4 - Define intermediate level modern dance movement vocabulary.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 115

Catalog Course Title: Advanced Modern Dance

Banner Course Title: Advanced Modern Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated

3

Grading Method

Letter Grade Only

Requisites

Advisories

ENGL 514 Writing Skills 4

and

Advisories

DANC 111 Intermediate Modern Dance

Limitations on Enrollment

Audition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.

- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 111 - Intermediate Modern Dance

- Perform various rhythmic combinations.
- Identify various modern dance styles.
- Identify higher level modern vocabulary.
- Perform a one minute original modern piece.
- Write a critique of a formal dance concert.
- Perform an improvisation with guidelines from the class.

Catalog Description

The study and execution of modern dance styles such as, Martha Graham, Merce Cunningham, and Jose Limon at an advanced level. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required.

Course Content

Lecture

1. Introduction

- a. definition and philosophy of modern dance.
- b. concepts of various "pioneers" to be studied Graham, Limon, and Cunningham.
- c. video and slide presentation of each pioneer.
- d. discussion of styles.
- e. class requirements.

2. Cunningham Style

- a. warm-ups - upper torso and back warm-ups; work on flat back, "tilted" back, curved back; articulation of feet, foot stretches and leg brushes; tilts; off-balance developpe; lunge-stretches.
- b. center work - walks, triplets, work on focus and sharpness of movement; emphasis of feet and leaps.

3. Graham Style

- a. warm-ups - basic Graham floor "set" exercises with emphasis on floor contractions, "spiraling" technique, knee work.
- b. center work - spiral technique to triplets, walks, and leg extensions; contractions and releases; off-balance turns.

4. Limon Style

- a. warm-ups - suspension and recovery movements, use of breath with the back and upper torso movements.
- b. center work - falls and recovery from simple to complex jumping movements, circular upper torso movements while traveling, off-balance turns.

Students who enroll in the B, C, D section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. Perform modern dance technique.
2. Interpret different styles of modern dance technique, including Cunningham, Limon and Graham styles.
3. Perform movement combinations.
4. Perform one minute of original choreography.
5. Complete a written critique of a formal dance concert, comparing the various dance styles.

Methods of Instruction

- Demonstration
- Lab
- Lecture

Outside Assignments

- Other Assignments
 1. A written critique of the dance concert, comparing the different styles of dance, especially the modern pieces.
 2. Students will prepare a one minute piece of original modern dance choreography to be presented to the class. It will have music, possible costume and props must be a complete study.

Methods of Evaluation

1. Attendance and participation in class.
2. Quizzes and final exam covering such choreography as Cunningham, Graham, and Limon styles plus a short student-choreographed piece.
3. Evaluation of written critique of the dance concert.
4. Evaluation of a one minute piece of original modern dance choreography.
5. Final exam that will be graded on:
 - A. presentation of movement.
 - B. student's technical ability of each style.
 - C. continuity of basic modern technique through each style.

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Handouts:
Articles on current modern dance trends; reviews of Graham, Limon and Cunningham Companies.

2. Videos: Martha Graham, Merce Cunningham, Pilobolus, Twyla Tharp and Avin Ailey Dance Companies.

Instructional Materials

None

Student Learning Outcomes

1. DANC115 SLO1 - Increase physical control, flexibility, strength, agility, and skills to perform advanced rhythmic pattern by utilizing various modern dance styles.
 2. DANC115 SLO2 - Ability to perform complex movement sequences corresponding to various styles.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 120

Catalog Course Title: Beginning Ballet

Banner Course Title: Beginning Ballet

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

3

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

An introduction to the fundamentals of ballet movement and terminology. Barre work emphasizes the basic exercises of ballet that develop control, strength, and basic body placement. Center work concentrates on basic ballet combinations of adage, jumps, waltz, and turns. Students have the opportunity to create their own movement combinations.

Course Content

Lecture

1. Barre exercises

a. The purpose is to stretch and strengthen the body, with emphasis on correct body alignment, position, and control of torso, arms, and legs.

i. Plies-demi and grande

ii. Battement tendu

iii. Battement degage

iv. Battement glisse

v. Rond de jambe a terre

vi. Grand rond de jambe en l'air

vii. Battement frappes

viii. Releve, eleve and pique

ix. Port de corps

x. Developpe, passe

xi. Grand battements

xii. Pirouette preparation

2. Center work

a. Adage, including port de bras (the five basic positions) port de corps, promenade in arabesque, developpe, glissade, eleve, balancing

3. The above material will continue for the rest of the semester with the material becoming more complex on the combinations.

a. Allegro movements, including changements, echappe (jumping and demi-point) glissade, assemble, jete, sissonne, sautes, pas de bouee, releve, releve passé, pirouette preparation and single pirouettes.

b. Movement across the floor, including chaine turns, preparation for pique passé turns, pique turns, traveling chasses, waltzes, sautés, grande jetes, tourjetes, simple ballet runs.

Students who enroll in the B, C, or D section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. Perform basic ballet movement.
 2. Evaluate various styles of ballet.
 3. Identify basic ballet terminology.
 4. Perform basic ballet styles.
 5. Perform dance at a formal department workshop.
 6. Write a critique of a formal dance concert and compare the various styles of dance.
 7. Demonstrate different rhythms.
 8. Choreograph a one-minute piece for presentation.
 9. Compare various ballet combinations.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Other Assignments
 1. Students will prepare a one-minute piece of original choreography to be presented to a group. This piece will have music and have a beginning, middle and an end.
 2. Written critique of the dance concert, with the student's knowledge of choreography, technique, and performance, to be elaborated on, in the paper.
-

Methods of Evaluation

1. Performance of technique, simple enchainments and dances will be evaluated by the instructor.
 2. Written examinations will be required for the purpose of evaluating student's knowledge of the dance terms.
 3. Evaluation of written critique of the dance concert.
 4. Evaluation of a one minute piece of original choreography.
 5. Attendance and participation.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Handouts of written vocabulary and definitions.
2. Ballet Shoes.

Instructional Materials
None

Student Learning Outcomes

1. DANC120 SLO1 - Develop basic kinesthetic and spatial awareness.

2. DANC120 SLO2 - Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate ballet technique.
 3. DANC120 SLO3 - Define ballet movement vocabulary and terminology in French.
 4. DANC120 SLO4 - Develop ability to perform short and long movement sequences.
 5. DANC120 SLO5 - Discuss ballet as an art form.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 121

Catalog Course Title: Intermediate Ballet

Banner Course Title: Intermediate Ballet

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

3

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

and

Advisories

DANC 120 Beginning Ballet

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.

- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 120 - Beginning Ballet

- Perform basic ballet movement.
- Evaluate various styles of ballet.
- Identify basic ballet terminology.
- Perform basic ballet styles.
- Perform dance at a formal department workshop.
- Write a critique of a formal dance concert and compare the various styles of dance.
- Demonstrate different rhythms.
- Choreograph a one-minute piece for presentation.
- Compare various ballet combinations.

Catalog Description

A study at the intermediate level of movements appropriate to classical music, including intermediate level ballet barre, center adagio, turns, and allegro movement. Students have the opportunity to create their own movement combinations.

Course Content

Lecture

1. Orientation, syllabus

- class semester assignments
- lecture of various styles of classical movement
- viewing a video of the various styles

2. Barre Exercises

- review of beginning warm-ups
- pas de cheval, rond de jambe en l'air, fondu
- center work: review of croise, ecarte, efface positions
- introduction of royales, pirouettes en dedans

3. Viewing of Various Videos on Various Classical Styles

- review of classical beginning ballet vocabulary
- vocabulary of the intermediate level
- quiz on vocabulary

4. Barre Exercises

- add-fouettes
- grand rond de jambe en l'air, battement serres

c. center exercises

i. add-entrechat trois

ii. jete battu

iii. tourjetes

5. Class discussion of dance concert and critiques

Students who enroll in the B, C, or D section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. Perform intermediate level classical movement.
2. Perform intermediate level rhythmic patterns.
3. Identify intermediate level classical dance vocabulary.
4. Critically assess a formal dance concert.
5. Perform and distinguish between various classical styles.
6. Perform an original piece of choreography in a classical style at a department workshop.

Methods of Instruction

- Demonstration
- Lab
- Lecture

Outside Assignments

- Other Assignments
 1. A written critique of the dance concert, comparing the different styles of dance, especially ballet pieces.
 2. Students will prepare a one minute piece of original ballet choreography to be presented to the class. It will have music, possible costume and props and must be a complete study.

Methods of Evaluation

1. Attendance and participation in class.
2. Performance of the various styles of intermediate level classical dance.
3. Written examination of intermediate level classical vocabulary.
4. Evaluation of written critique of the dance concert.
5. Evaluation of one minute piece of original ballet choreography.

Adopted Texts and Other Instructional Materials

Textbooks

1. Grant, Gail Technical Manual and Dictionary of Classical Ballet 2009

Other Texts

1. Videos: "American Ballet Theater." New York City Ballet, Stuttgart Ballet.
2. Ballet shoes.

Instructional Materials

None

Student Learning Outcomes

1. DANC121 SLO1 - Exhibit complex classical dance sequences.
 2. DANC121 SLO2 - Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate ballet technique.
 3. DANC121 SLO3 - Recognize and identify various ballet styles.
 4. DANC121 SLO4 - Define intermediate level ballet movement vocabulary.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 125

Catalog Course Title: Advanced Ballet

Banner Course Title: Advanced Ballet

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated

3

Grading Method

Letter Grade Only

Requisites

Advisories

ENGL 514 Writing Skills 4

and

Advisories

DANC 121 Intermediate Ballet

Limitations on Enrollment

Audition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.

- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 121 - Intermediate Ballet

- Perform intermediate level classical movement.
- Perform intermediate level rhythmic patterns.
- Identify intermediate level classical dance vocabulary.
- Critically assess a formal dance concert.
- Perform and distinguish between various classical styles.
- Perform an original piece of choreography in a classical style at a department workshop.

Catalog Description

Emphasizes complex work in the Russian and Italian Ballet techniques, including turns, beats, and grand allegro. Students have the opportunity to develop ballet performing skills. Attendance of AHC dance concert is required.

Course Content

Lecture

1. Orientation

- a. class assignments for the semester.
- b. lecture on the various styles of classical technique.

2. Barre Exercises

- a. plies, demi and grand; port de corps with epaulment; battement tendus, battement degages; glises; rond de jambes a terre; fondus: battement frappes; battement sur-le-cou-de-pied; cloche and balancoire: grand battement; developpe.
- b. adagio: promenades en dehors and en dedans, developes efface, ecarte and croise. Turns: pirouettes en dehors and en dedans, chaines, piques, tourjetes.
- c. center work: jumps: changements, echappes, royales, entrechat quatre assembles, sissones, jetes, pas de chats.

3. Viewing of Various Video Tapes on Ballet; Review of Italian and Russian Ballet Vocabulary; Quiz on Vocabulary

4. Barre Exercises

- a. battements tendus and degages en croix and with weight change, pas de cheval
- b. grand rond de jambe en l'air
- c. battement serre, enveloppe, fouette

5. Center Work - Jumps

- a. entrechat trois and quatre

- b. jete and assemble barru
- c. brises
- d. ciseaux
- e. saute de basque
- f. pas de basque
- g. toursoubresauts
- h. adagio - partner work
 - i. eleve with developes
 - ii. turns: piques en dedans; waltzes
 - iii. pique attitude and arabesque turns
 - iv. traveling chasse turns

6. Review of movements and ballet vocabulary

Students who enroll in the B, C, or D section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. Perform various styles of classical dance.
2. Identify advanced ballet vocabulary.
3. Perform a dance at an informal dance workshop.
4. Critically assess a formal dance concert.

Methods of Instruction

- Demonstration
- Lab
- Lecture

Outside Assignments

- Other Assignments
 1. Review of terms and definitions.
 2. Written critique of a formal dance concert that compares the different styles of dance.
 3. Students will prepare a one minute piece of original ballet choreography to be presented to the class. It will have music, possible costume and props and must be a complete study.

Methods of Evaluation

1. Attendance and participation in class.
 2. Performance of both the Russian and the Italian styles of classical dance. Instructor will assess the student's skills of movements performed.
 3. Written examination of the Italian and Russian vocabulary terms.
 4. Evaluation of written critique of the dance concert.
 5. Evaluation of one minute piece of original ballet choreography.
 6. Final exam that will be graded on:
 - A. Presentation of movements performed.
 - B. Students' technical ability of each style.
 - C. Continuity of the ballet style through both Russian and Italian idioms.
-

Adopted Texts and Other Instructional Materials

Textbooks

1. Grant, Gail Technical Manual and Dictionary of Classical Ballet 2009

Other Texts

1. Videos: "American Ballet Theater." New York City Ballet, Stuttgart Ballet.
2. Ballet shoes.

Instructional Materials

None

Student Learning Outcomes

1. DANC125 SLO1 -Increase physical control, flexibility, strength, agility, and skills to perform advanced rhythmic pattern by utilizing the appropriate level of ballet technique.
 2. DANC125 SLO2 -Ability to perform complex movement sequences corresponding to various styles.
 3. DANC125 SLO3 -Identify advanced ballet movement vocabulary and terminology in French.
 4. DANC125 SLO4 -Recognize ballet as an art form.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 126

Catalog Course Title: Clinic in Ballet Barre

Banner Course Title: Clinic in Ballet Barre

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to the fundamentals of ballet movements at the barre. Movements with emphasis on proper body placement, alignment, control, agility, rhythm and strength.

Course Content

Lecture

Lab

1. Introduction to beginning concepts at the barre
2. Concentration on proper vs. improper body alignment and control
3. Develop a sequence of steps to be used for strengthening the feet

4. Demonstrate movements that involve the use of hip rotation and muscle control.
 5. Continue building the ballet vocabulary
 6. Work on balance on two feet verses one foot.
 7. Concentration on all areas of control, alignment with ballet combinations at the barre.
-

Course Objectives

At the end of the course, the student will be able to:

1. demonstrate basic ballet movements in a sequence at the barre.
 2. demonstrate the ability to control the body and show proper alignment and ballet placement.
 3. identify ballet terminology.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Other Assignments
 1. Review of basic ballet terminology and definitions.
 2. Preparation for the final examination.
-

Methods of Evaluation

1. Attendance and participation.
 2. Evaluation of execution of all movements learned at the barre.
 3. Evaluation of execution of proper alignment versus incorrect alignment.
 4. Evaluation of written examination of terminology and definitions.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Ballet shoes.

Instructional Materials
None

Student Learning Outcomes

1. DANC126 SLO1 -Gain physical control, proper alignment, flexibility, strength, and rhythmic awareness by utilizing the appropriate ballet technique.
 2. DANC126 SLO2 -Develop ability to learn and perform short movement sequences at the barre.
 3. DANC126 SLO3 -Identify advanced ballet movement vocabulary and terminology in French.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 130

Catalog Course Title: Beginning Jazz

Banner Course Title: Beginning Jazz

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

1

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

An introduction to the basic movements appropriate to contemporary jazz music, emphasizing exercises that develop body strength and flexibility, and improve rhythmic abilities and movement coordination. Covers different jazz styles, including rock, modern jazz, and theatre dance. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required. This is a lecture/lab course.

Course Content

Lecture

1. Introduction/Warm-ups
 - a. Limber and stretch the legs, arms and torso
 - b. Learn to isolate movement in parts of the body, such as isolation exercises of the head, shoulders, rib cage, etc.
 - c. Emphasis on torso flexibility and proper use and control of the torso, arms, legs, feet.
2. The above material will continue through the rest of the semester, with more difficult steps being added to the basics. It continues to build from week to week.
 - a. Center combinations
 - i. Based on the above exercises, but put together in combination form with the addition of more complicated rhythms used to improve the student's coordination and rhythmic sense.
 - b. Movement across the floor
 - i. A series of exercises and movements using jazz technique in combination form.
 - ii. A series of movements performed by the student moving across the floor to improve coordination and a rhythmic sense; i.e. jazz walks, pas de bourees, chasses, chaines, step pivots, step ball change, kick ball change, single pourettes, leaps, basic isolations combined with simple movements steps such as head, shoulder, rib and hip isolations.
3. Students who enroll in the B section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. perform basic locomotor movements of jazz technique.
 2. move to a given rhythm.
 3. perform basic jazz styles.
 4. choreograph and improvise jazz movement.
 5. perform dance at a formal department workshop.
 6. write a critique of a formal dance concert, and compare the various dance styles.
 7. identify basic ballet and jazz vocabulary.
 8. describe the differences in various jazz combinations.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Students will prepare a one-minute piece of original choreography to be presented to a group. This piece will use music and have a beginning, middle and an end.
 2. A written critique of the dance concert, with the student's knowledge of choreography, technique and performance to be elaborated on in the paper.
-

Methods of Evaluation

1. Performance of technique, plus simple to complex jazz routines will be evaluated by the instructor.
 2. Evaluation of written critique of the dance concert.
 3. Evaluation of one minute piece of original choreography.
 4. Knowledge of vocabulary used in jazz and ballet. Students will understand the movement and demonstrate their knowledge in a written examination.
 5. Class attendance and participation is mandatory.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

1. Handouts of written terms and definitions.

Instructional Materials

1. Jazz shoes
-

Student Learning Outcomes

1. DANC130 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC130 SLO2 - Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate jazz technique.
 3. DANC130 SLO3 - Apply correct application of jazz movement vocabulary.
 4. DANC130 SLO4 - Develop ability to perform short and long movement sequences.
 5. DANC130 SLO5 - Recognize jazz dance as an art form.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 131

Catalog Course Title: Intermediate Jazz

Banner Course Title: Intermediate Jazz

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

1

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4
and

Advisories

DANC 130 Beginning Jazz

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.

- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 130 - Beginning Jazz

- Perform basic locomotor movements of jazz technique.
- Move to a given rhythm.
- Perform basic jazz styles.
- Choreograph and improvise jazz movement.
- Perform dance at a formal department workshop.
- Write a critique of a formal dance concert, and compare the various dance styles.
- Identify basic ballet and jazz vocabulary.
- Describe the differences in various jazz combinations.

Catalog Description

A study at the intermediate level of movements appropriate to contemporary music, including turns, floor work, isolation combinations, and rhythm techniques. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required.

Course Content

Lecture

1. Introduction
 - a. historical roots of contemporary dance
 - b. video presentation of various styles of contemporary dance
 - c. class requirements
2. Warm-ups
 - a. flat back and contractions
 - b. plies, grand and demi
 - c. foot brushes and transferring of weight
 - d. degages, rond de jamps en l'air, battements
 - e. jumps, sit-ups, push-ups, hamstring stretch
 - f. center: concentration on sharp isolation movements of the head, shoulders, ribs and hips as coordinated with leg movements; shoulders, ribs and hips as coordinated with leg movements; contractions; outside pirouettes (doubles); introduction of inside pirouettes; soutenus; jumping turns.
 - g. locomotor movements: traveling jumps, traveling and turning pas de bourees, double pirouettes, chaines at half and double time, pencil turns, jumping battements.
 - h. Review of above material
3. Warm-ups: as above, with the addition of adagio exercises including off balance tilts, table top, promenades
 - a. center: double inside turns, outside and inside turns combined
 - b. locomotor movements: pique turns, fouette turns
 - c. center combination including adagio movements using extensive leg and back control. Concentration of different dynamics throughout the combination.
4. Review of above material
 - a. written examination on dance vocabulary
 - b. written critique of a formal dance concert
 - c. performance at the informal dance workshop of an original choreographed dance
5. Students who enroll in the B section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate level contemporary movement.
 2. perform intermediate level rhythmic patterns.
 3. perform and distinguish between various levels of dynamics.
 4. write a critique of a formal dance concert, comparing the various dance styles.
 5. identify intermediate level dance vocabulary in the form of a written examination.
 6. perform an original piece of choreography in a contemporary style at a department workshop.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Written critique of a formal dance concert comparing the various dance styles.
 2. Preparation for presentation of student's original choreography at an informal department workshop.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Performance
 - Writing Requirements
 - Other
 1. Attendance and participation in class.
 2. Quizzes and final examination covering fast isolation movements, various forms of turns studied, and adagio movements.
 3. Written examination on dance vocabulary.
 4. Evaluation of written critique of the Dance concert.
 5. Evaluation of performance of workshop.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Videos: Alvin Ailey, Baryshnikov on Broadway, Twyla Tharp, That's Entertainment

Instructional Materials
None

Student Learning Outcomes

1. DANC131 SLO1 - Exhibit complex jazz dance sequences and recognize various levels of dynamics.
 2. DANC131 SLO2 - Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate jazz technique.
 3. DANC131 SLO3 - Recognize and identify various jazz dance styles.
 4. DANC131 SLO4 - Define intermediate level jazz movement vocabulary.
-

Distance Learning

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 133

Catalog Course Title: Hip Hop Dance

Banner Course Title: Hip Hop Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

An introduction to hip hop dance including East and West Coast dance styles. Observation and critique of a dance concert is required.

Course Content

Lecture

The following material will be covered over the length of the course at the beginning level.

1. Introduction
 - a. Historical roots of hip hop dance from East and West Coast.
 - b. Video presentation of various styles of hip hop from East and West Coast
2. Warm-ups
 - a. Basic leg strengtheners including plies, tendus, degages, rond de jambes, developpes, grand battements
 - b. Back strengtheners including sit-ups, push-ups, contractions, the plow, curve and arching of back
 - c. Stretches including hamstring, quadriceps, back, inner thighs, and arms.
 - d. Isolations
 - e. Learn basic combinations
3. Movements across the floor
4. Review
 - a. Terminology and combinations
 - b. Dance movements
 - c. Presentation of student choreography
 - d. Written critique of formal dance concert

Course Objectives

At the end of the course, the student will be able to:

1. perform basic hip hop movements.
 2. perform various rhythmic patterns.
 3. perform various dynamic movements.
 4. identify hip hop vocabulary.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Written critique of a formal dance concert comparing and contrasting the various dance styles.
 2. Student will prepare a one minute piece of original choreography.
-

Methods of Evaluation

- Exams/Tests
- Quizzes
- Class Participation

- Home Work
 - Class Performance
 - Writing Requirements
 - Other
 1. Attendance and participation in class.
 2. Quizzes and final examination covering class combination and all warm-ups.
 3. Written examination on dance vocabulary.
 4. Evaluation of written concert.
 5. Evaluation of one minute piece of original choreography.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. DANC133 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC133 SLO2 - Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate hip hop technique.
 3. DANC133 SLO3 - Define hip hop movement vocabulary.
 4. DANC133 SLO4 - Develop ability to perform short and long movement sequences.
 5. DANC133 SLO5 - Recognize and identify various hip hop dance styles including East and West Coast.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 135

Catalog Course Title: Advanced Jazz

Banner Course Title: Advanced Jazz

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated

1

Grading Method

Letter Grade Only

Requisites

Advisories

ENGL 514 Writing Skills 4

and

Advisories

DANC 131 Intermediate Jazz

Limitations on Enrollment

Audition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.

- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 131 - Intermediate Jazz

- Perform intermediate level contemporary movement.
- Perform intermediate level rhythmic patterns.
- Perform and distinguish between various levels of dynamics.
- Write a critique of a formal dance concert, comparing the various dance styles.
- Identify intermediate level dance vocabulary in the form of a written examination.
- Perform an original piece of choreography in a contemporary style at a department workshop.

Catalog Description

A study of jazz technique at the advanced level. Students have the opportunity to create their own movement combinations. Attendance of AHC dance concert is required.

Course Content

Lecture

1. Introduction
 - a. definition and philosophy of commercial dance
 - b. concepts of various styles to be studied: Luigi, Cole and Fosse
 - c. class requirements
2. Warm-ups, Center Exercises and Locomotor Movement – Luigi Technique
 - a. emphasis on torso flexibility and proper control of the torso
 - b. alignment of spine
 - c. leg brushes
 - d. battements and developes
 - e. center work emphasizing lay-outs and hinges
3. Warm-Ups, Center Movements Emphasizing Cole Technique
 - a. use of isolations of the head, shoulders, ribs and hips
 - b. combinations and subtleties of these movements
 - c. use of complex rhythmic patterns in center combinations
4. Warm-ups, Center Movements Emphasizing Fosse Technique:
 - a. emphasis of student's performance presentation
 - b. subtle use of hands, focus, pelvic thrust
 - c. traveling isolation movements
5. Creative activity: Student's Interpretation of Movements Given by the Instructor
 - a. review of the three basic jazz styles and student's interpretation of these styles
 - b. choreography originated by the student in the commercial dance form.
6. Weeks 2-15 will include these basic warm-up and center movements incorporated into each style studied:
 - a. warm-ups: Flat back and contractions, hinges and lay-outs
 - b. legs and feet: plies - demi and grande, leg brushes, degages leg extensions, battements
 - c. sit-ups, push-ups, wide second stretch, hamstring stretch
 - d. center movements: Turns: chaines, pencil turns, soutenus, piques, inside and outside jazz pirouettes, jumping turns
 - e. locomotor: chasses, pas de bourees, walks, leaps, runs
 - f. complex balancing: off-center turns, lay-outs and hinges, adagio developes, and movements that include fluid back and controlled leg motions.

Students who enroll in the B section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. perform jazz dance at the advanced level.
 2. interpret the different styles of jazz at the advanced level, including Luigi, Cole and Fosse.
 3. perform movement combinations they have choreographed.
 4. perform complex rhythmic combinations.
 5. perform a dance at an informal department workshop.
 6. complete a written critique of a formal dance concert, comparing the various dance styles.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Other Assignments
 1. Preparation of presentations of three short "studies" of dance in various jazz styles.
 2. Preparation of one minute piece of original jazz choreography for an informal department workshop.
 3. Written critique of a formal dance concert comparing the various dance styles.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Class Performance
 - Writing Requirements
 - Other
 1. Attendance and participation in class.
 2. Evaluation of in class presentations and quizzes.
 3. Evaluation of written critique of the dance concert.
 4. Evaluation of one minute piece of original jazz choreography.
 5. Final exam will be graded on:
 - A. Presentation of movements performed.
 - B. Student's technical ability of each style.
 - C. Continuity of jazz technique through each style.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

1. Videos: Ailey, Baryshnikov on Broadway, Fred Astaire, That's Entertainment.
2. Jazz shoes.

Instructional Materials

None

Student Learning Outcomes

1. DANC135 SLO1 - Demonstrate increased physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing appropriate level of jazz technique.
 2. DANC135 SLO2 - Ability to perform complex jazz dance sequences.
 3. DANC135 SLO3 - Recognize and identify various jazz dance styles.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 137

Catalog Course Title: Funk Dance

Banner Course Title: Funk Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

DANC 133 Hip Hop Dance
and

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

DANC 133 - Hip Hop Dance

- o Perform basic hip hop movements.
- o Perform various rhythmic patterns.
- o Perform various dynamic movements.
- o Identify hip hop vocabulary.

ENGL 514 - Writing Skills 4

- o write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.

- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

A study of Funk Dance from the West Coast at the intermediate level. Observation and critique of a dance concert is required. This is a lecture/lab course.

Course Content

Lecture

The following material will be covered over the length of the course at an intermediate level.

Introduction.

A. Historical roots of funk dance from West Coast.

B. Video presentation of various styles of funk dance from West Coast.

Warm-ups

A. Complex combinations for leg strengtheners including numerous plies, tendus, degages, rond de jambes, developpes, grand battements.

B. Rigorous back strengtheners including push-ups for biceps, triceps, pectoralis major and minor, and latissimus dorsi, the plow, hand stands, curve and arching of the back.

C. Abdominal strengtheners such as contractions and various situps.

D. Lengthy stretches including hamstring, quadriceps, lunges, back, inner and outer thighs, torso twisting spiraling with spinal articulation.

E. Rhythmically intricate isolations related to West Coast styles.

Learn complex combinations at a quick pace using aerial and floor elements preparing for the rapid movement development.

Stylistic movements across the floor incorporating different styles such as krumping, locking, robbing, clowning, and popping.

Review

A. Terminology and combinations.

B. Dance movements.

C. Presentation of student funk dance and choreography.

D. Written critique of formal dance concert.

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate funk dance movements.
 2. perform intricate rhythmic pattern of funk dance.
 3. perform complex acrobatic stunts.
 4. identify West Coast funk dance vocabulary.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
Attend an Allan Hancock College dance concert and write a critique.
 - Outside Assignments
Study dance vocabulary and reviewing dance combination.
-

Methods of Evaluation

- Quizzes
 - Class Participation
 - Class Work
 - Class Performance
 - Writing Requirements
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. SLO1-Exhibit complex funk dance sequences.
 2. SLO2-Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate funk dance technique.
 3. SLO3-Define funk dance movement vocabulary.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 138

Catalog Course Title: Intermediate Hip Hop

Banner Course Title: Intermediate Hip Hop

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	-	-	-
Lab	6.000	96.0 - 108.0	2.0
Total Hours	6.0	96.0 - 108.0	2.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Advisories

DANC 133 Hip Hop Dance

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.

- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 133 - Hip Hop Dance

- Perform basic hip hop movements.
- Perform various rhythmic patterns.
- Perform various dynamic movements.
- Identify hip hop vocabulary.

Catalog Description

A study of hip hop dance from the East Coast at the intermediate level. Observation and critique of a dance concert is required.

Course Content

Lecture
N/A

Lab

1. Introduction
 - a. Historical roots of hip hop dance from East and West Coast at intermediate level.
 - b. Video presentation of various styles of hip hop from East and West Coast.
2. Warm-ups
 - a. Basic leg strengtheners including plies, tendus, degages, rond de jambes, developpes, grand battements
 - b. Back strengtheners including sit-ups, push-ups, contractions, the plow, curve and arching of back
 - c. Stretches including hamstring, quadriceps, back, inner thighs, and arms.
 - d. Isolations.
 - e. Learn intermediate combinations
3. Movements across the floor
4. Review
 - a. Terminology and combinations
 - b. Dance movements
 - c. Presentation of student choreography
 - d. Written critique of formal dance concert.

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate hip hop movements.
2. perform various intermediate rhythmic patterns.
3. perform various dynamic movements.
4. identify intermediate hip hop vocabulary.

Methods of Instruction

- Lab
-

Outside Assignments

- Other Assignments
 - Attend an off-campus professional dance concert.
 - Critique written of on-campus dance concert.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Papers
 - Class Participation
 - Lab Activities
 - Class Performance
 - Writing Requirements
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. DANC 133 SLO1- Develop basic kinesthetic and spatial awareness.
 2. DANC 133 SLO2- Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate intermediate hip hop technique.
 3. DANC 133 SLO3- Define intermediate hip hop vocabulary.
 4. DANC 133 SLO4- Develop ability to perform short and long movement sequences.
 5. DANC 133 SLO5- Recognize and identify various intermediate hip hop dance styles including East and West Coast.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College

Course Outline

Discipline Placement: Dance (Masters Required) or Folk Dance

Department: Fine Arts

Prefix and Number: DANC 140

Catalog Course Title: Beginning Folklorico

Banner Course Title: Beginning Folklorico

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

An introduction to the fundamentals of movements appropriate for Mexican folklorico and dances of Spain, emphasizing exercises to improve rhythmic abilities and movement coordination.

Course Content

Lecture

1. Introduction to Course, Syllabus, and Historical Overview of Cultures to be Studied
2. Dances and Historical Background of the Chihuahua Region of Mexico, including El Almito, Pecas, Mi Nortenita, Mi Reina, Las Gallinitas. Basis Rhythmic Dance Structure
3. Dances and Historical Background of the Pueblo Region, Including Danzas, Jarabas
4. Dances and Historical Background of the Tamaulipas Region, Including Los Gorgoritos, La Revolcada, El Sapo y La Rama
5. Dances of the Jalisco Region, Including Jarabe, Tapatio
6. Dances of Spain, Including Sardana Serviamas, and Introduction to Basic Flamenco
7. Movements and Rhythms
8. Review of Each Region of Mexico and Spain

Course Objectives

At the end of the course, the student will be able to:

1. identify dance vocabulary.
2. differentiate among the various forms of dances of Mexico and Spain.
3. perform various dances to a specific rhythmic beat.
4. evaluate their ability to perform basic rhythmic patterns of Mexican and Spanish dance forms.
5. complete a written critique of a formal dance concert.
6. perform one minute dance of original choreography.

Methods of Instruction

- Demonstration
- Lab
- Lecture

Outside Assignments

- Outside Assignments
 1. Review of examination on basic dance vocabulary.
 2. Written critique of a formal dance concert.
 3. Preparation of one minute piece of original choreography.

Methods of Evaluation

- Exams/Tests
- Quizzes
- Class Participation
- Class Performance
- Writing Requirements
- Other
 1. Attendance and participation in class.
 2. Quizzes on each of the dance forms during the semester.

3. Written quiz on dance vocabulary.
 4. Evaluation of written critique of the dance concert.
 5. Performance evaluation of dance forms on final.
 6. Evaluation of one minute piece of original choreography.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Videos: Jose Greco and Flamenco Mexican Folklorico Dances.

Instructional Materials

1. Folklorico shoes.
-

Student Learning Outcomes

1. DANC140 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC140 SLO2 - Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate foot work for tap technique.
 3. DANC140 SLO3 - Define movement vocabulary.
 4. DANC140 SLO4 - Develop ability to perform short and long movement sequences from different areas in Mexico and Spain.
 5. DANC140 SLO5 - Recognize and identify different Folkloric styles.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 142

Catalog Course Title: Intermediate Folklorico

Banner Course Title: Intermediate Folklorico

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Advisories

DANC 140 Beginning Folklorico

Entrance Skills

Upon entering this course, the student should be able to:

DANC 140 - Beginning Folklorico

- o Identify dance vocabulary.
 - o Differentiate among the various forms of dances of Mexico and Spain.
 - o Perform various dances to a specific rhythmic beat.
 - o Evaluate their ability to perform basic rhythmic patterns of Mexican and Spanish dance forms.
 - o Complete a written critique of a formal dance concert.
 - o Perform one minute dance of original choreography.
-

Catalog Description

An intermediate study of traditional dance from both Mexico and Spain.

Course Content

Lecture

Lab

1. Syllabus. Introduction and Re-cap of Historical Roots of Flamenco Dance and Dances from Mexico. Review of basic footwork.
 2. Warm-ups: Stretches for Legs and Feet. Foot and leg strengtheners - foot and ankle circles, tendus, stamadas, heel and toe drops. Center: Four parts of the Sevilliannas. Rhythms of the fandango, alegrías, bulerías. Complex dances from the various states of Mexico including Yucatan, Guerrero and Sinaloa.
 3. Review of terminology, above material, and final exam on movements and terminology.
-

Course Objectives

At the end of the course, the student will be able to:

1. perform complex flamenco movements.
 2. perform complex dances from Mexico.
 3. identify dance vocabulary associated with flamenco movements and complex dance movements from Mexico.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Other Assignments
 1. Review of movement quiz.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Other
 1. Evaluation of final performance.
 2. Evaluation of movement quiz.
 3. Attendance and participation is mandatory.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

1. Videos: AGNF Dance Conference and Jose Greco and Flamenco

Instructional Materials

1. Folklorico shoes, skirts.
-

Student Learning Outcomes

1. DANC142 SLO1 - Demonstrate increased physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing appropriate level of Folkloric technique.
 2. DANC142 SLO2 - Define intermediate level movement vocabulary in Spanish.
 3. DANC142 SLO3 - Develop ability to perform complex Folkloric movement sequences.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 145

Catalog Course Title: Folklorico Zapateados

Banner Course Title: Folklorico Zapateados

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Advisories

DANC 140 Beginning Folklorico

Entrance Skills

Upon entering this course, the student should be able to:

DANC 140 - Beginning Folklorico

- Identify dance vocabulary.
 - Differentiate among the various forms of dances of Mexico and Spain.
 - Perform various dances to a specific rhythmic beat.
 - Evaluate their ability to perform basic rhythmic patterns of Mexican and Spanish dance forms.
 - Complete a written critique of a formal dance concert.
 - Perform one minute dance of original choreography.
-

Catalog Description

Perform beginning and low intermediate folklorico footwork from various regions of Mexico.

Course Content

Lecture

Lab

1. Syllabus, class protocol, introduction of basic Zapateados
 2. Class format
 - a. Warm-ups, emphasizing feet, leg and ankles
 - b. Basic Zapateado footwork
 - c. Specific dances from the States of Jalisco, Veracruz and Guerrero that emphasize Zapateado steps, including "Son de la Venadita," "Guerreros del Sol," "El Caballito," and "El Torito."
-

Course Objectives

At the end of the course, the student will be able to:

1. perform complex Zapateado steps.
 2. perform complex Zapateado rhythms.
 3. recognize complex Zapateado choreography.
 4. perform skirt movement styles and technique.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Review of quiz on Zapateados footwork.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Other
 1. Attendance and participation.
 2. Evaluation of performance of basic Zapateado steps to no music.
 3. Evaluation of performance of dances from various regions of Mexico.
 4. Evaluation of Movement Quiz.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

- 1.

Instructional Materials

1. Folklorico shoes and folklorico skirts.
-

Student Learning Outcomes

1. DANC145 SLO1 - Demonstrate increased physical control, flexibility, strength, agility, and rhythmic awareness by utilizing appropriate level of Folkloric technique.
 2. DANC145 SLO2 - Define intermediate level movement vocabulary in Spanish.
 3. DANC145 SLO3 - Develop ability to perform complex Folkloric movement sequences.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)
Department: Fine Arts
Prefix and Number: DANC 148
Catalog Course Title: Folklorico Concert Production
Banner Course Title: Folklorico Concert Production

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	7.500	120.0 - 135.0	2.5
Total Hours	8.0	128.0 - 144.0	3.0

Number of Times Course may be Repeated
0

Grading Method
Letter Grade Only

Requisites

Limitations on Enrollment
Audition

Entrance Skills

Entrance Skills Other (Legacy)

Audition necessary to determine level.

Catalog Description

Beginning Folklorico students will use their performance skills in a Folklorico concert.

Course Content

Lecture

1. Auditions and introduction. Date sheet of rehearsal schedule. Costume fittings
2. Rehearsal period.
 - a. Learning Folklorico steps and skirtwork
 - b. Learning choreography of specific dances
 - c. Notes and critiques of classmates' performances at company meetings.

- d. Learning stage etiquette.
 - e. Responsibility of costumes and props.
 - f. Prop and costume building: hairpieces, decorations, and props on stage.
3. Dress Rehearsal and performances.
 - a. Backstage procedures: dressing rooms, quick changes, costume etiquette, propositions
 4. Strike and clean up
 - a. Prop and clean up
 - b. Hairpiece and shoe cleaning
 - c. Costume cleaning and laundry
 - d. Written critique of process
-

Course Objectives

At the end of the course, the student will be able to:

1. evaluate the artistic process of a Folklorico concert.
 2. apply the principles of problem solving in rehearsal, planning, and organizing for a Folklorico production.
 3. apply principles of communication to their performing process.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Performance of dances of company to be critiqued.
-

Methods of Evaluation

- Group Projects
 - Class Participation
 - Lab Activities
 - Class Performance
 - Other
 1. Attendance, participation is mandatory.
 2. Evaluation of performance skills.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Videos

Instructional Materials

1. Folklorico shoes, Folklorico practice skirts.
-

Student Learning Outcomes

1. DANC148 SLO1 - Demonstrate the ability to solve problems within the groups and to communicate with the choreographer.
 2. DANC148 SLO2 - Develop ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of Folkloric dances.
 3. DANC148 SLO3 - Demonstrate performance etiquette and artistic approach of a production.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 151

Catalog Course Title: Clinic In Tap

Banner Course Title: Clinic In Tap

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to the basic movements of tap dancing, emphasizing styles of musical theater as related to tap.

Course Content

Lecture

Lab

1. Introduction, syllabus, terminology

2. Warm-ups: Basic stretches, ankle rotations, nerve tap, basic shuffles, slaps, ball changes, dips and chaine turns.
 3. Center Work: Basic locomotor movements including slaps, slap heels, shuffles, ball changes, dips and chaine turns.
 4. Basic combination including center walk.
-

Course Objectives

At the end of the course, the student will be able to:

1. perform beginning tap techniques.
 2. perform and recognize different rhythmic patterns.
 3. interpret different styles of tap techniques.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Review of beginning tap terminology.
 2. Students will present choreography.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Other
 1. Attendance and participation in class.
 2. Quiz and final examination covering beginning steps and terminology.
 3. Evaluation of in class presentation.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials

1. Tap shoes
-

Student Learning Outcomes

1. DANC151 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC151 SLO2 - Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate tap dance technique.
 3. DANC151 SLO3 - Define tap dance movement vocabulary.
 4. DANC151 SLO4 - Develop ability to learn and perform short and long movement sequences.
-

Distance Learning

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 152

Catalog Course Title: Beginning Tap

Banner Course Title: Beginning Tap

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

1

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

An introduction to the basic movements of tap dancing, emphasizing styles of musical theater as related to tap. Covers exercises to develop rhythmic abilities and movement coordination.

Course Content

Lecture

1. Introduction
 - a. Definition and historical roots of musical theater and tap dance.
 - b. Introduction of several prominent choreographers and dancers: Cole, Fosse, Astaire, Kelly, Tune.
 - c. Video and slide presentation.
 - d. Discussion styles.
 - e. Class requirements.
2. Warm-ups: Basic stretches, ankle rotations, nerve taps, basic shuffles, slaps, ball changes, brushes, and toe heels
 - a. Center Work: basic locomotor movement including slaps, slap heels, shuffles, ball changes, digs, chaine turns.
 - b. Basic combination incorporating Cole style.
3. Warm-ups: continuation of weeks 2-5 performed at a faster tempo, and at different rhythms. Center work: continuation of weeks 2-5 performed at a faster tempo, and at different rhythms. More complex steps including the buffalo, bombershay, front and back Irish Waltz Clog center combination.
4. Warm-ups: continuation of weeks 2-10, with introduction of pull-backs and wings. Center work: continuation of weeks 2-10, with addition of rifs, single-double-triple time step, wings and pull-backs, waltz clog turns, chaines with slap heels and shuffles incorporated in them. Center combinations incorporating time steps, wings and pull-backs, and syncopated rhythms, Astaire and Fosse style.
5. Review of above material. Student work on their own choreographed combination.

Students who repeat this course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. perform musical theater/tap technique.
 2. perform and interpret different styles of tap technique.
 3. perform and recognize different rhythmic patterns.
 4. perform a dance at an informal dance workshop.
 5. complete a written critique of a formal dance concert, describing the various styles performed, and comparing and contrasting each style.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Presentation of three short "studies" incorporating the various musical theater styles of Cole, Astaire and Fosse.
 2. Presentation of one minute piece of original choreography.
 3. A written critique of the dance concert, comparing the different styles in modern dance.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Papers
 - Class Participation
 - Class Work
 - Class Performance
 - Other
 1. Attendance and participation in class.
 2. Evaluation of in class presentations and quizzes.
 3. Evaluation of one minute piece of original choreography.
 4. Evaluation of a written critique of the dance concert.
 5. Final exam will be graded on: a. presentation of movements performed. b. student's technical ability of each style. c. continuity of basic musical theater/tap technique through each style.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

1. Videos: That's Entertainment, Fred Astaire.

Instructional Materials

1. Tap shoes
-

Student Learning Outcomes

1. DANC152 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC152 SLO2 - Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate foot work for tap technique.
 3. DANC152 SLO3 - Apply correct application of tap movement vocabulary.
 4. DANC152 SLO4 - Develop ability to learn and perform short and long movement sequences.
 5. DANC152 SLO5 - Recognize musical theater dance as an art form.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 153

Catalog Course Title: Intermediate Tap

Banner Course Title: Intermediate Tap

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	3.0	48.0 - 54.0	2.0

Number of Times Course may be Repeated

1

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4
and

Advisories

DANC 152 Beginning Tap

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.

- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 152 - Beginning Tap

- Perform musical theater/tap technique.
- Perform and interpret different styles of tap technique.
- Perform and recognize different rhythmic patterns.
- Perform a dance at an informal dance workshop.
- Complete a written critique of a formal dance concert, describing the various styles performed, and comparing and contrasting each style.

Catalog Description

A study of intermediate level movements of tap dancing and freestyle rhythmic forms, emphasizing styles of musical theater as related to tap.

Course Content

Lecture

1. Class Requirements. Discussion of Various Tap and Musical Theater Styles. Review of Historical Roots of Musical Theater and Tap Dance.
2. Warm-Ups: Nerve Taps, Heel Drops, Shuffles, Slaps, Ball Changes. Center Work: Review and Increasing of Tempo of Slaps, Slap Heels, Pull-Backs, Ball Changes, Front and Back Irishes, Shuffles, Time Step and Heel-Toe Turns.
3. Warm-Ups: Addition of Wings and Pull-Backs at the Barre, Syncopated Rhythms. Center Work: Double and Triple Time Step, Wings, Waltz Clogs, Soft Shoe. Class Combinations Using the Astaire and Kelly Styles.
4. Warm-Ups: Addition of Student's Own Rhythmic Patterns to be Demonstrated in Class. Center Work: Addition of Complex Turns Including Shuffles, Heel Drops and Digs. Increased Tempo of Steps Covered in Weeks 6 through 11. Class Combination Including Synopated Rhythms and Student's Own Rhythmic Section. Work on Group Floor Patterns Incorporated in Combinations.
5. Review of Above Material

Students who enroll in the B section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate level tap and musical theater technique.
 2. perform different styles of tap and musical theater technique.
 3. perform complex rhythmic patterns.
 4. perform a tap dance at an informal dance workshop.
 5. complete a written critique of a formal dance concert, describing the various styles performed, and comparing and contrasting each style.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Presentation of three short "studies" using musical theater styles, for example, the Fred Astaire style, the Gene Kelly style.
 2. Presentation of choreographed syncopated rhythmic combination by the students.
 3. A written critique of the dance concert, comparing the different styles in modern dance.
 4. Students will prepare a one minute piece of original tap choreography to be presented to the class. It will have music, possible costume and props and must be a complete study.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Papers
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Writing Requirements
 - Other
 1. Participation in class.
 2. Evaluation of in class presentations.
 3. Quizzes on student's presentations of tap styles and their choreographed syncopated rhythms.
 4. Evaluation of one minute piece of original choreography.
 5. Evaluation of written critique of the dance concert.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Videos:
 1. That's Entertainment
 2. Bob Fosse
 3. Singing in the Rain
 4. Change Partners and Dance
 5. Tap Dance in America with Gregory Hines
- 2.

Instructional Materials

1. Tap shoes.
-

Student Learning Outcomes

1. DANC153 SLO1 - Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate foot work for tap technique.
2. DANC153 SLO2 - Apply correct application of tap movement vocabulary.
3. DANC153 SLO3 - Exhibit complex rhythmic patterns.

4. DANC153 SLO4 - Recognize musical theater dance as an art form.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 154

Catalog Course Title: Clinic in Partnering

Banner Course Title: Clinic in Partnering

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	2.0	32.0 - 36.0	1.0

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Prerequisite

DANC 110 Beginning Modern Dance

or

Prerequisite

DANC 120 Beginning Ballet

or

Prerequisite

DANC 130 Beginning Jazz

Entrance Skills

Upon entering this course, the student should be able to:

DANC 110 - Beginning Modern Dance

- Utilize technique, which attempts to condition the body and bring control, movement and rhythmic awareness to dancer.
- Demonstrate various rhythms.
- Identify the various modern dance styles.
- Identify basic vocabulary.
- Perform a one minute piece of original choreography.
- Write a critique of a formal dance concert comparing the various styles of dance.

DANC 120 - Beginning Ballet

- Perform basic ballet movement.
- Evaluate various styles of ballet.
- Identify basic ballet terminology.
- Perform basic ballet styles.
- Perform dance at a formal department workshop.
- Write a critique of a formal dance concert and compare the various styles of dance.
- Demonstrate different rhythms.
- Choreograph a one-minute piece for presentation.
- Compare various ballet combinations.

DANC 130 - Beginning Jazz

- Perform basic locomotor movements of jazz technique.
- Move to a given rhythm.
- Perform basic jazz styles.
- Choreograph and improvise jazz movement.
- Perform dance at a formal department workshop.
- Write a critique of a formal dance concert, and compare the various dance styles.
- Identify basic ballet and jazz vocabulary.
- Describe the differences in various jazz combinations.

Catalog Description

Designed for the intermediate level student. Ballet, modern, and jazz will be taught for women; while men will work on masculine movement in the same styles. Techniques for partnering will also be explored.

Course Content

Lecture

1. Students will demonstrate a basic intermediate level dance technique:
 - a. demi and grande plie with port de corps
 - b. battement tendu
 - c. glises
 - d. battements degages
 - e. rond de james a terre and en l'air
 - f. battements frappes and petit battement
 - g. developpes
 - h. grand battements
 - i. Tilts, contractions, and floorwork
2. Center Work
 - a. women will demonstrate basic dance movement: piques, pirouettes, chaines, pique tours, arabesques, grand jetes, and floorwork.
 - b. men will demonstrate masculine dance movement: tour en l'air, sissones, tour a la seconde, tour jetes, pirouettes, and grand jetes.
3. Men and women will demonstrate basic partnering: promenades, balancing with hands, arabesque lifts, grand jete lifts, pirouettes, basic shoulder lifts.

Course Objectives

At the end of the course, the student will be able to:

1. participate and perform in various dance styles.
2. participate and perform in masculine movements for lifts and turns.

3. perform partnering.
 4. evaluate and perform the techniques of partnering.
 5. perform their own piece of choreography, working through all of the transitions and particulars of the steps and the relationship to partnering.
 6. demonstrate movement and terminology needed for partnering.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
Sample Assignments:
 1. Review new terminology.
 2. Students will be given a piece of music to choreograph a partnering piece.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
 1. Participation in all class material and mandatory attendance.
 2. Quizzes during the semester on barre and center material and a final examination of all material covered in the class.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials

1. All styles of dance shoes will be used.
-

Student Learning Outcomes

1. DANC154 SLO1 - Demonstrate increased physical control, flexibility, strength, agility, and rhythmic awareness by utilizing partnering technique.
 2. DANC154 SLO2 - Define vocabulary of all dance styles.
 3. DANC154 SLO3 - Develop ability to perform complex partnering sequences.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 155

Catalog Course Title: Clinic in Pilates

Banner Course Title: Clinic in Pilates

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to Pilates-based exercise techniques.

Course Content

Lecture

Lab

1. Introduction/Syllabus – theory and history of the Pilates techniques
2. Presentation and performance of Pilates exercise skills
 - a. breathing techniques
 - b. mat exercises

- c. ankle therapy work
 - d. pelvic stabilization exercises
 - e. hamstring and back-strengthening exercises
 - f. pelvic clock
 - g. open leg rocker
 - h. abdominal exercises - 100's
3. Review of above exercises
 4. Final exam
-

Course Objectives

At the end of the course, the student will be able to:

1. identify Pilates concepts.
 2. identify various Pilates exercise techniques.
 3. perform Pilates-based exercises.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
N/A
-

Methods of Evaluation

- Quizzes
 - Class Participation
 - Other
 1. Attendance and participation.
 2. Evaluation of students description of how to perform exercises.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

- 1.

Instructional Materials

1. Mat
-

Student Learning Outcomes

1. DANC155 SLO1 - Demonstrate physical control, proper alignment, flexibility, strength, and agility by utilizing Pilates technique.
 2. DANC155 SLO2 - Identify muscle groups as related to Pilates exercises.
 3. DANC155 SLO3 - Identify Pilates concepts.
-

Distance Learning

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 156

Catalog Course Title: Techniques for Stretch

Banner Course Title: Techniques for Stretch

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	3.0	48.0 - 54.0	1.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade or Pass/No Pass

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

Designed to help students increase range of motion while decreasing injuries associated with improper preparation for physical activities. While the class is particularly important for dancers and athletes, all students can benefit.

Course Content

Lecture

Lab

1. Introduction.
 - a. Work on basic stretches for the upper back, lower back, groin, hips, hamstrings, and quadriceps. This will include the proper timing for all of the stretches.
 - b. Continue on stretches from weeks 1-5 including feet, neck, and ankle stretches. The use of ballet barre stretches and couple stretches will start during these weeks.
 2. All of the above body areas will continue to be worked on with more difficult stretches.
-

Course Objectives

At the end of the course, the student will be able to:

1. identify proper stretching methods needed for various muscle groups.
 2. demonstrate the ability to stretch a particular muscle group.
 3. demonstrate the ability to stay in a position stretching for a specific length of time.
 4. identify what muscles are being used in various stretching exercises.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Students must come prepared to class with a stretch we have not done in class, for each new muscle group we are exploring at that time.
 2. A written critique of the dance concert, comparing the different styles in modern dance.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Writing Requirements
 - Other
 1. Students are evaluated on their attendance.
 2. Students are tested on their knowledge of the stretches and muscles, by comparing exercises that are used for various stretches and how they apply to the muscle being stretched.
 3. Students are tested on their ability to stay in a stretch for the proper amount of time and also, their execution of the stretch.
 4. Evaluation of a written critique of the dance concert.
-

Adopted Texts and Other Instructional Materials

Textbooks

1. Anderson, Bob Stretching. 2010

Other Texts

- 1.

Instructional Materials

1. Mat or towel optional.
-

Student Learning Outcomes

1. DANC156 SLO1 - Demonstrate physical control, proper alignment, flexibility, strength, and agility by utilizing Pilates technique.
 2. DANC156 SLO2 - Identify muscle groups as related to dance movements.
 3. DANC156 SLO3 - Ability to stay in a specific stretch for appropriate length of time.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 160

Catalog Course Title: Clinic in Ballet

Banner Course Title: Clinic in Ballet

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

A study of fundamental dance techniques, focusing on building basic stretch and strength for the student. Emphasis on style varies according to the needs of the student.

Course Content

Lecture

Lab

1. Syllabus, introduction of ballet history.
2. Strengthening and movement.

- a. Barre exercises to stretch and strengthen plies, tendus, degages, round de jams, eleves, releves, port de corps, developpes, grand battements.
 - b. Center movements changements, echappes, glissades, assesmbles, jetes, adagio, arabesque
 - c. Across the floor movements such as chasse, sauté, chaine, and grand jete.
-

Course Objectives

At the end of the course, the student will be able to:

1. perform basic ballet movement.
 2. perform ballet basic warm-up stretches.
 3. perform rhythmic patterns.
 4. perform at a department workshop.
 5. identify basic ballet terminology.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Review terminology.
 2. Students will practice outside of class a combination they have either learned in class or outside of class. They will add some of their own material to the combo and present it to the class.
-

Methods of Evaluation

- Quizzes
 - Class Participation
 - Class Performance
 - Other
 1. Attendance and participation in class.
 2. Evaluation of in class presentation.
 3. Evaluation of written examination of terminology.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials

1. Ballet shoes
-

Student Learning Outcomes

1. DANC160 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC160 SLO2 - Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate ballet technique.
 3. DANC160 SLO3 - Define ballet movement vocabulary.
 4. DANC160 SLO4 - Develop ability to learn and perform short and long movement sequences.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 161

Catalog Course Title: Clinic In Intermediate Ballet

Banner Course Title: Clinic In Intermediate Ballet

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Advisories

DANC 120 Beginning Ballet

or

Advisories

DANC 160 Clinic in Ballet

Entrance Skills

Upon entering this course, the student should be able to:

DANC 120 - Beginning Ballet

- o Perform basic ballet movement.
- o Evaluate various styles of ballet.
- o Identify basic ballet terminology.
- o Perform basic ballet styles.
- o Perform dance at a formal department workshop.
- o Write a critique of a formal dance concert and compare the various styles of dance.
- o Demonstrate different rhythms.
- o Choreograph a one-minute piece for presentation.
- o Compare various ballet combinations.

DANC 160 - Clinic in Ballet

- Perform basic ballet movement.
- Perform ballet basic warm-up stretches.
- Perform rhythmic patterns.
- Perform at a department workshop.
- Identify basic ballet terminology.

Catalog Description

A study in intermediate ballet, focusing on the classical style.

Course Content

Lecture

Lab

1. Syllabus, introduction to ballet history
 2. Barre: Review of Intermediate Level Movements, including
 - a. grand and demi plie
 - b. port de corps
 - c. battement tendus
 - d. glises
 - e. battement degages
 - f. rond de jambes
 - g. frappes
 - h. fondus
 - i. petit battement
 - j. developpes
 - k. grand battements
 - l. eleves
 - m. releves and piques Center: Adagio Including Arabesque Positions, Changements, Assembles, Sissones, Entrechat Duex, Balances, Chaine Turns, Pique Turns, Sautes, Grand Jetes
 3. Review of Intermediate Level Vocabulary.
 - a. Written Quiz on Vocabulary
-

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate level classical movements.
 2. perform intermediate level rhythmic patterns.
 3. identify intermediate level ballet vocabulary.
 4. perform various classical styles.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Choreograph two different classical combinations as assigned.
 2. Review terminology.
-

Methods of Evaluation

- Quizzes
 - Class Participation
 - Class Performance
 - Other
 1. Attendance and participation in class.
 2. Performance of class combinations and various styles of intermediate level classical dance.
 3. Written examination of intermediate level classical vocabulary.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Video: American Ballet Theater: A Night of Petipa.
- 2.

Instructional Materials

1. Ballet shoes.
-

Student Learning Outcomes

1. DANC161 SLO1 - Demonstrate increased physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing the appropriate ballet technique.
 2. DANC161 SLO2 - Define intermediate level ballet movement vocabulary in French.
 3. DANC161 SLO3 - Develop ability to perform complex classical movement sequences.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 162

Catalog Course Title: Clinic in Jazz

Banner Course Title: Clinic in Jazz

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

A study of fundamental dance techniques in contemporary forms, emphasizing building stretch and strength and learning rhythmic forms to contemporary music.

Course Content

Lecture

Lab

Content will be taught throughout the duration of the course

1. Introduction

- a. Warm-Up Exercises
 - i. leg and back stretches
 - ii. contractions
 - iii. sit-ups
 - iv. wide second stretches
 - v. leg and foot strengtheners
 - vi. plies
 - vii. battements
 - viii. basic isolations of head, shoulder, neck, ribs, and hips
 - ix. basic two foot and one foot turns, inside and outside
 - x. basic jumps: two feet, one foot, and leaps
 2. Basic Locomotor Movements
 - a. contemporary walks, runs
 - b. pas de bourees and ball changes
 - c. pivot turns
 - d. chasses
 - e. chaine turns
 - f. pirouette turns
 - g. complex isolation movements while traveling
 - h. traveling battements
 3. Center Combination (two combinations will be taught during the course. More complex movements will be given in the second combination.)
 4. Performance at a Department Workshop.
-

Course Objectives

At the end of the course, the student will be able to:

1. perform basic body placement.
 2. perform basic warm-up stretches.
 3. perform rhythmic patterns to contemporary music.
 4. assemble movement combinations learned from the instructor, and that he/she has constructed.
 5. perform at a department workshop.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Review basic dance vocabulary to distinguish demonstrated movements.
 2. Students will prepare an original dance combination using their own creative material as well as the material learned in class.
-

Methods of Evaluation

- Quizzes
 - Class Participation
 - Class Performance
 - Other
 1. Attendance, participation in class.
 2. Evaluation of in class performance.
 3. Evaluation of written examination on terminology.
 4. Evaluation of choreographed dance combination.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

- 1.

Instructional Materials

1. Jazz shoes.
-

Student Learning Outcomes

1. DANC162 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC162 SLO2 - Demonstrate physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate contemporary technique.
 3. DANC162 SLO3 - Define contemporary movement vocabulary.
 4. DANC162 SLO4 - Develop ability to learn and perform short and long movement sequences.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 163

Catalog Course Title: Clinic in Intermediate Jazz

Banner Course Title: Clinic in Intermediate Jazz

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Advisories

DANC 130 Beginning Jazz

or

Advisories

DANC 162 Clinic in Jazz

Entrance Skills

Upon entering this course, the student should be able to:

DANC 130 - Beginning Jazz

- o Perform basic locomotor movements of jazz technique.
- o Move to a given rhythm.
- o Perform basic jazz styles.
- o Choreograph and improvise jazz movement.
- o Perform dance at a formal department workshop.
- o Write a critique of a formal dance concert, and compare the various dance styles.
- o Identify basic ballet and jazz vocabulary.
- o Describe the differences in various jazz combinations.

DANC 162 - Clinic in Jazz

- Perform basic body placement.
 - Perform basic warm-up stretches.
 - Perform rhythmic patterns to contemporary music.
 - Assemble movement combinations learned from the instructor, and that he/she has constructed.
 - Perform at a department workshop.
-

Catalog Description

A study of intermediate dance techniques in the contemporary styles. Emphasis on complex rhythmic movements.

Course Content

Lecture

Lab

1. Introduction
 - a. Warm Ups
 - i. stretches
 - ii. flat back and contractions
 - iii. demi and grand plie
 - iv. foot brushes and transferring of weight
 - v. isolations
 - vi. degages
 - vii. rond de jambes en'lair and developpe tilts
 - viii. battements
 - ix. Jumps
 - x. sit-ups, push-ups
 - xi. hamstring and groin stretches
 - b. Center:
 - i. concentration on sharp isolation movements and articulation of hand movements
 - ii. practice and distinguishing between inside and outside turns
 - iii. soutenus and chaines
 2. Warm-Ups: Continuation of Above, With Addition of Adagio 2
 - a. Exercises and Promenades.
 - i. Center
 - A. class combination in the jazz adagio style
 - B. concentration on pique attitude and arabesque turns, layouts
 - C. concentration of changes of dynamics during the combination
 3. Warm-Ups: Continuation of Above. Written Examination on Contemporary Vocabulary
 - a. Center: Demonstration by Students of Various Contemporary Styles Studied During the Course
-

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate level contemporary movement.
 2. perform complex rhythmic patterns.
 3. perform various levels of dynamics.
 4. identify intermediate level vocabulary.
 5. identify various styles of the contemporary forms.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Choreograph two different contemporary combinations.
 2. Review intermediate level vocabulary terms.
-

Methods of Evaluation

- Quizzes
 - Class Participation
 - Class Performance
 - Other
 1. Attendance and participation in class.
 2. Evaluation of performance of class combinations and various styles of intermediate level contemporary dance.
 3. Evaluation of written examination of intermediate level contemporary vocabulary.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Video: Bob Fosse

Instructional Materials

1. Jazz shoes
-

Student Learning Outcomes

1. DANC163 SLO1 - Demonstrate increased physical control, flexibility, strength, agility, and skills to perform advanced rhythmic patterns by utilizing the appropriate contemporary dance technique.
 2. DANC163 SLO2 - Define intermediate level contemporary movement vocabulary.
 3. DANC163 SLO3 - Develop ability to perform complex contemporary movement sequences.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 164

Catalog Course Title: Clinic in Modern Dance

Banner Course Title: Clinic in Modern Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

A study of basic modern dance techniques including warm-ups, locomotor moves, combinations, improvisation, and terminology. A live performance will conclude the session.

Course Content

Lecture

Lab

1. Introduction

- a. Review of Modern Terminology
 - i. discuss workshop to be presented to class
 - ii. begin warm-ups, body rolls, side stretches, plies/demi and grande, tendus, degages, developes, grand battements
 - iii. floor work, basic leg stretches, contractions, arches, torso, and leg stretches
 - iv. across the floor, walks, triplets, leaps, leg brushes, jumps, turns
 - v. beginning of a combination in 4/4 time with basic movements covered across the floor
 2. Test on Warm-Ups, Floor Work, Across the Floor, and Combination
 - a. begin a new combination in 3/6 time signature and vary the warm-ups including new terminology and become more difficult to execute and memorize
 - b. introduce improvisation to the class
 3. Expand on Warm-Ups and Combinations
 - a. work on preparation for turns and single turns
 - b. leaps, jumps and other large moves across the floor
 - c. review terminology and readings
 4. Review all Warm-Ups, Across the Floor and Combination
 - a. compare two combinations for rhythms
 - b. expand on improvisation session
 - c. review terminology
 - d. tested on entire class work and a live performance
-

Course Objectives

At the end of the course, the student will be able to:

1. demonstrate modern warm-up techniques that condition and bring control to the body.
 2. demonstrate basic locomotor movements across the floor.
 3. solve problems when given oral instructions relating to improvisation.
 4. compare basic rhythmic structures of 4/4 and 3/6.
 5. demonstrate a piece of original choreography and present it for class group with music.
 6. identify terminology.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Students will prepare a one minute piece of original choreography using any material from class presented in their own beginning style. It must be memorized and music should accompany this work.
 2. Students will study a list of terminology and make up their own definitions for the terms.
 3. Problems will be presented to the students based on improvisation. They will need to solve these problems and come back to class with material and present to the class.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
 1. Evaluation of in class presentations.
 2. Evaluation of written examination on terminology.
 3. Evaluation of one minute piece of original choreography.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC164 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC164 SLO2 - Demonstrate physical control, strength, agility, and rhythmic awareness by utilizing the appropriate modern dance technique.
 3. DANC164 SLO3 - Define modern dance movement vocabulary.
 4. DANC164 SLO4 - Develop ability to learn and perform short and long movement sequences.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 165

Catalog Course Title: Clinic in Hip Hop

Banner Course Title: Clinic in Hip Hop

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to hip hop dance.

Course Content

Lecture

1. Introduction
 - a. historical roots of hip hop
 - b. video presentation
 - c. syllabus
 - d. basic movements and warm-up sequences
2. Warm-Ups: Basic leg strengtheners including plies, tendus, and, battements.
 - a. Back strengtheners including sit-ups, push-ups, contractions. Stretches including hamstring, quadriceps, back, inner thighs, and arms. Isolation movements. Center: Pas de bouree, kickouts,

jumps, pivot turns. Combination: popping and locking, isolations, electric boogie movements, pivot turns.

3. Review

- a. terminology and quiz
- b. dance movements
- c. final exam

Lab

1. Introduction

- a. historical roots of hip hop
- b. video presentation
- c. syllabus
- d. basic movements and warm-up sequences

2. Warm-Ups: Basic leg strengtheners including plies, tendus, and, battements.

- a. Back strengtheners including sit-ups, push-ups, contractions. Stretches including hamstring, quadriceps, back, inner thighs, and arms. Isolation movements. Center: Pas de bouree, kickouts, jumps, pivot turns. Combination: popping and locking, isolations, electric boogie movements, pivot turns.

3. Review

- a. terminology and quiz
- b. dance movements
- c. final exam

Course Objectives

At the end of the course, the student will be able to:

1. perform basic hip hop movements.
2. perform various rhythmic patterns.
3. perform various dynamic movements.
4. identify hip hop vocabulary.

Methods of Instruction

- Demonstration
- Lab

Outside Assignments

- Outside Assignments
 1. Review hip hop dance vocabulary.

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
 1. Attendance and participation in class.
 2. Quizzes and final examination covering class combination and all warm-ups.
 3. Evaluation of written examination on vocabulary.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC165 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC165 SLO2 - Develop physical control, flexibility, strength, agility, and rhythmic awareness by utilizing the appropriate hip hop technique.
 3. DANC165 SLO3 - Define hip hop movement vocabulary.
 4. DANC165 SLO4 - Develop ability to learn and perform short and long movement sequences.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 167

Catalog Course Title: Clinic in Intermediate Tap

Banner Course Title: Clinic in Intermediate Tap

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Advisories

DANC 151 Clinic In Tap

or

Advisories

DANC 152 Beginning Tap

Entrance Skills

Upon entering this course, the student should be able to:

DANC 151 - Clinic In Tap

- o Perform beginning tap techniques.
- o Perform and recognize different rhythmic patterns.
- o Interpret different styles of tap techniques.

DANC 152 - Beginning Tap

- o Perform musical theater/tap technique.
- o Perform and interpret different styles of tap technique.
- o Perform and recognize different rhythmic patterns.
- o Perform a dance at an informal dance workshop.

- Complete a written critique of a formal dance concert, describing the various styles performed, and comparing and contrasting each style.

Catalog Description

A study of complex tap rhythms.

Course Content

Lecture

Lab

1. Syllabus. Discussion of roots of tap and how it related to musical theater.
 2. Warm-ups: Nerve taps, heel drops, digs, slaps, shuffles, ankle circles, leg stretches, slaps, back rifs, ruffles, thirds. Center Work: roll-off rhythms, time-step combinations, pull-backs, drawbacks, Irishes, buffalos, Maxi-fords. Combination: above center steps in combination form. Students will perform to a selected piece of musical theater. They will perform the same combination without music to a rhythm different than that of the musical selection, and they will perform a solo of that combination to a third rhythm of their choice.
 3. Review of movements learned, tap terminology and movement exams.
-

Course Objectives

At the end of the course, the student will be able to:

1. perform intermediate level musical theater tap.
 2. perform rhythm tap movements.
 3. identify rhythm tap terminology.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Review intermediate level tap terminology.
 2. Practice for performance of combinations learned.
-

Methods of Evaluation

- Exams/Tests
- Quizzes
- Class Participation
- Class Work
- Lab Activities
- Class Performance
- Other
 1. Attendance and participation is mandatory.
 2. Evaluation of presentation of movement combinations learned in class.

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Video: "Tap"

Instructional Materials

1. Tap shoes
-

Student Learning Outcomes

1. DANC167 SLO1 - Demonstrate increased physical control, strength, agility, and rhythmic awareness by utilizing the appropriate foot work for tap technique.
 2. DANC167 SLO2 - Apply correct application of tap movement vocabulary.
 3. DANC167 SLO3 - Exhibit complex rhythmic patterns.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 168

Catalog Course Title: Clinic in Stretch

Banner Course Title: Clinic in Stretch

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Designed to help students increase range of motion while decreasing injuries associated with improper preparation for physical activities. Students learn to maintain a position for a sustained period of time in order to allow the body to stretch and warm its muscles. While the class is particularly important to dancers and athletes, all students can benefit.

Course Content

Lecture

Lab

1. Introduction

- a. Work on warm up stretches: upper back, lower back, groin, hips, hamstrings, and quadriceps. This will include proper timing for all stretches and the anatomical names of muscle groups being worked.
 2. Ballet barre stretches and couple stretches
-

Course Objectives

At the end of the course, the student will be able to:

1. identify proper stretching methods needed for various muscle groups.
 2. stretch a particular muscle group.
 3. stay in a position stretching for a specific length of time.
 4. identify what muscles are being used in various stretching exercises.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Other Assignments
 1. Students must come prepared with a stretch we have not done in class for each new muscle group we are exploring.
 2. A short paper completed at the end of the session, with a lesson plan for warm-ups and stretches through the cool down.
-

Methods of Evaluation

- Class Participation
 - Class Work
 - Lab Activities
 - Other
 1. Students are evaluated on attendance.
 2. Students are tested on their knowledge of the stretches, warm-up and muscles, by comparing exercises that we used for various stretches and how they apply to the muscle being stretched.
 3. Students are tested on their ability to stay in a stretch for the proper amount of time and also their execution of the stretch. This is an examination where they perform the moves and I observe and grade on the basis of their knowledge of the movement.
 4. Evaluation of the final paper.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

- 1.

Instructional Materials

1. A towel or mat for the floor.
-

Student Learning Outcomes

1. DANC168 SLO1 - Develop physical control, proper alignment, flexibility, strength, and agility.
 2. DANC168 SLO2 - Identify muscle groups as related to stretching exercises.
 3. DANC168 SLO3 - Develop the ability to stay in a specific stretch for appropriate length of time.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 170

Catalog Course Title: Music for Dancers

Banner Course Title: Music for Dancers

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	2.0	32.0 - 36.0	1.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade Only

Requisites

Advisories

DANC 110 Beginning Modern Dance

Advisories

DANC 120 Beginning Ballet

or

Advisories

DANC 130 Beginning Jazz

Entrance Skills

Upon entering this course, the student should be able to:

DANC 110 - Beginning Modern Dance

- Utilize technique, which attempts to condition the body and bring control, movement and rhythmic awareness to dancer.
- Demonstrate various rhythms.
- Identify the various modern dance styles.
- Identify basic vocabulary.
- Perform a one minute piece of original choreography.
- Write a critique of a formal dance concert comparing the various styles of dance.

DANC 120 - Beginning Ballet

- Perform basic ballet movement.
- Evaluate various styles of ballet.
- Identify basic ballet terminology.
- Perform basic ballet styles.
- Perform dance at a formal department workshop.
- Write a critique of a formal dance concert and compare the various styles of dance.
- Demonstrate different rhythms.
- Choreograph a one-minute piece for presentation.
- Compare various ballet combinations.

DANC 130 - Beginning Jazz

- Perform basic locomotor movements of jazz technique.
- Move to a given rhythm.
- Perform basic jazz styles.
- Choreograph and improvise jazz movement.
- Perform dance at a formal department workshop.
- Write a critique of a formal dance concert, and compare the various dance styles.
- Identify basic ballet and jazz vocabulary.
- Describe the differences in various jazz combinations.

Catalog Description

The study of music and basic rhythms as they relate to dance, including quality, phrasing, and extensive practice in counting and moving to music.

Course Content

Lecture

1. Introduction
 - a. definition of rhythm, meter, tempo, phrasing, and qualities of movement, video presentation of dancers performing various rhythms
2. Basic Rhythms
 - a. distinguishing between meter (2/4, 3/4, 4/4, etc.) in music
 - b. listening to and moving to the meter in recorded or piano music
 - c. learning musical notes and time signatures
 - i. reading musical scores, practice at clapping out rhythms for a musical score
 - ii. moving (simply) to rhythmical scores
 - iii. distinguishing between melody line and meter in music
3. Rhythms: Mixed Meters
4. Qualities of Movement/Music
 - a. musical phrasing
 - b. instrumentation and it's relation to movement
5. Review of Material, Attendance of Informal Dance Workshop, with Analysis of Various Rhythms Performed. Student Demonstration of Their Own Rhythmic Piece.

Course Objectives

At the end of the course, the student will be able to:

1. identify various rhythms when given a beat.
2. identify phrases in musical composition.
3. identify and evaluate different qualities of music.

4. perform and recognize different rhythmic patterns.
 5. compare and differentiate various rhythmic patterns performed at an informal dance workshop.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
 - Methods of Instruction Description:
Audio presentation
-

Outside Assignments

- Outside Assignments
 1. Preparation for presentation of short rhythmic studies, incorporating various meters, and mixed meters.
 2. Preparation for presentation of student's original rhythmic patterns.
 3. Written paper contrasting and comparing various musical selections for their various rhythmic patterns and contrasting qualities.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Writing Requirements
 - Other
 1. Attendance and participation in class.
 2. Quizzes and final examination covering various musical styles and rhythmic patterns.
 3. Evaluation of performance of original rhythmic piece.
 4. Evaluation of written paper comparing and contrasting various rhythmic patterns and qualities of music.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Apel, Willi and Ralph Daniel. The Harvard Brief Dictionary of Music.
2. Videos: Fred Astaire, Cunningham, Graham, New York City Ballet, Ailey.

Instructional Materials
None

Student Learning Outcomes

1. DANC170 SLO1 - Recognize and perform different rhythmic patterns and phrases in a musical composition.
 2. DANC170 SLO2 - Identify different qualities of music.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)
Department: Fine Arts
Prefix and Number: DANC 171
Catalog Course Title: Dance Composition/Choreography
Banner Course Title: Dance Composition/Choreography

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade Only

Requisites

Advisories
ENGL 514 Writing Skills 4
or

Advisories
DANC 111 Intermediate Modern Dance
or

Advisories
DANC 121 Intermediate Ballet
or

Advisories
DANC 131 Intermediate Jazz

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.

- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

DANC 111 - Intermediate Modern Dance

- Perform various rhythmic combinations.
- Identify various modern dance styles.
- Identify higher level modern vocabulary.
- Perform a one minute original modern piece.
- Write a critique of a formal dance concert.
- Perform an improvisation with guidelines from the class.

DANC 121 - Intermediate Ballet

- Perform intermediate level classical movement.
- Perform intermediate level rhythmic patterns.
- Identify intermediate level classical dance vocabulary.
- Critically assess a formal dance concert.
- Perform and distinguish between various classical styles.
- Perform an original piece of choreography in a classical style at a department workshop.

DANC 131 - Intermediate Jazz

- Perform intermediate level contemporary movement.
- Perform intermediate level rhythmic patterns.
- Perform and distinguish between various levels of dynamics.
- Write a critique of a formal dance concert, comparing the various dance styles.
- Identify intermediate level dance vocabulary in the form of a written examination.
- Perform an original piece of choreography in a contemporary style at a department workshop.

Catalog Description

An exploration of movement expression through improvisation and choreographic exercises for the intermediate dance student. Students will have an opportunity to work on choreographic exercises for the intermediate dance student. Students will have an opportunity to work on choreography as a complete concert piece.

Course Content

Lecture

1. Introduction
 - a. discussion of choreography as it relates to rhythm and music, design, space, time, energy, and other art forms
 - b. video presentation of various choreographic styles
 - c. class requirements
2. Choreographic "Problems" Dealing With Rhythms and Music As it Relates to
 - a. dance composition
 - b. qualities of movement
 - c. dynamics of movement

- d. improvisation skills
 - 3. Spatial Design
 - a. individual body and groups of bodies
 - b. improvisation skills
 - 4. Building a Composition From an Idea, Picture, Poetry, Play, Emotion, Improvisation
 - 5. Improvisation and "Chance" Dances
 - 6. Developing a Composition: Theme-Beginning Middle and End
 - 7. Course Review, Students Work on Their Original Choreography
-

Course Objectives

At the end of the course, the student will be able to:

1. identify various rhythmic patterns and qualities of movement.
 2. interpret time, space and energy while composing dance pieces.
 3. analyze peer compositions in terms of rhythms, time, space, energy and movement quality.
 4. perform original choreography for an informal dance workshop.
 5. complete a written critique of a formal dance concert, comparing and contrasting various choreographic styles.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Development of short "studies" incorporating rhythms, spatial design, dynamics, improvisation, emotions, themes, and "story lines".
 2. Choreographic project: a composition involving a group of dancers.
 3. Written critique of a formal dance concert, comparing various choreographic styles.
-

Methods of Evaluation

- Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Writing Requirements
 - Other
 1. Attendance and participation in class.
 2. Discussions and class participation in short choreographic studies throughout the semester.
 3. Evaluation of performance in an informal dance workshop (choreographic project).
 4. Evaluation of a written critique of a formal dance concert, comparing various choreographic styles.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Videos: Graham, Cunningham, Pilobous, Ailey, Tharp, Joffrey, Balanchine, Astaire, That's Entertainment.

Instructional Materials
None

Student Learning Outcomes

1. DANC171 SLO1 - Analyze peer compositions in terms of choreographic elements.
 2. DANC171 SLO2 - Produce a complete choreographic piece.
 3. DANC171 SLO3 - Use various rhythmic patterns, qualities of movement, time, space, and energy in composing dance.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 172

Catalog Course Title: Beginning Ballroom Dance

Banner Course Title: Beginning Ballroom Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Students will learn basic ballroom dances including the rhumba, cha-cha, fox trot, waltz, tango, swing and samba.

Course Content

Lecture

Lab

1. Introduction. Syllabus. Videos of ballroom dance.

2.
 - a. Warm-ups: Leg strengtheners including plies, tendus, ankle circles. Back strengtheners including sit-ups and flat back, curve movement. Arm exercises to strengthen arms.
 - b. Center: basic steps involved with each dance covered: waltz, cha-cha, rhumba, swing, tango, fox trot, samba. Basic skills of partnering.
 - c. Specific combinations for each dance covered.
 3. Review of all dances learned, terminology exam and exam on dances.
-

Course Objectives

At the end of the course, the student will be able to:

1. distinguish various ballroom dance styles.
 2. perform various rhythmic ballroom combinations.
 3. identify ballroom dance terminology.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Other Assignments
N/A
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
 1. Attendance and participation is mandatory.
 2. Final exam covering dances learned in class.
 3. Evaluation of in class presentation.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Video: Ballroom Dance Championships

Instructional Materials
None

Student Learning Outcomes

1. DANC172 SLO1 - Develop basic kinesthetic and spatial awareness including dancing with a partner.
 2. DANC172 SLO2 - Develop the ability to perform basic ballroom sequences and rhythmic patterns.
 3. DANC172 SLO3 - Define basic ballroom dance terminology.
 4. DANC172 SLO4 - Recognize and identify various ballroom dances.
-

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 174

Catalog Course Title: Intermediate Ballroom

Banner Course Title: Intermediate Ballroom

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Advisories

DANC 172 Beginning Ballroom Dance

Entrance Skills

Upon entering this course, the student should be able to:

DANC 172 - Beginning Ballroom Dance

- Distinguish various ballroom dance styles.
 - Perform various rhythmic ballroom combinations.
 - Identify ballroom dance terminology.
-

Catalog Description

A study of complex ballroom dances including cha cha, tango, rumba, samba and fox trot, waltz, jive and pasadoble at the intermediate level.

Course Content

Lecture

Lab

1. Introduction. Syllabus.
 2. Videos and instructor demonstration of complex ballroom dances.
 - a. Warm-ups: stretches; isolations of head, shoulders, ribs, hips; plies; tendus; ankle circles; specific footwork to work on weight shifting; back warm-ups including sit-ups; specific arm exercises to work on upper body carriage.
 - b. Center footwork. Center complex partnering, including double turns, dips and tilts.
 - c. Specific complex dances of cha cha, tango, fox trot, pasodoble, rhumba and samba.
 3. Final review and performance of dances learned. Terminology quiz.
-

Course Objectives

At the end of the course, the student will be able to:

1. perform sequences of complex rhythms in the styles of cha cha, tango, rhumba, samba, waltz, jive, pasodoble and fox trot.
 2. compare and contrast the art form of each ballroom style.
 3. identify ballroom terminology at the intermediate level.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
N/A
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
 1. Attendance and participation is mandatory.
 2. Final exam covering dances learned in class.
 3. Evaluation of in class presentation.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Video: Ballroom Dance Championships

Instructional Materials

None

Student Learning Outcomes

1. DANC174 SLO1 - Develop the ability to perform complex ballroom sequences and rhythmic patterns.
 2. DANC174 SLO2 - Define ballroom dance terminology.
 3. DANC174 SLO3 - Recognize and identify various ballroom dances.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 175

Catalog Course Title: Clinic in Salsa

Banner Course Title: Clinic in Salsa

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to salsa as a social dance form.

Course Content

Lecture

Lab

1. Introduction and course syllabus
2. a. Warm-up

- b. Review of the basic step of salsa
 - c. Learned combinations
 3. Final presentation, critique and grading
-

Course Objectives

At the end of the course, the student will be able to:

1. Perform salsa dance.
 2. Perform various rhythmic patterns as applied to salsa.
 3. Identify terminology associated with salsa.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
N/A
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
 1. Attendance and participation is mandatory.
 2. Evaluation of presentation of dance skills.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

- 1.

Instructional Materials

1. Ballroom shoes.
-

Student Learning Outcomes

1. DANC175 SLO1 - Develop basic kinesthetic and spatial awareness.
 2. DANC175 SLO2 - Develop the ability to perform basic Salsa, Swing and Two-Step sequences and rhythmic patterns with a partner.
 3. DANC175 SLO3 - Define basic Salsa, Swing, and Two-Step dance terminology.
 4. DANC175 SLO4 - Recognize and identify specific social dance forms.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 176

Catalog Course Title: Choreography Field Work

Banner Course Title: Choreography Field Work

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	6.000	96.0 - 108.0	2.0
Total Hours	6.0	96.0 - 108.0	2.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade Only

Requisites

Advisories

ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

Presents intermediate level projects in choreography that will lead to a performance.

Course Content

Lecture

Lab

1. Introduction. Overview of goals of the project.
 2. Development of choreographic idea problem-solving as related to music, edits, costuming, spacing, relationship with dancers, successful use of choreographic theme.
 3. Critique and analysis of project. Public performance of project
-

Course Objectives

At the end of the course, the student will be able to:

1. complete a written analysis of the choreography.
 2. compose a completed choreographic work.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Preparation of presentation of short “studies” incorporating rhythms, special design, dynamics, improvisation, emotion themes and “story lines.”
 2. Preparation of presentation of final project.
 3. Written analysis of project.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Writing Requirements
 - Other
 1. Attendance and participation.
 2. Evaluation of completion of written analysis.
 3. Evaluation of completion of choreography project.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. DANC176 SLO1 - Analyze choreographic works.
 2. DANC176 SLO2 - Produce a complete choreographic piece for public presentation.
 3. DANC176 SLO3 - Ability to apply faculty critique.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)
Department: Fine Arts
Prefix and Number: DANC 178
Catalog Course Title: Intermediate Social Dance
Banner Course Title: Intermediate Social Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	1.500	24.0 - 27.0	0.5
Total Hours	1.5	24.0 - 27.0	0.5

Number of Times Course may be Repeated
0

Grading Method
Pass/No Pass

Requisites

Advisories
DANC 175 Clinic in Salsa

Entrance Skills

Upon entering this course, the student should be able to:

DANC 175 - Clinic in Salsa

- Perform salsa dance.
 - Perform various rhythmic patterns as applied to salsa.
 - Identify terminology associated with salsa.
-

Catalog Description

A study of complex Latin and jitterbug dance forms. Partner lifts will be explored.

Course Content

Lecture

1. Introduction and course syllabus
2. Classroom movements
 - a. partnering etiquette
 - b. Complex turns: sweetheart, eggbeater, spot & turn
 - c. Complex partner movements and lifts: tuck-in, hip lead, cross-over-break, zig zag
 - d. Latin dance forms, including the salsa and merenge
3. Review and final performance

Lab

1. Introduction and course syllabus
 2. Classroom movements
 - a. partnering etiquette
 - b. Complex turns: sweetheart, eggbeater, spot & turn
 - c. Complex partner movements and lifts: tuck-in, hip lead, cross-over-break, zig zag
 - d. Latin dance forms, including the salsa and merenge
 3. Review and final performance
-

Course Objectives

At the end of the course, the student will be able to:

1. perform complex rhythmic patterns in Latin and jitterbug dance forms.
 2. perform complex partner work as applied to Latin and jitterbug dance forms.
 3. identify complex level social dance terminology.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Practice the performance of each dance form learned in the class.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
 1. Attendance, participation is mandatory.
 2. Evaluation of presentation of dance skills.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

- 1.

Instructional Materials

1. Shoes.
-

Student Learning Outcomes

1. DANC178 SLO1 - Develop the ability to perform complex Latin and Jitterbug sequences and rhythmic patterns with a partner.
 2. DANC178 SLO2 - Define complex level ballroom dance terminology.
 3. DANC178 SLO3 - Recognize and identify various Latin and Jitterbug forms.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 180

Catalog Course Title: Performance Laboratory

Banner Course Title: Performance Laboratory

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	10.000	160.0 - 180.0	3.0
Total Hours	10.0	160.0 - 180.0	3.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade Only

Requisites

Advisories

ENGL 514 Writing Skills 4

Limitations on Enrollment

Audition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.

- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
 - identify and evaluate supporting evidence.
 - follow prescribed documentation methods and properly use outside sources.
-

Catalog Description

Provides an opportunity for students to utilize all the performance and choreographic skills used in dance performance, including performing on campus in informal concerts and in a major concert in the college theatre.

Course Content

Lecture

N/A

Lab

1. Casting into the Company
 - a. dancers will be asked to demonstrate their ability to perform either ballet, modern or jazz in a composition that they have choreographed
 - b. dancers will demonstrate in ballet, jazz or modern style, combinations demonstrated to them by the choreographers
 2. Rehearsal Period/Company Meetings
 - a. dancers will rehearse each dance that they are in at least twice a week, with each choreographer working with their technique, style and expression of movement for that particular piece
 - b. dancers will attend weekly company meetings, which will include the following performance techniques:
 - i. being with the audience with little movement (vocal introduction of self)
 - ii. demonstrating a simple movement phrase in various given (by the instructor) styles, energy levels plus qualities plus being critiqued on that
 - iii. working on groups with spacing changes (i.e. moving from a circle to two lines, maintaining straight lines while dancing)
 - iv. demonstrating a particular part of a dance they are in plus being critiqued on their performance in terms of audience contact, energy, focus, ability to demonstrate the style of the dance
 3. Performance
 - a. company warm-ups and discipline of warming up the individual body
 - b. stage make-up techniques
 - c. stage etiquette
 - i. for backstage procedures
 - ii. chain of command
 - iii. responsibility of costumes and props
 - iv. Strike - Clean-Up of Costumes, Sets
-

Course Objectives

At the end of the course, the student will be able to:

1. evaluate their performance skills.
 2. evaluate the relationship of themselves to their choreographer and to their audience.
 3. perform dance pieces after an analysis of rhythm, spatial design and dynamics of movement.
 4. solve problems within the group dealing with choreographic ideas and movements.
 5. apply the principles of communication to their performing process.
-

Methods of Instruction

- Demonstration
 - Lab
 - Methods of Instruction Description:
Group discussion and analysis of choreography and performance skills
-

Outside Assignments

- Outside Assignments
 1. Critique of fellow dancers of their movement presentations.
 2. Written critique of the concert, analyzing and evaluating choreography, performance energy, various dance styles performed, audience communication, dynamics of the group process within their particular dance.
-

Methods of Evaluation

- Projects
 - Class Participation
 - Writing Requirements
 - Other
 1. Attendance and participation.
 2. Evaluation of students' performance skills in the "finished product" of the concert, including technique, dynamics, rhythmic and spatial skills.
 3. Evaluation of written critique of concert, analyzing and evaluating choreography, performance energy, dance styles, audience communication, and their inter-action of the group process of problem-solving.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Video tape of concert performance.

Instructional Materials
None

Student Learning Outcomes

1. DANC180 SLO1 - Demonstrate the ability to solve problems within the group and to communicate with the choreographer.
 2. DANC180 SLO2 - Develop ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement.
 3. DANC180 SLO3 - Demonstrate performance etiquette and principals of performance skills.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 182

Catalog Course Title: Technical Production Lab

Banner Course Title: Technical Production Lab

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	9.000	144.0 - 162.0	3.0
Total Hours	9.0	144.0 - 162.0	3.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade Only

Requisites

Limitations on Enrollment

Audition

Entrance Skills

None

Catalog Description

Provides an opportunity for dance students to develop and apply technical expertise and skills utilized in dance performance including lighting, costuming, set-prop design, construction and publicity.

Course Content

Lecture

Lab

Throughout the course, the student will work in one or more of the following areas:

1. Costuming

- a. basic designing; appropriate for each dance, taking into consideration theme, number of dancers, staging of the dance, and appropriate materials
 - b. budget costs; pricing materials and working with a predetermined price-per-costume allowance
 - c. purchasing of materials
 - d. construction and fitting of costumes of dancers
 - e. repairing and maintenance of costumes during performance
2. Props/sets
- a. basic designing; appropriate for the dance, taking into consideration theme, stage space, appropriate and workable materials
 - b. budget costs; pricing materials and working with a predetermined allowance
 - c. purchasing of materials
 - d. construction of props/sets
 - e. maintenance and storage of props/sets
3. Lighting
- a. designing -- working with the light designer
 - b. hanging, focusing, and patching of lighting instruments
 - c. running light board during the show
 - d. maintenance of light instruments during show
 - e. striking lights at the end of the show
4. Publicity
- a. putting labels on brochures
 - b. typing mailing lists
 - c. distributing posters, publicity articles, and radio notices
 - d. writing article
-

Course Objectives

At the end of the course, the student will be able to:

1. solve the problems of technical design for dance.
 2. design and construct sets/props for dance.
 3. design and construct costumes for dance.
 4. hang and focus lights for dance.
 5. develop the process and procedure for effective publicity including the preparation of articles for newspaper, radio and television for dance.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Other Assignments
Sample Assignments:
 1. Students will be given material that need to be publicized and they are asked to find ways that will be effective for the concert.
 2. Students will work on designing lights that are realistic for our stage and the piece being performed.
-

Methods of Evaluation

1. Designing and construction will be evaluated by instructor.
 2. Publicity will be worked on with the students individually and their work will be graded with each assignment.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC182 SLO1 - Ability to solve technical problems associated with stage design.
 2. DANC182 SLO2 - Construct scenic components as needed for choreography.
 3. DANC182 SLO3 - Adjust, hang and focus lights for dance concert.
 4. DANC182 SLO4 - Model procedures for effective publicity tasks.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 183

Catalog Course Title: Dance Ensemble

Banner Course Title: Dance Ensemble

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	10.000	160.0 - 180.0	3.0
Total Hours	10.0	160.0 - 180.0	3.0

Number of Times Course may be Repeated

3

Grading Method

Letter Grade Only

Requisites

Advisories

ENGL 514 Writing Skills 4

Limitations on Enrollment

Audition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.

- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
 - identify and evaluate supporting evidence.
 - follow prescribed documentation methods and properly use outside sources.
-

Catalog Description

Provides the opportunity for career-oriented performers to work with staff and guest artists in the rehearsal and performing experience. Those experiences will include on campus and community outreach performances throughout the semester including a mandatory participation in American College Dance Festival competition.

Course Content

Lecture

N/A

Lab

1. Casting into Ensemble
2. Learning Movements of the First Half of the Dances to be Performed
 - a. Demonstration and critique session by fellow students and staff of movement skills
 - b. Readings and discussion of Dance Production Handbook and Dance: The Art of Production.
3. Completion of Dances to be Performed at competition and other venues
 - a. Master performing skills and technical skills by repetitive drills.
 - b. Adjustment of accessories and major costume parts.
 - c. Adjust props according to stage format.
4. Introduction to adjudicators and presentation at American College Dance Festival Competition.
 - a. Demonstration of specific warm-ups by each class member before rehearsals, run throughs, concerts
 - b. Run-throughs
 - c. Discussion and critique session of performance.

Students who enroll in the B, C, D section of the course are expected to show substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. assemble dance movements dealing with rhythm, space, and dynamics, through the rehearsal process.
 2. lead a group warm-up.
 3. work with fellow students, faculty, and guest artists, through the rehearsal process.
 4. evaluate movement patterns in terms of design, form, rhythmical perception, and performance dynamics, through the rehearsal process and by using the theatrical concept of performance.
 5. differentiate the student and professional level of techniques, and be able to better identify their own abilities to handle the professional dance world.
-

Methods of Instruction

- Lab
 - Lecture
 - Methods of Instruction Description:
Lecture/Demonstration, Group discussion and analysis of Choreography, performance skills, and problem solving in a competitive environment.
-

Outside Assignments

- Outside Assignments

1. Learning and being able to demonstrate alone all steps learned for dances to be performed.
 2. Attendance of professional dance concert.
 3. Paper discussing the concert attended.
 5. Demonstration of complete warm-up to company members.
 6. Performances in the community and on campus as scheduled.
 7. Final paper of students' evaluation of their own skills and experience.
 8. Critique performances observed at American College Dance Festival.
-

Methods of Evaluation

- Projects
 - Class Participation
 - Class Performance
 - Writing Requirements
 - Other
 1. Satisfactory demonstration of movement skills required for performances, including spatial awareness, dynamics, and rhythmical perception.
 2. Evaluation of paper on professional concert demonstrating their skills of evaluation and comparison.
 3. Satisfactory demonstration of warm-ups used in specific environments including competition.
 4. Evaluation of final paper evaluating their own skills and experience.
-

Adopted Texts and Other Instructional Materials

Textbooks

1. Carnes, Edwin and Ellfelt, Lois Dance Production Handbook 0 -

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC183 SLO1 - Demonstrate the ability to solve problems within the group and to communicate with the choreographer in a competition environment.
 2. DANC183 SLO2 - Develop the ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement by using theatrical concepts of performance.
 3. DANC183 SLO3 - Demonstrate performance etiquette and principles of performance skills in a competitive environment.
 4. DANC183 SLO4 - Determine the professional level of technique and demonstrate the ability to handle professional dance world issues.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)
Department: Fine Arts
Prefix and Number: DANC 185
Catalog Course Title: Intro to Performance Skills
Banner Course Title: Intro to Performance Skills

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	9.000	144.0 - 162.0	3.0
Total Hours	9.0	144.0 - 162.0	3.0

Number of Times Course may be Repeated
0

Grading Method
Letter Grade Only

Requisites

Advisories
ENGL 514 Writing Skills 4

Limitations on Enrollment
Audition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.

- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
 - identify and evaluate supporting evidence.
 - follow prescribed documentation methods and properly use outside sources.
-

Catalog Description

An introductory skills class in performance techniques. Provides opportunity for students to learn and perfect performing skills used in a dance performance.

Course Content

Lecture

Lab

1. Orientation to performance skills and class requirements
 2. Performance Skills Warm-Ups
 - a. working with a partner non-verbally on a given dynamic, feeling, line, and design
 - b. relationship to the group as an individual
 - c. concentration on working on line and design (maintaining lines, circles, while moving within the group), working on emotional performance skills to one another
 3. Group Combinations/Dances
 - a. students will learn various styles of dances taught to them by the instructor. Each dance will be broken down carefully as to performance skills utilized. Each student will have the opportunity to analyze and critique fellow students' work within that particular dance, and assess their own skills while performing.
 - b. students will learn a proper "self" warm-up which can be utilized in any performance situation. Students will alternate being the leader of the group warm-ups
 4. Preparation for Actual Performance
 - a. stage make-up skills, backstage protocol, responsibility of costumes and props
 - b. performance presentation and critique
-

Course Objectives

At the end of the course, the student will be able to:

1. evaluate his/her performance skills.
 2. evaluate his/her relationship and presentation to the audience.
 3. evaluate his/her relationship to the choreographer.
 4. perform dance pieces of various styles after an analysis of performance dynamics, rhythm and spacial design.
 5. solve problems within the group dealing with the choreographic process.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
 1. Preparation of movement assignments.
 2. Critique of fellow dancers in their movement assignments.
 3. Written critique of the formal dance concert, evaluating performance energy and styles, and dynamics of group movement.

4. Preparation of original choreography corresponding to a particular assignment dealing with performance skills.
-

Methods of Evaluation

- Oral Presentation
 - Class Participation
 - Lab Activities
 - Writing Requirements
 - Other
 1. Attendance and participation is mandatory.
 2. Evaluation of students' performance skills presented during the semester in class assignments.
 3. Evaluation of verbal critique of fellow students in the performance process.
 4. Evaluation of written critique of a formal dance concert.
 5. Evaluation of students' original choreography.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Video tape of concert performance.

Instructional Materials
None

Student Learning Outcomes

1. DANC185 SLO1 - Demonstrate the ability to solve problems within the group and to communicate with the choreographer.
 2. DANC185 SLO2 - Develop the ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement.
 3. DANC185 SLO3 - Demonstrate performance etiquette and principles of performance skills.
 4. DANC185 SLO4 - Develop an ability to create a clear intension with their presentation to the audience.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 186

Catalog Course Title: Dance Production

Banner Course Title: Dance Production

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.500	8.0 - 9.0	0.5
Lab	7.500	120.0 - 135.0	2.5
Total Hours	8.0	128.0 - 144.0	3.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade Only

Requisites

Advisories

ENGL 514 Writing Skills 4

Limitations on Enrollment

Audition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.

- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
 - identify and evaluate supporting evidence.
 - follow prescribed documentation methods and properly use outside sources.
-

Catalog Description

Provides an opportunity for dance students to learn and use performance skills to mount a major concert.

Course Content

Lecture

1. Rehearsal Period/Meetings (these topics will be emphasized throughout the course)
 - a. dancers will rehearse
 - b. dancers will attend meetings which will include the following:
 - i. company meetings
 - ii. notes about concert
 - iii. performance work
 - iv. all dances to be performed
 - v. costume fitting
 - vi. distribution of posters and flyers
2. Set Up the Stage for Concert
 - a. stage etiquette
 - b. backstage procedures
 - c. responsibility of costumes and props
3. Strike
 - a. removal of floor
 - b. costume clean up
 - c. costumes returned
4. Written Critique of Concert

Course Objectives

At the end of the course, the student will be able to:

1. evaluate students performance skills.
 2. evaluate the relationship of students to their choreographer and to the audience.
 3. solve problems within the group dealing with choreographic ideas and movements.
 4. apply the principles of communication to their performing process.
-

Methods of Instruction

- Demonstration
 - Lab
 - Lecture
-

Outside Assignments

- Outside Assignments
 1. Preparation of movement phrases to be presented to the company.
 2. Critique of fellow dancers movement presentations.
 3. Written critique of the concert, analyzing and evaluating choreography, performance energy, various dance styles performed, audience communication, dynamics of the group process within their particular dance.
-

Methods of Evaluation

1. Attendance and participation.
 2. Evaluation of students' performance skills in the "finished product" of the concert, including technique, dynamics, rhythmic and spatial skills.
 3. Evaluation of written critique of concert, analyzing and evaluating choreography, performance energy, dance styles, audience communication, and their inter-action of the group process of problem-solving.
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. DANC186 SLO1 - Demonstrate the ability to solve problems within the group and to communicate with the choreographer.
 2. DANC186 SLO2 - Develop the ability to perform dance pieces with awareness of rhythm, spatial design, and dynamics of movement.
 3. DANC186 SLO3 - Demonstrate performance etiquette and principles of performance skills.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: None
Department: Fine Arts
Prefix and Number: DANC 188
Catalog Course Title: Intermediate Composition/Choreography
Banner Course Title: Intermediate Composition/Chor

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	10.000	160.0 - 180.0	3.0
Total Hours	10.0	160.0 - 180.0	3.0

Number of Times Course may be Repeated
0

Grading Method
Letter Grade Only

Requisites

Prerequisite
DANC 171 Dance Composition/Choreography

Limitations on Enrollment
Audition

Entrance Skills

Upon entering this course, the student should be able to:

DANC 171 - Dance Composition/Choreography

- Identify various rhythmic patterns and qualities of movement.
 - Interpret time, space and energy while composing dance pieces.
 - Analyze peer compositions in terms of rhythms, time, space, energy and movement quality.
 - Perform original choreography for an informal dance workshop.
 - Complete a written critique of a formal dance concert, comparing and contrasting various choreographic styles.
-

Catalog Description

Provides the opportunity for career-oriented choreographers to mount a full length concert piece for on campus theatre, as well as for community outreach performances throughout the semester. This is a lab course.

Course Content

Lecture

Lab

1. Casting into concert
 2. Choreograph 4-5 minutes
 - a. levels
 - b. Dynamics
 - c. Variations
 3. Introduce the choreography to the dancers
 - a. Problem solving as related to spatial designs
 - b. Orient performers to specifications of stage space
 - c. Breakdown of rhythmic structures
 4. Evaluation of choreographic elements
 - a. Determination of appropriate space and time usage
 - b. Determination of design/style
 - c. Rehearsal period
 5. On stage preparation
 - a. Demonstrate entrances and exits
 - b. Theatre protocol
 - c. Performance skills
 6. Run through /Performance
 7. Completion of production
 - a. Strike
 - b. Critique session of performance
-

Course Objectives

At the end of the course, the student will be able to:

1. compose dances that will include multiple qualities of movement at an intermediate level such as level changes, dynamics and intricate special patterns.
 2. use the various tools needed in a choreographic process.
 3. exhibit an understanding of the importance of cooperation.
 4. choreograph compositions for groups both on thrust and proscenium spaces.
-

Methods of Instruction

- Demonstration
 - Lab
-

Outside Assignments

- Outside Assignments
No outside assignments.
-

Methods of Evaluation

- Group Projects
- Class Participation
- Class Work

- Lab Activities
 - Class Performance
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. Produce a complete piece for the proscenium and thrust stage.
 2. Demonstrate performance etiquette and principles of performance skills.
 3. Demonstrate the ability to solve problems within the group and to communicate with the dancers.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)
Department: Fine Arts
Prefix and Number: DANC 189
Catalog Course Title: Independent Projects in Dance
Banner Course Title: Independent Projects in Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	-	-	-
Lab	3.000 - 9.000	48.0 - 54.0 to 144.0 - 162.0	1.0 - 3.0
Total Hours	3.0 - 9.0	48.0 - 54.0 to 144.0 - 162.0	1.0 - 3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Courses for students capable of independent work who demonstrate the need or desire for additional study beyond the regular curriculum. Enrollment allows students to pursue activities such as directed field experience, research, or development of skills and competencies under faculty advisement and supervision. Independent projects may be earned in most disciplines. Students wishing to enroll in Independent Projects should contact the appropriate instructor identified in the class schedule. If the project proposed is acceptable to that instructor, a contract will be developed. All contracts for these classes must be completed and submitted to the Records Office no later than the end of the second week of the semester. Units are awarded depending upon satisfactory performance and the amount of time committed by the student to the course. Allowable units vary according to discipline, and are based on the following formula: 1 unit - 48 hours per semester, 2 units - 96 hours per semester, 3 units - 144 hours per semester.

Course Content

Lecture

1. Introduction
 2. Defining student responsibility
 3. Establishing project and procedures
 4. Individual student work to fit particular problem
 5. Summary and critiques
-

Course Objectives

At the end of the course, the student will be able to:

1. plan and submit for instructional approval and independent project within a specific discipline.
 2. gather data, research, evaluate and use appropriate information to complete contractual project.
 3. assume responsibility for meeting set deadlines and completing projects.
 4. evaluate project for completeness, clarity and presentation.
-

Methods of Instruction

- Lab
-

Outside Assignments

- Outside Assignments
Assignments will vary depending on content of project.
-

Methods of Evaluation

- Class Work
- Lab Activities
- Class Performance
- Other

Means of evaluation will be worked out between the individual and the instructor or will be stated on the course outline of independent projects for the specific discipline.

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC 189 SLO 1 - Exhibit the ability to evaluate a project for completeness, clarity and presentation.
 2. DANC 189 SLO 2 - Exhibit the ability to plan and submit, for instructional approval, an independent project within a specific discipline.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 199B

Catalog Course Title: Lyrical Dance

Banner Course Title: Lyrical Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000 - 0.000	0.0 - 0.0 to 0.0 - 0.0	0.0 - 0.0
Lab	1.500 - 9.000	24.0 - 27.0 to 144.0 - 162.0	0.5 - 3.0
Total Hours	1.5 - 9.0	24.0 - 27.0 to 144.0 - 162.0	0.5 - 3.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

Entrance Skills Other (Legacy)

NA

Catalog Description

Provides an opportunity to explore particular aspects of the discipline which are not covered in detail in the existing program. Course includes public performances; therefore there is a limitation on enrollment based on audition. This is a lab course.

Course Content

Lecture

1. Introduction and Casting (2 weeks)

- Determination of procedure and methods utilized
- Determination of Lyrical dance styles and design

II. Preparation of Production (10 weeks)

- Integration of rehearsal/technical procedures
- Development of techniques which enhances the production
- Development of artistic expression appropriate for Lyrical Dance

III. Performance Within the Repertory Framework (4 weeks)

- Warm ups appropriate for Lyrical Dance styles and an adaptation of skills needed to meet rigid production dealines
- Necessities and procedures for touring locations

Course Objectives

At the end of the course, the student will be able to:

1. Apply learned skills in a production situation.
2. Use the various skills and techniques learned in a wide variety of dance production.
3. Exhibit an understanding of the importance of an ensemble in production.

Methods of Instruction

- Lab
- Methods of Instruction Description:
 - 1) Experimentation
 - 2) Collaboration
 - 3) Repetitive drill
 - 4) Directed artistic expression
 - 5) Group discussion and analysis of lyrical dance choreography. Initiate experimental choreography where performance skills are emphasized. Create a learning environment where students can practice problem solving skills and identify lyrical dance technique as compared to other contemporary styles.

Outside Assignments

- Other Assignments

- NA
 - Outside Assignments
 - NA
-

Methods of Evaluation

- Group Projects
- Class Participation
- Class Work
- Lab Activities
- Class Performance
- Other
 - Collaborative efforts within group
 - Professionalism
 - Critique performances

Student involvement in collaborative choreography reflecting concepts learned while performing lyrical dance. Group examination and discussion of student choreography based on the ground work and technique of lyrical dance. Analyze and compare contemporary trends where lyrical dance is popular. Experiment using choreographic tools such as spatial design, dynamics, and rhythmical awareness as it relates to lyrical dance.

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. DANC199B SLO1 - Ability to apply learned skills in a dance production.
 2. DANC199B SLO2 - Demonstrate various skills and Lyrical dance techniques learned in a dance production.
 3. DANC199B SLO3 - Exhibit an understanding of the importance of an ensemble in production.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)
Department: Fine Arts
Prefix and Number: DANC 379A
Catalog Course Title: Workshop in Contemporary Dance
Banner Course Title: Workshop in Contemporary Dance

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	10.000	160.0 - 180.0	3.0
Total Hours	10.0	160.0 - 180.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Provides a specific opportunity to explore aspects of contemporary dance which are not covered in detail in the existing program. Course includes public performances; therefore there is a limitation on enrollment based on audition. This is a lab course with offered units based on unit formula.

Course Content

Lecture

Lab

1. Introduction and Casting
 - a. Determination of procedure and methods utilized
 - b. Determination of contemporary dance styles and design

2. Preparation of Production Within the Repertory
 - a. Integration of rehearsal/technical procedures
 - b. Development of contemporary dance techniques which enhance the production
 - c. Development of artistic expression appropriate for contemporary dance styles
 3. Performance Within the Repertory Framework
 - a. Warm ups appropriate for contemporary dance styles and adaptation of skills to meet rigid production deadlines
 - b. Necessities and procedures for touring locations
-

Course Objectives

At the end of the course, the student will be able to:

1. apply learned skills in a production situation.
 2. use various skills and contemporary dance techniques learned in a dance production.
 3. exhibit an understanding of the importance of an ensemble in production.
-

Methods of Instruction

- Methods of Instruction Description:
Experimentation, collaborative participation, repetitive drill, directed artistic expression.
-

Outside Assignments

None

Methods of Evaluation

The following will be considered in the students' evaluation

1. Performance of contemporary dance technique
 2. Collaborative efforts within groups
 3. Professionalism
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC379A SLO1 - Ability to apply various skills in a dance production.
 2. DANC379A SLO2 - Demonstrate proficiency in contemporary dance techniques learned in a dance production.
 3. DANC379A SLO3 - Exhibit an understanding of the importance of an ensemble in production.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required)

Department: Fine Arts

Prefix and Number: DANC 379B

Catalog Course Title: Dance Improvisation

Banner Course Title: Dance Improvisation

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	10.000	160.0 - 180.0	3.0
Total Hours	10.0	160.0 - 180.0	3.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade Only

Requisites

Limitations on Enrollment

Audition

Entrance Skills

Entrance Skills Other (Legacy)

none

Catalog Description

Dance improvisation focuses on developing spontaneous artistic expression through movement in solos, duets, and group projects for performance and choreography. Guidance will be given to students to explore their inner artistic voices using body awareness, spatial design, and group contact.

Course Content

Lecture

1. Introduction to Dance Improvisation

2. Historical analysis of contact improvisation
3. Exploring theme and variation as applied to improvisation
4. Story creation through various artistic choices
5. Analyzing rhythmic structure through musical sentences
6. Unfolding creative openings of the imagination including preparation for performances
7. Individual exploration of body and space use
8. Discover the potentials within partnering as it applies to contact improvisation
9. Experiment the choreographic structure using group improvisation
10. Developing performance skills using solo, duet, and group improvisation
11. Discussing validities of contact improvisation as it relates to choreography and stage performance in a group setting
12. Utilize the learned tools creating theatrical scenes including comedy, tragedy, and abstract compositions

Course Objectives

At the end of the course, the student will be able to:

1. demonstrate creative use of the body in an improvisational exploration.
2. present solos, duets, and group improvisations in a public performance.
3. utilize analytical and critical competency while exploring diverse perspectives.

Methods of Instruction

- Demonstration
- Discussion
- Field Trips
- Lab
- Lecture
- Methods of Instruction Description:
 - Experiment in groups and individual assignments.
 - Improvisation.

Outside Assignments

- Outside Assignments
 - Exploration of art, theatre, and literature and topics assigned by instructor.
 - Sample Assignment(s)
 - Observe an art form, ex. August Rodin's The Thinker and explore the artistic voice through improvised movement.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Projects
 - Group Projects
 - Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
-

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. DANC379B SLO1 - Demonstrate creative use of the body in an improvisational exploration.
 2. DANC379B SLO2 - Present solos, duets, and group improvisations in a public performance.
 3. DANC379B SLO3 - Utilize analytical and critical competency while exploring diverse perspectives.
-

Distance Learning

This course is not Distance Learning.

Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required) -1

Department: Fine Arts

Prefix and Number: DANC 379C

Catalog Course Title: Acting For Dancers

Banner Course Title: Acting For Dancers

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	4.0	64.0 - 72.0	2.0

Number of Times Course may be Repeated

0

Grading Method

Pass/No Pass

Requisites

Limitations on Enrollment

Audition

Entrance Skills

Entrance Skills Other (Legacy)

None

Catalog Description

Acting for dancers focuses on developing acting skills through written script, and combining it with dance movement and performances. Guidance will be given to students to develop character acting skills, with face to face communication and body contact movement.

Course Content

Lecture

Lab

1. Introduction to Acting For Dancers.
 2. Face to face contact, through acting and movement.
 3. Exploring character acting and dance movement as one.
 4. Creating movement through script reading and acting.
 5. Character exploration through movement and script reading.
 6. Individual character exploration, through monologues and individual dance movement.
 7. Analyze performance progress through group script readings and character movement.
 8. Utilize learned tools, creating stories and real-life scenarios, including drama, comedy, dance improvisation and imagination.
-

Course Objectives

At the end of the course, the student will be able to:

1. demonstrate creative performance choices, through acting scenes, dance improvisation and in-class choreography.
 2. present individual monologues and group acting scenes, combined with dance movement.
 3. utilize creative competency, while exploring diverse perspectives to improve performance skills through acting and dancing.
-

Methods of Instruction

- Demonstration
 - Discussion
 - Field Trips
 - Lab
 - Lecture
 - Methods of Instruction Description:
Script Reading, improvisation and choreography.
-

Outside Assignments

- Outside Assignments
Exploration of various acting and dancing methods, through live stage performances and motion picture adaptations.
Research Projects
Oral Presentation
Group Projects
Home Work
 - Sample Assignment(s)
Observing theatrical/dance shows such as Robert Wilson's Letter To A Man and/or Celebrate Foresythe.
Students will explore the artistic movement and character choices that are presented in the productions.
-

Methods of Evaluation

- Exams/Tests
 - Quizzes
 - Research Projects
 - Oral Presentation
 - Group Projects
 - Class Participation
 - Home Work
 - Lab Activities
 - Class Performance
-

Adopted Texts and Other Instructional Materials

Textbooks

1. J. Alex Brinson, Sarah Brinson Acting For Dancers Edition: First 2014

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC 379C - Demonstrate creative performance choices, through acting scenes and movement.
 2. DANC 379C - Present individual monologues and group acting scenes, combined with dance movement.
 3. DANC 379C - Utilize creative competency while exploring diverse perspective to improve performance skills.
-

Distance Learning

This course is not Distance Learning.

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Allan Hancock College Course Outline

Discipline Placement: Dance (Masters Required) -1

Department: Fine Arts

Prefix and Number: DANC 379D

Catalog Course Title: Dance Repertoire

Banner Course Title: Dance Repertoire

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000	0.0 - 0.0	0.0
Lab	10.000	160.0 - 180.0	3.0
Total Hours	10.0	160.0 - 180.0	3.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade Only

Requisites

Limitations on Enrollment

Audition

Entrance Skills

None

Catalog Description

Designed to introduce students to the creative process and unique considerations for the development of a full-length dance for 2-5 dancers, including lifts and partnering, cause and effect relationships, studio rehearsals, critiques, performance skills and production responsibilities. This course provides an opportunity for a dancer to learn and perform, or choreograph and direct, choreography for duet, trio or small group.

Course Content

Lecture

Lab

1. Casting into the company-
 - a. Audition/selection of dancers; establish rehearsal schedule.
 - b. Orientation, course objectives –syllabus and class requirements.
 2. Rehearsal Period/Company Meetings-
 - a. Review the roles and expectations for choreographers and dancers in the creation and rehearsal process.
 - b. Practice safe execution of lifts, counterbalance & partnering.
 - c. Rehearse choreography in small ensembles.
 - d. Critiques and feedback to student choreographers and dancers.
 3. Final Dress Rehearsal-
 - a. Make final detailed changes in choreography as needed.
 - b. Rehearse the completed dance with costumes.
 - c. Rehearse the completed dance on stage to get familiar with spacing.
 - d. Set light cues and practice dancing in theatrical lighting.
 - e. Rehearse the completed dance with all performance aspects, i.e., music, lights, costumes, f. make-up and a small audience.
 - g. Videotaping of performance and evaluation.
-

Course Objectives

At the end of the course, the student will be able to:

1. demonstrate basic skills in crafting an intimate duo, trio or small group dance, developing effective phrase material, structure and development.
 2. increase awareness of creative processes, and how artists (choreographers and dancers) give "voice" to personal artistic vision.
 3. demonstrate improved ability to perform/choreograph longer sequences of movement and integrate effective transitions, lifts, partnering, weight, and contact.
 4. demonstrate increased ability to modify, create or individualize movement and partnering material as directed by a choreographer.
 5. demonstrate improved stage performance skills such as focus, projection, pathways, entrances/exits, dramatic intention and character development.
 6. demonstrate improved skills in directing a duet, trio or small group choreography.
 7. understand critical feedback, learn to revise, and integrate choreographic tools and methodology for duet, trio and small group choreography.
-

Methods of Instruction

- Lab
-

Outside Assignments

- Other Assignments
Critique of fellow dancers and movement presentation.
-

Methods of Evaluation

- Class Participation
 - Class Work
 - Lab Activities
 - Class Performance
 - Other
Writing a performance critique.
-

Adopted Texts and Other Instructional Materials

Textbooks

None

Other Texts

None

Instructional Materials

None

Student Learning Outcomes

1. DANC 379D - Demonstrate increased ability to retain, reproduce, create and perform longer, more challenging sequences of movement/choreography, lifts and partnering with appropriate strength, accuracy, style, expressiveness and musicality.
 2. DANC 379D - Demonstrate increased understanding and confidence in the choreographic process, and demonstrate improved skills in crafting, collaborating (or learning) an intimate, small cast, dance.
 3. DANC 379D - Demonstrate effective time management skills, use of resources, productive behavior and work habits in a rehearsal process.
-

Distance Learning

This course is not Distance Learning.

DANCE (A.A. & Certificate of Achievement)

The dance department offers training programs for both beginning and advanced students in the areas of ballet, modern, and jazz. The emphasis is on technique, choreography, and extensive performance opportunities.

The graduate of the AA or certificate program in dance will:

- Demonstrate proficiency in two of the following dance styles; modern, ballet, and jazz.
- Exhibit accomplished technique in tap and folkloric dance.
- Demonstrate competency through public performances.
- Develop and informed viewpoint of dance as an art form.
- Demonstrate choreographic skills including supervisory and effective communicative abilities.

A major of 32 units is required for the associate in arts degree and certificate of achievement. Demonstrated proficiency in two out of the three dance forms is required for the degree.

COURSE NUMBER	TITLE	UNITS
Required core courses (27 units):		
DANC 101	Dance Appreciation	3
DANC 170	Music for Dancers	1
DANC 171	Dance Composition/Choreography	3
DANC 180	Performance Lab	3
DANC 182	Technical Production Lab	3
DANC 183	Dance Ensemble	3
DANC 185	Introduction to Performance Skills	3
Plus 2 courses selected from the following:		
DANC 115	Advanced Modern Dance	3
DANC 125	Advanced Ballet	3
DANC 135	Advanced Jazz	3
Plus 1 course selected from the following:		
DANC 140	Beginning Folklorico	2
or		
DANC 152	Beginning Tap	2
Plus a minimum of 5 units selected from the following:		
DRMA 104	Acting I	3
MUS 100	Music Appreciation	3
DANC 133	Hip Hop Dance	2
DANC 142	Intermediate Folklorico	0.5
DANC 145	Folklorico Zapateados	0.5
DANC 148	Folklorico Concert Production	3
DANC 151	Clinic in Tap	0.5
DANC 153	Intermediate Tap	2
DANC 154	Pointe and Partnering Clinic	1
DANC 155	Clinic in Pilates	0.5
DANC 156	Techniques for Stretch	1
DANC 167	Clinic in Intermediate Tap	0.5
DANC 172	Beginning Ballroom Dance	0.5
DANC 174	Intermediate Ballroom	0.5
DANC 175	Clinic in Salsa	0.5
DANC 176	Choreography Field Work	2
DANC 186	Dance Production	3

Subject Code	Course Number	Course Name	F 2016	SP '17	SU '17	F '17	SP '18	SU '18	F '18
DANC	101	Dance Appreciation	X	X		X	X		X
DANC	110	Beginning Modern Dance	X	X		X	X		X
DANC	111	Intermediate Modern Dance		X		X			X
DANC	115	Advanced Modern Dance	X				X		
DANC	116	Yoga-Based Pilates							
DANC	120	Beginning Ballet	X	X		X	X		X
DANC	121	Intermediate Ballet	X			X	X		
DANC	125	Advanced Ballet		X					
DANC	126	Clinic in Ballet Barre							
DANC	130	Beginning Jazz	X	X		X	X		X
DANC	131	Intermediate Jazz	X	X			X		
DANC	133	Hip Hop Dance	X	X		X	X		X
DANC	135	Advanced Jazz				X			X
DANC	137	Funk Dance				X	X		X
DANC	138	Intermediate Hip Hop Dance	X	X					
DANC	140	Beginning Folklorico	X	X		X	X		
DANC	142	Intermediate Folklorico	X			X			
DANC	145	Folklorico Zapateados		X			X		
DANC	148	Folklorico Concert Production	X			X			X
DANC	150	Hoofing							
DANC	151	Clinic in Tap			X			X	
DANC	152	Beginning Tap	X	X		X	X		X
DANC	153	Intermediate Tap		X					
DANC	154	Pointe & Partnering Clinic		X					
DANC	155	Clinic in Pilates	X						
DANC	156	Techniques for Stretch	X	X		X			
DANC	160	Clinic in Ballet			X			X	
DANC	161	Clinic in Int. Ballet			X				
DANC	162	Clinic in Jazz							
DANC	163	Clinic in Int. Jazz			X			X	
DANC	164	Clinic in Modern			X				
DANC	165	Clinic in Hip Hop			X			X	
DANC	167	Clinic in Int. Tap							
DANC	168	Clinic in Stretch			X			X	
DANC	170	Music for Dancers	X						
DANC	171	Dance Choreography/Composition	X						
DANC	172	Beginning Ballroom Dance							
DANC	174	Intermediate Ballroom							
DANC	175	Clinic in Salsa		X	X			X	
DANC	176	Choreography Field Work			X			X	
DANC	178	Intermediate Social Dance							
DANC	180	Performance Lab	X	X		X	X		X
DANC	181	Ensemble Summer Production							
DANC	182	Technical Production Lab	X	X		X	X		X
DANC	183	Dance Ensemble	X	X		X	X		X
DANC	184	Summerdance Production							
DANC	185	Introduction to Performance Skills	X	X		X	X		X
DANC	186	Dance Production	X		X	X		X	X
DANC	188	Intermediate Composition					X		
DANC	189	Independent Projects in Dance			X	X		X	X
DANC	199A	Workshop in World Dance	X						
DANC	199B	Lyrical Dance		X					
DANC	379A	Workshop in Contemporary Dance		X					
DANC	379B	Dance Improvisation	X		X	X		X	X
DANC	379D	Dance Repertoire					X		

174	Intermediate Ballroom							X	
175	Clinic in Salsa							X	
176	Choreography Field Work							X	
178	Intermediate Social Dance								
179-379	Experimental Courses in Dance								
180	Performance Lab					X	X		
182	Technical Production Lab					X	X		
183	Dance Ensemble					X	X		
185	Introduction to Performance Skills					X	X		
186	Dance Production							X	
188	Intermediate Composition Choreography								
189	Independent Projects in Dance								
DRMA 104	Acting I				X			X	
MUS 100	Music Appreciation							X	

Two Year Scheduling Plan

Course	Title	Fall 2017	Spring 2018	Summer 2018	Fall 2018	Spring 2019
101	Dance Appreciation	X	X		X	X
110	Beginning Modern Dance	X	X		X	X
111	Intermediate Modern Dance		X		X	X
115	Advanced Modern Dance	X				X
120	Beginning Ballet	X	X		X	X
121	Intermediate Ballet	X			X	X
125	Advanced Ballet		X			
126	Clinic in Ballet Barre					
130	Beginning Jazz	X	X		X	X
131	Intermediate Jazz		X		X	
133	Hip Hop Dance	X	X		X	X
135	Advanced Jazz	X				X
137	Funk Dance	X	X			X
138	Intermediate Hip Hop Dance	X	X		X	X
140	Beginning Folklorico	X	X		X	X
142	Intermediate Folklorico	X			X	

145	Folklorico Zapateados		X			X	
148	Folklorico Concert Production	X			X		
151	Clinic in Tap			X			
152	Beginning Tap	X	X		X	X	
153	Intermediate Tap					X	
154	Pointe & Partnering Clinic		X				
155	Clinic in Pilates			X			
156	Techniques for Stretch	X			X	X	
160	Clinic in Ballet			X			
161	Clinic in Intermediate Ballet			X			
162	Clinic in Jazz			X			
163	Clinic in Intermediate Jazz			X			
164	Clinic in Modern Dance			X			
165	Clinic in Hip Hop			X			
167	Clinic in Intermediate Tap			X			
168	Clinic in Stretch			X			
170	Music for Dancers				X		
171	Dance Composition/Choreography				X		
172	Beginning Ballroom Dance			X			
174	Intermediate Ballroom			X			
175	Clinic in Salsa			X			
176	Choreography Field Work			X			
178	Intermediate Social Dance			X			
179-379	Experimental Courses in Dance	X	X		X	X	
180	Performance Lab	X	X		X	X	
182	Technical Production Lab	X	X		X	X	
183	Dance Ensemble	X	X		X	X	
185	Introduction to Performance Skills	X	X		X	X	
186	Dance Production	X		X			
188	Intermediate Composition Choreography			X			
189	Independent Projects in Dance	X	X	X	X	X	

145	Folklorico Zapateados		X				
148	Folklorico Concert Production	X				X	
151	Clinic in Tap				X		
152	Beginning Tap	X	X				
153	Intermediate Tap				X	X	
154	Pointe & Partnering Clinic					X	
155	Clinic in Pilates		X				
156	Techniques for Stretch			X			
160	Clinic in Ballet	X			X	X	
161	Clinic in Intermediate Ballet			X			
162	Clinic in Jazz			X			
163	Clinic in Intermediate Jazz			X			
164	Clinic in Modern Dance			X			
165	Clinic in Hip Hop			X			
167	Clinic in Intermediate Tap			X			
168	Clinic in Stretch			X			
170	Music for Dancers			X			
171	Dance Composition/Choreography				X		
172	Beginning Ballroom Dance				X		
174	Intermediate Ballroom			X			
175	Clinic in Salsa			X			
176	Choreography Field Work			X			
178	Intermediate Social Dance			X			
179-379	Experimental Courses in Dance	X	X				
180	Performance Lab	X	X		X	X	
182	Technical Production Lab	X	X		X	X	
183	Dance Ensemble	X	X		X	X	
185	Introduction to Performance Skills	X	X		X	X	
186	Dance Production	X			X	X	
188	Intermediate Composition Choreography			X			
189	Independent Projects in Dance	X	X	X	X	X	

SUPPORTIVE

DANCE PROGRAM EVENTS 2012-2018

FALL 2012

Mexican Independence Day Performance – September 16th

Dimensions in - Dance October 13-16

Bake Sale – October, 2012

Bow Bow – October, 2012

Folklorico Celebration Concert – November, 2012

Dance Workshop Night – November, 2012

Nutcracker dance – December, 2012

SPRING 2013

Bake Sale – February, 2013

Dance Spectrum – March, 2013

Dance Workshop Night – April, 2013

Folklorico Dance Concert, 2013

Dance Festival Night – May, 2017

SUMMER 2013

Elementary Performance – July, 2013

Disneyland Performance – July, 2013

Santa Barbara County Fair performance – July, 2013

FALL 2013

Dance Auditions – August, 2013

Guest Artist Choreographer - August, 2013

Bake Sale – September, 2013

Bow Wow – September, 2013

Dimensions in Dance Concert – 2013

Dance Workshop Night – November, 2013

Folklorico Celebration Concert – November, 2013

Nutcracker dance performance – December, 2013

DANCE PROGRAM ACCOMPLISHMENTS

2014 – 2017

Spring 2014

- Hired new part-time faculty member, Jesus Solorio – January
- D-118 and Dance Offices were upgraded with current technology and sound equipment
- Bow Wow Performance – February 5
- Moved back to newly renovated Marian Theatre – March
- Bake Sale – March 5
- Dance Spectrum – March 13-16
- Guest Choreographer for Dance Spectrum, Tamarr Paul
- Diversity Day Performance – March 27
- Dance Workshop Night – April 16
- Folklorico! 2014 – May 1-3
- Dance Festival Night – May 6

Summer 2014

- Invited Guest Performance – July
- Elementary Performance – July
- SB County Fair Performance – July
- Disneyland Performance – July

Fall 2014

- Hired new part-time faculty member, Christy McNeil Chand – August
- Bow Wow Performance – September 3
- OCAF Chalk Festival Performance – September 27
- Bake Sale – October 8
- Career Day Performance – October 10

Dimensions in Dance – October 16-19
Folklorico Celebration Concert – November 14-15
EDGE Performing Art Center Field Trip – November 15
Dance Workshop Night – November 18
The Nutcracker – December 20-21

Spring 2015

Hired new part-time faculty member, Sarah Shouse – January
Bow Wow Performance – February 11
Bake Sale – March 18
Terri Best Master Class – March 20
Dance Spectrum – March 26-29
Dance Workshop Night – April 22
Orcutt Junior High School Recruitment Performance – April 24
Paso Robles and Templeton High School Recruitment Performance – May 3
Folklorico! 2015 – May 7-9
Dance Festival Night – May 12

Summer 2015

Christopher Cortez Master Class – June 21
Invited Guest Performance – July
Elementary Performance – July
SB County Fair Performance – July 19
Jesus Solorio Disco Master Class – July 20
Disneyland Performance – July

Fall 2015

Leslie Scott Master Class – August 28

Bow Wow Performance – September 2
OCAF Chalk Festival Performance – September 26
Bake Sale – September 30
Y.E.L.L. Conference Performance – October
Career Day Performance – October 9
Dimensions in Dance – October 15-18
Guest choreographers for Dimensions in Dance, Mikaela Arneson and Doriana Sanchez
Guest saxophone performer for Dimensions in Dance, Dr. George Railey
Master Class with Invertigo Dance Theatre members, Jessica Dunn & Irene Kleinbauer –
November 5
Folklorico Celebration Concert – November 13-14
Dance Workshop Night – November 17
Elk's Performance – November 20
Mikaela Arneson Master Class – November 24
DreamCatcher – December 2-6
The Nutcracker – December 19-20
Educational Field Trip to LA – December 29

Spring 2016

Hired new part-time faculty member, Shandy Mann – January
Bow Wow Performance – February 10
Nebula Dance Lab's HH11 Dance Festival Performance in SB – February 20
Bake Sale – March 2
Jonathan Platero Master Class – March 16
Dance Spectrum – March 17-20
Guest Choreographers for Dance Spectrum, Mario Mosley and Jonathan Platero
Guest Artists for Dance Spectrum, Jonathan & Oksana Platero
Dance Workshop Night – April 12
Faculty LA Trip to Take Class and See Complexions Contemporary Ballet Company – April 16

Folklorico! 2016, 20th Anniversary Show – May 5-7
Guest Choreographer for Folklorico! 2016, Christopher Cortez
Dance Festival Night – May 11

Summer 2016

Disneyland Performance – July 1
Jennifer Tinsley-Williams Master Class – July 7
Matt Williams Master Class – July 8
Invited Guest Performance – July 8
Elementary Performance – July 12
SB County Fair Performance – July 14

Fall 2016

Hired new part-time faculty member, Jaclyn Kriewall – August
Bow Wow Performance – September 7
OCAF Chalk Festival Performance – September 24
Bake Sale – September 28
Career Day/Diversity Day Program Promotion – September 30
Dimensions in Dance – October 6-9
Guest choreographer for Dimensions in Dance, Adam Parson
Guest Artists for Dimensions in Dance, Students from Artistry in Motion Dance Studio,
Paso Robles
Y.E.L.L. Conference Performance – November
Fine Arts Department Celebration of Dia de los Muertos Dance Performance – November 1
Folklorico Celebration Concert – November 11-12
Dance Workshop Night – November 16
Adam Parson Master Class – November 18
New Age Dance Club Christmas Dance-tacular – December 9-11
The Nutcracker – December 17-18

Spring 2017

Bow Wow – February 8

Nebula Dance Lab's HH11 Dance Festival Performance in SB – February 16

Wish Film Project Field Trip to LA – February 20

Bake Sale – February 28

Y.E.L.L. Conference Performance – March

Dance Spectrum – March 16-19

Guest Choreographer for Dance Spectrum, Suzy Miller and Jonathan Platero

Guest Artists for Dance Spectrum, Jonathan & Oksana Platero

Pioneer Valley High School Program Promotion/Performance – March 31

Dance Workshop Night – April 12

Folklorico! 2017 Concert – May 3-6

Guest Choreographer for Folklorico! 2017, Christopher Cortez

Dance Festival Night – May 10

FALL 2017

Dance Auditions – August 12

Second Dance audition – August 23

Bow Wow – September 6

Bake Sale - September

Guest Choreographers, Larissa Nazarenko and Jocelyn Willis. – August 20 – Oct. 15.

Dimensions in Dance – Oct. 12-15

ODC Concert – October 17

Folklorico Celebration Concert – November, 2017

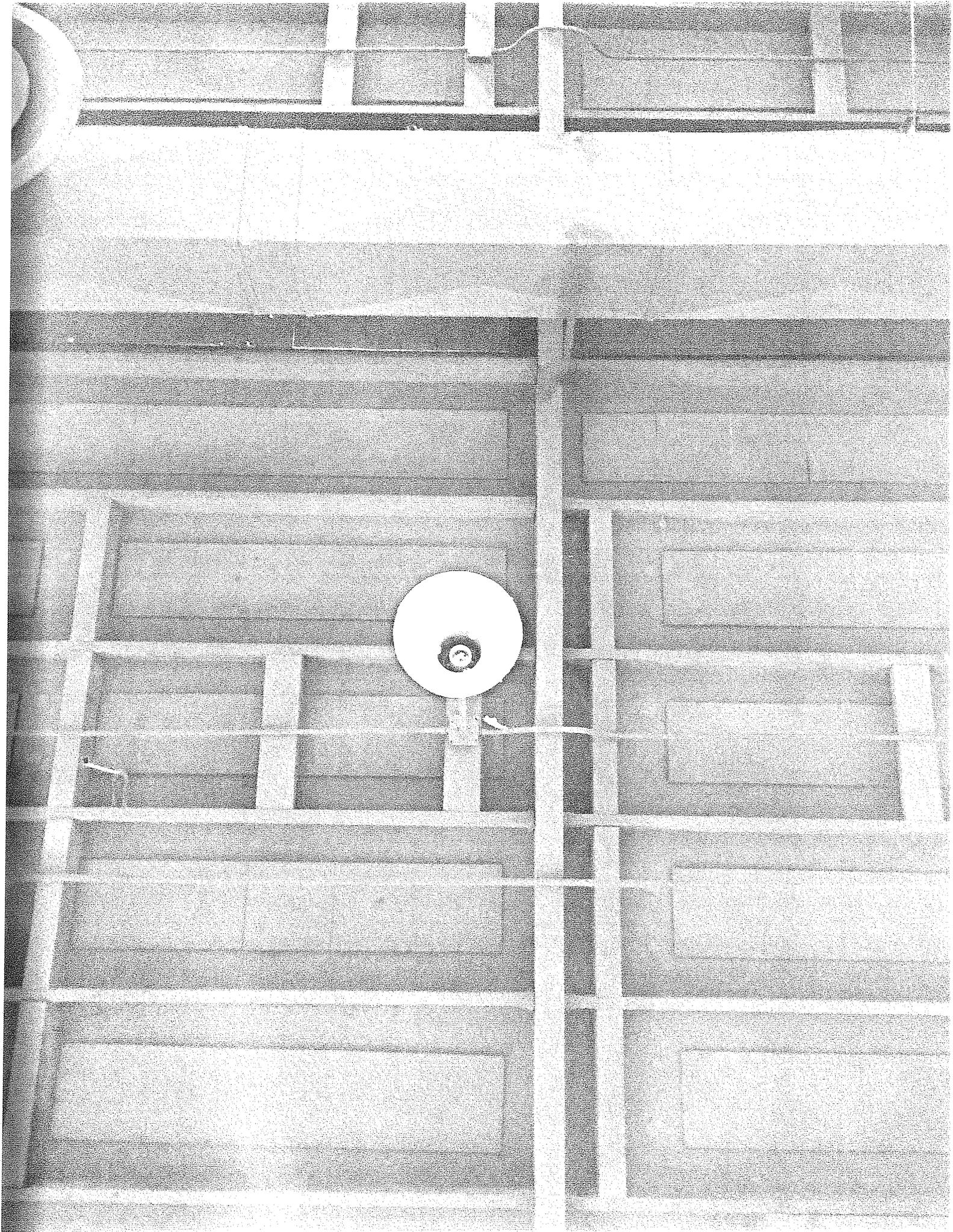
College Night – November, 2017

Workshop Night – November, 2017

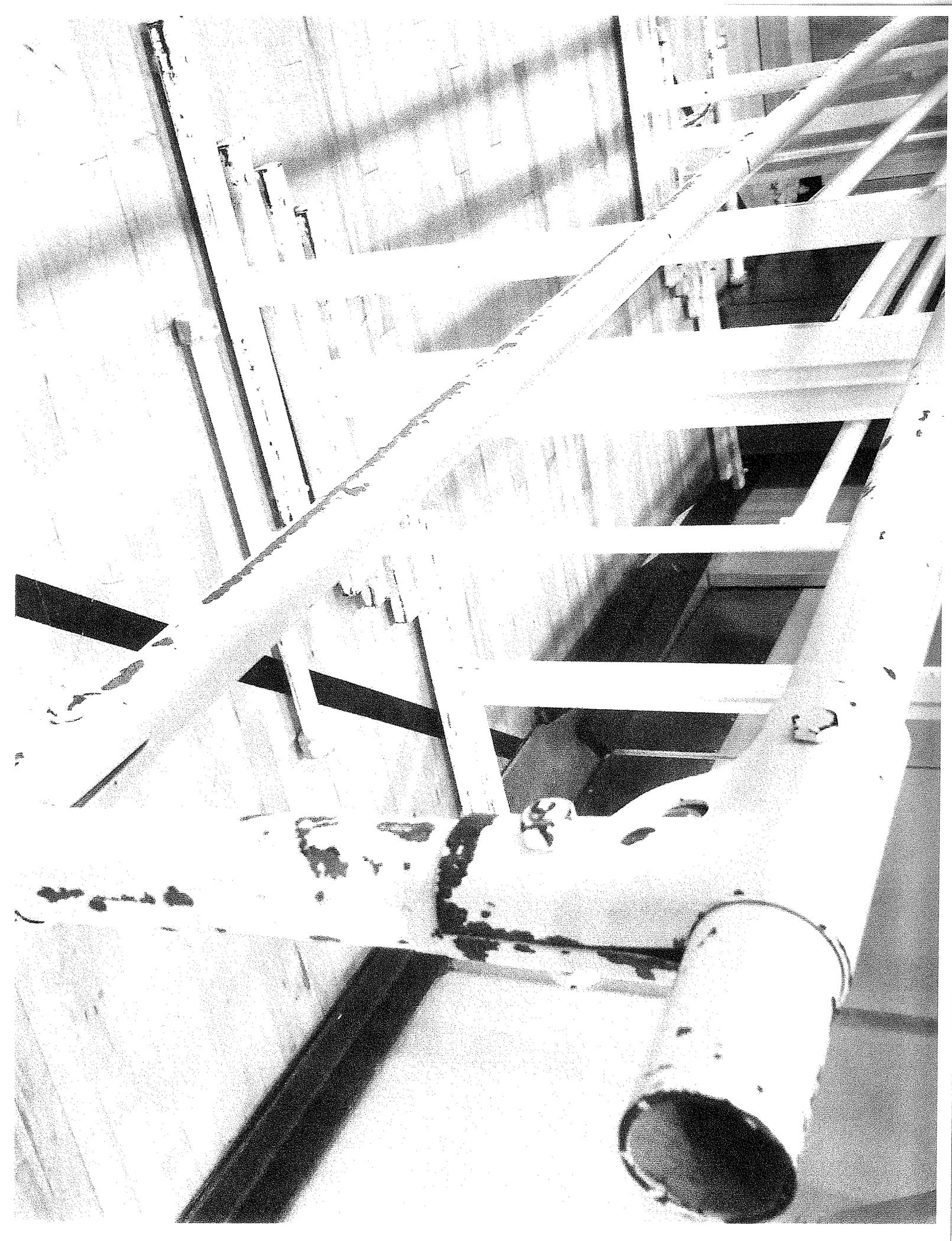
Nutcracker dance performance – December, 2017















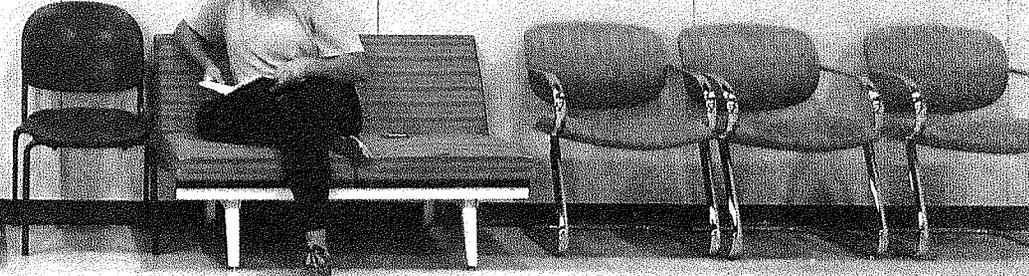


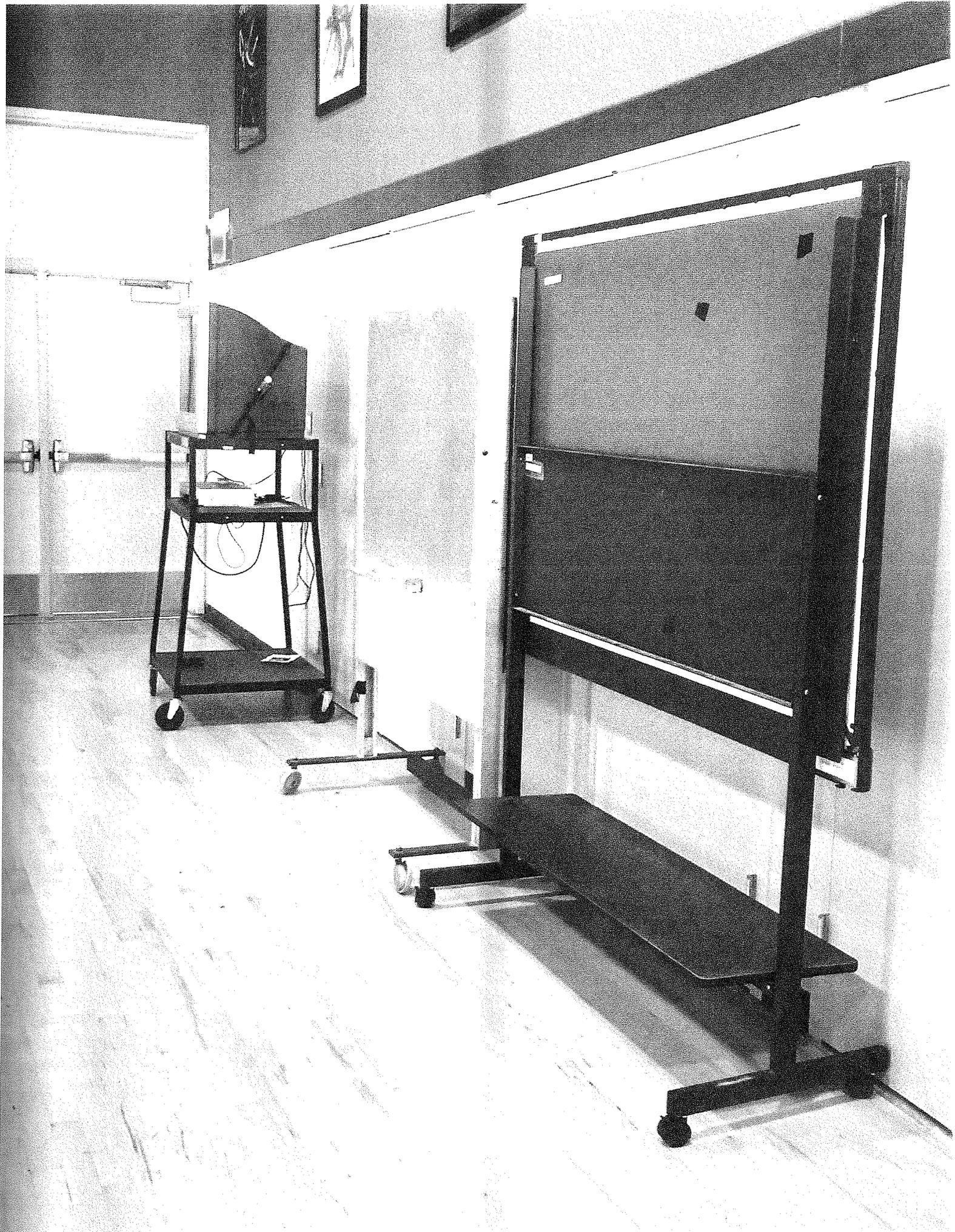


EXIT



NO

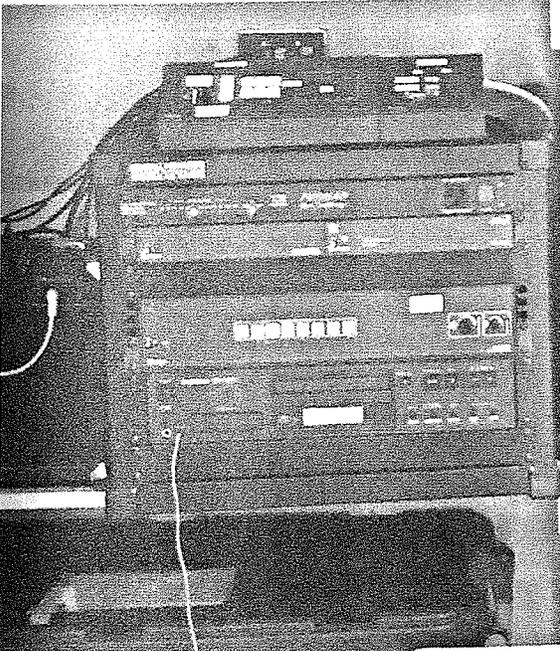
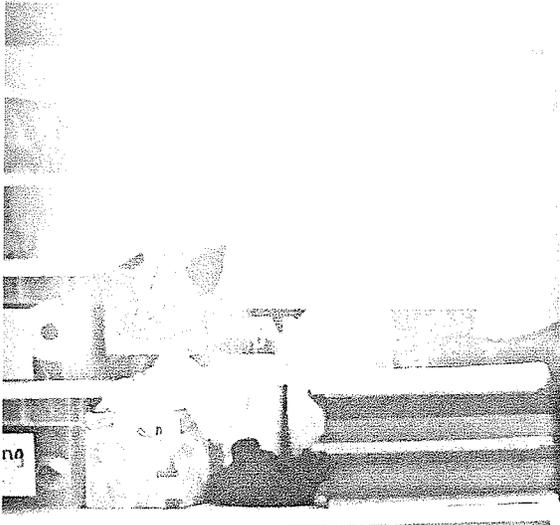


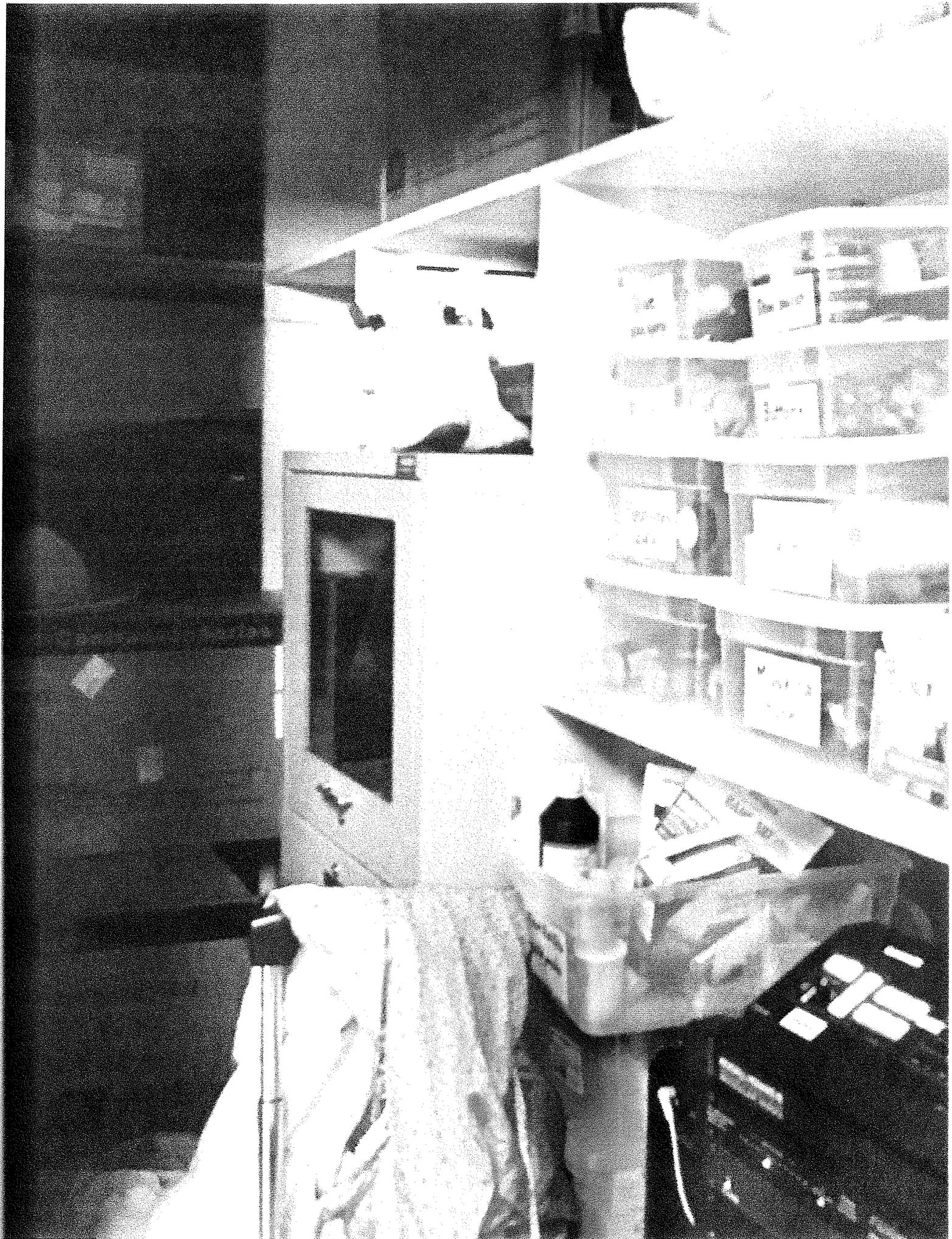


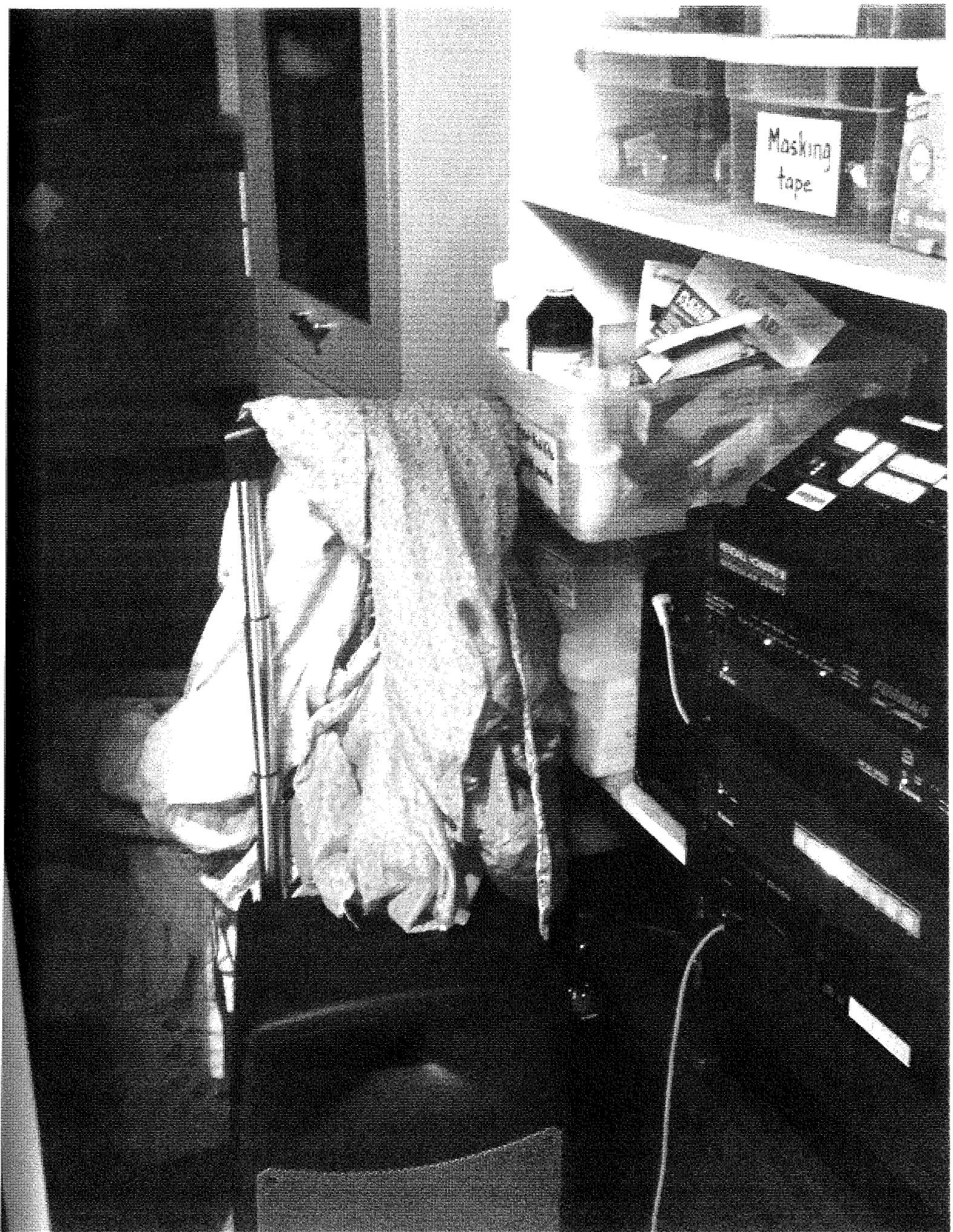






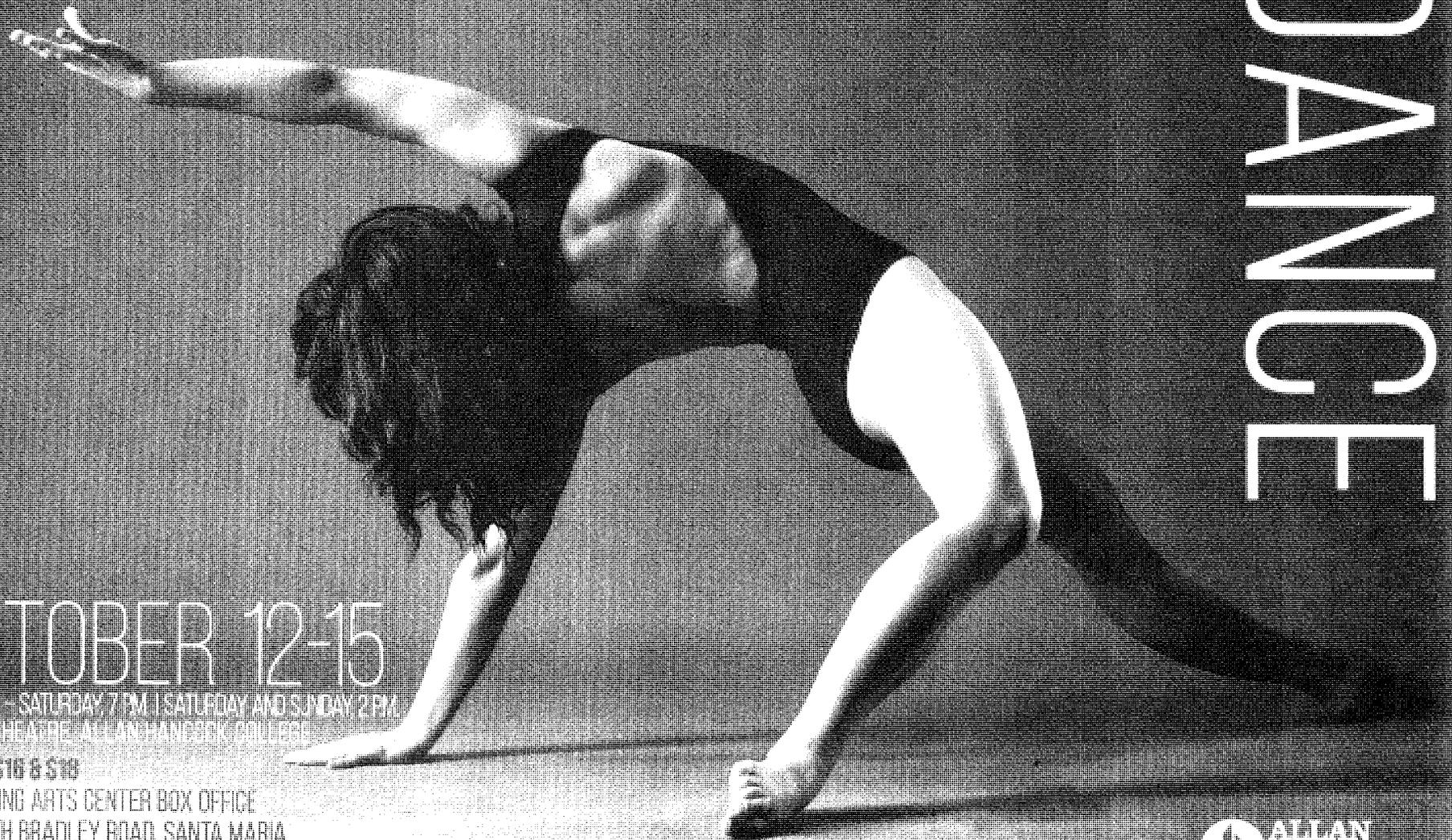






DIMENSIONS

INDANCE



OCTOBER 12-15

THURSDAY - SATURDAY 7 P.M. | SATURDAY AND SUNDAY 2 P.M.
MARIANO THEATRE, ALLAN HANCOCK COLLEGE

TICKETS \$15 & \$18

PERFORMING ARTS CENTER BOX OFFICE

670 SOUTH BRADLEY ROAD, SANTA MARIA

OPEN WEDNESDAY - SUNDAY, 12:30 - 7 P.M. | (805) 922-8313

Children ages 5 and older are welcome to attend | 2017



VALIDATION

PROGRAM REVIEW -- VALIDATION TEAM MEMBERS

TO: Academic Dean – Rick Rantz

Date: 10/30/2017

From: Dianne McMahon

We recommend the following persons for consideration for the validation team:

DEPARTMENT Fine Arts PROGRAM Dance

Board Policy requires that the validation team be comprised of the dean of the area, one faculty member from a related discipline/program, and two faculty members from unrelated disciplines.

Dianne McMahon	Dance
(Name)	(Related Discipline/Program)
Ana Torres Gomez	Spanish
(Name)	(Unrelated Discipline/Program)
Antonio Ramirez	Counseling
(Name)	(Unrelated Discipline/Program)

At the option of the self-study team, the validation team may also include one or more of the following: a. someone from a four-year institution in the same discipline; someone from another community college in the same discipline; a high school instructor in the same discipline; a member of an advisory committee for the program. Please complete the following as relevant to your program review.

Suzy Miller	
(Name)	(Title)
Affiliation: <u>Choreographer</u> Telephone Contact Number: _____	
Address _____	
(Mailing)	City/State/Zip
email address	

Jesus Solorio	Assistant Professor
(Name)	(Title)
Affiliation: <u>AHC Dance Program</u> Telephone Contact Number: _____	
Address _____	
(Mailing)	City/State/Zip
email address	

N/A	
(Name)	(Title)
Affiliation: _____ Telephone Contact Number: _____	
Address _____	
(Mailing)	City/State/Zip
email address	

APPROVED: _____

Rick Rantz
Academic Dean

10/30/17
Date

EXECUTIVE SUMMARY
(Validation Team Report)

1. MAJOR FINDINGS

Strengths of the program/discipline:

- ❖ The Dance Program is an amazing jewel at AHC. Students of all ages are introduced to culture and history through the AHC dance Program.
 - With only 2 full-time faculty members, year long planning of various dance productions reach high levels of success in terms of filling audience capacity in any given facility.
 - Alongside community productions, AHC Dance faculty provide many traditional and new course offerings for students looking to transfer to a four-university or enter the professional dance world.
 - Based on data from SLOs as well as findings from Institutional research, the Dance program produces high level of FTES within the Arts disciplines at AHC. This success coupled together with high student retention rate, makes this program not only a vital part of the Hancock community but the Central Coast as a whole.

Concerns regarding the program/discipline:

- ❖ Much of the Program rests on the shoulders of two full time faculty.
 - Given the high level of extracurricular components of this Program, there is no dedicated administrative support for the Dance program.
 - Lack of support pulls away faculty from keeping current on course offerings.
 - The dance program currently has a low degree and certificate completion rate.
 - There is also a concern on the level of courses currently articulated to the University of California and California State University systems.
 - Based on the Program Review, the current state of facilities and technology is dire.
 - To prevent injuries and instruct students to perform at their highest potential, students need access to new technologies, as well as safe and maintained facilities.
 - The following statement from the College Catalog is misleading: “A major of 32 units is required for the associate degree and certificate of achievement.” Because students also have to take two levels below the two required “advanced” courses, an additional 12 units is required.
 - The current degree and certificate program requires students to take 44 units in dance. These, combined with 28 general education units equals 72 total units. This is 12 units more than what student can complete in two years. To complete the current degree program in dance would take students a minimum of 2 ½ years of full-time study. Students should be able to complete in two years. To complete the certificate in dance would take students 1 ½ years of full time study. Students should be able to earn the certificate in one year.

- Several dance courses focus on production. All students who participate in the dance concerts must register for one or more of these. However, these do count toward the degree or certificate.
- Dance productions are heavily reliant on part-time faculty members who receive extra assignments to engage in non-instruction work.

2. RECOMMENDATIONS

- ❖ The Validation team has assessed the dance program and have made the following recommendations.
 - Create a degree program that students can complete in two years. Alongside community productions, AHC Dance faculty provide many traditional and new course offerings for students looking to transfer to a four-year university or enter the professional Dance world.
 - Create a certificate program that focuses on production.
 - Create a two-year degree plan and a one-year plan for each certificate.
 - Dance retreat is needed to engage PT faculty in the SLOs process.
 - Work with Articulation Officer on providing more resources to update transfer articulation agreements.
 - Continue to provide professional development opportunities to keep PT faculty current within the Dance world.
 - Explore the possibility of Concurrent Enrollment for beginning level courses at local high schools (i.e. Beginning Folklórico).
 - Explore options to diversify certificate options: i.e. Certificate in Folklórico.
 - Collaborate with Counseling to include additional DANC courses in the Liberal Arts: Arts and Humanities degrees (Non-transfer and transfer options).
 - Add additional courses in the AHC GE pattern:
 - Humanities
 - Multicultural and Gender Studies
 - Expand course offerings at the Lompoc Valley and Santa Ynez Centers.
 - Connect with Counseling faculty, on a yearly basis, to update Counselors on the Dance programming and curricular updates.
 - Update DANC course advisories to include ENGL 595 and ENGL 514.
 - Explore placing DANC courses in the CSU/IGETC Breadth patterns with University Transfer Center and Articulation Officer.
 - Partner with College Advancement team to generate funds for scholarships and technology requests.
 - Recruit and hire administrative and coordinating support to help with logistics in recruitment, outreach and production efforts.
 - Replace any retiring or separated FT faculty positions to sustain current activities.
 - Explore new course offerings to stay current on new areas in Dance.
 - Explore extracurricular Dance opportunities for academic breaks through Student Equity (i.e. Study Abroad).
 - Provide PT faculty with office space to prep for courses.

- Increase institutional support for dance programs like Folklórico, Spectrum and others by providing larger venues and various other needs to grow the programs.
- Consider exploring the funds available through the PD Committee.
- Explore PD opportunities to reach out to more part-time faculty. In addition, collaborate with other community groups to conduct PD opportunities.
- Modify current curriculum before adding new courses.
- Connect with the University Transfer center, to include dance students and faculty on UC/CSU visits.

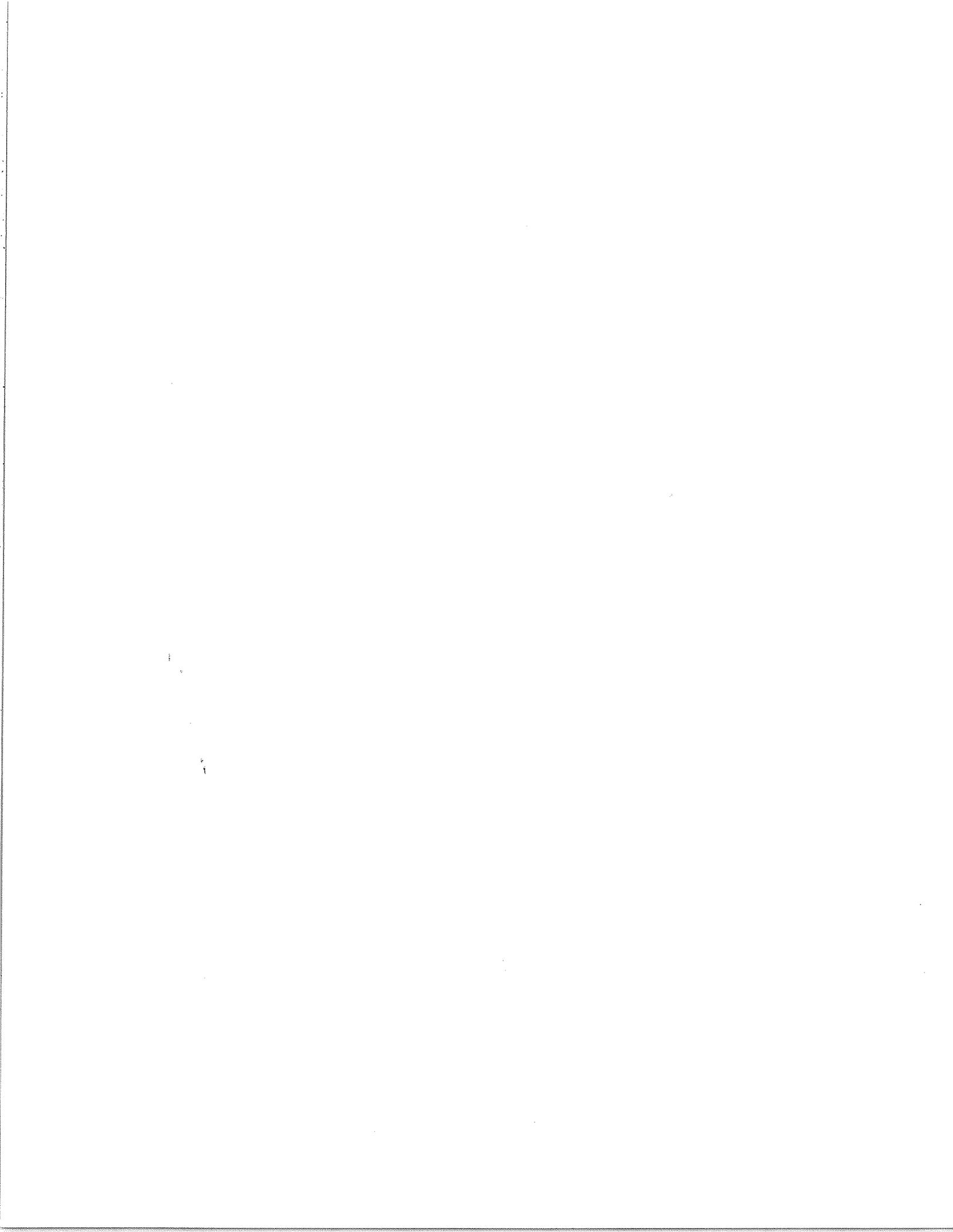
VALIDATION TEAM SIGNATURE PAGE

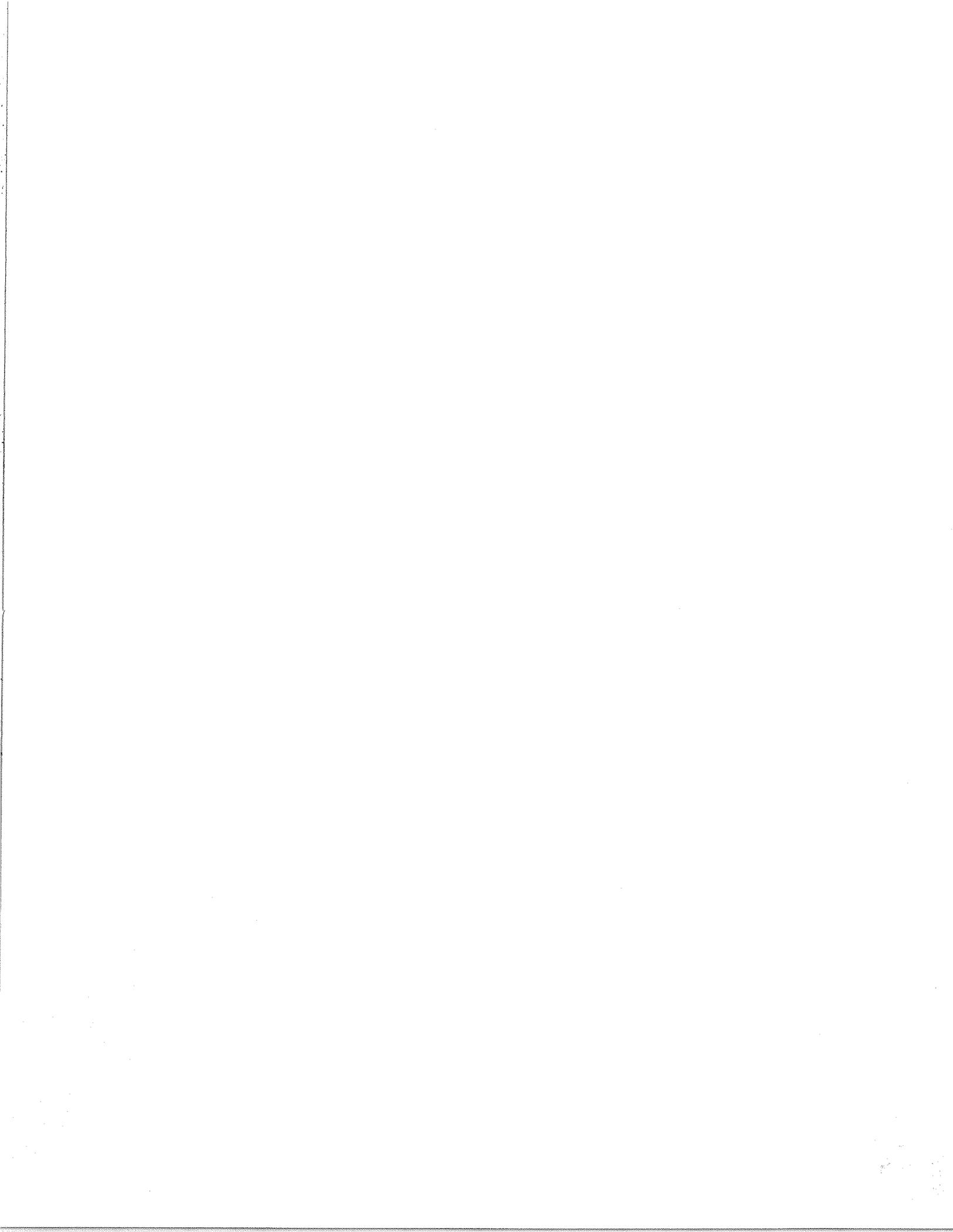
Rick Faut

Ana Gómez de Torres

Jim

Mike





**PLAN OF ACTION – POST-VALIDATION
(Sixth-Year Evaluation)**

DEPARTMENT Fine Arts PROGRAM Dance

In preparing this document, refer to the Plan of Action developed by the discipline/program during the self-study, and the recommendations of the Validation Team. Note that while the team should strongly consider the recommendations of the validation team, these are recommendations only. However, the team should provide a rationale when choosing to disregard or modify a validation team recommendation.

Identify the actions the discipline/program plans to take during the next six years. Be as specific as possible and indicate target dates. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives) The completed final plan should be reviewed by the department as a whole.

Please be sure the signature page is attached.

RECOMMENDATIONS TO IMPROVE DESIRED STUDENT OUTCOMES AND IMPROVE STUDENT PERFORMANCE

	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
1. Have Part-Time/Associate Faculty engaged in SLO assessment process.	IR2, IR3, IR4	Spring 2019
2. Continue to provide professional development opportunities, and collaborate with PD to gain resources to bring industry professionals to campus, and further our students and faculty's knowledge of dance.	SLS1, SLS2, SLS3, SLS5, SLS6	Spring 2020
3. Explore new course offerings to stay current in dance, for example Commercial dance classes, camera and dance audition classes and acting for dancers.	SLS1, SLS2, SLS3	Spring 2019
4. Continue to strive for more ACDF (American College Dance Festival), and ANGF (Asociasion Nacional de Grupos Folkloricos) student participation.	IR2, IR3, SLS6, SLS7	Continuous
5. Engage students as production assistants and award credit through cooperative work experience (CWE).	SLS1, SLS2, SLS3, SLS5, SLS6	Continuous

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS

	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Enrollment Changes		
1. Explore the possibility of concurrent enrollment for beginning level courses at local high schools. For example, beginning Folklorico.	SLS1, SLS2, SLS5, SLS6, SLS7	Fall 2018
2. Develop and expand course offerings at the Lompoc Valley Center and Santa Ynez Centers.	SLS2, SLS3, SLS4 SLS6	Fall 2020
Demographic Changes		
1. Re-locate and re-create the summer dance concert, to better suit the needs of the community and re-instill our student's motivation, to participate in an activity that showcases their talents, and is geared toward gaining hands on and professional experience, while moving closer to their career goal.	SLS2, SLS3, SLS4, SLS5, SLS6, SLS7	Summer 2019

RECOMMENDATIONS TO IMPROVE THE **EDUCATIONAL ENVIRONMENT**

**Theme/Objective/
Strategy Number
AHC from
Strategic
Plan**

**TARGET
DATE**

Curricular Changes		
1. Explore options to diversify certificate options: Certificate in Folkórico, Certificate in Production and certificate in commercial dance.	SLS2, SLS3, SLS5, SLS6, SLS7	Fall 2018
2. Create a new AA degree that can be completed in two years.	SLS2, SLS3	Fall 2018
3. Update DANC course advisories to include English 595.	SLS2, SLS	Fall 2019
4. Explore placing dance courses into the CSU/IGETC Breadth patterns with University Transfer Center and Articulation Officer.	SLS2, SLS3, SLS6	Spring 2019
5. Collaborate with counseling to include additional dance courses, in the Liberal Arts: Arts and Humanities degrees.	SLS2, SLS3, SLS6	Spring 2019
6. Add additional courses in the AHC GE pattern: Humanities, Multi-cultural and Gender Studies.	SLS2, SLS3, SLS6	Spring 2019
7. Connect with counseling faculty on a yearly bases, to update counselors on the dance program and any curricular updates.	SLS2, SLS3, SLS6	Spring 2019
8. Obtain transferability of intermediate and advanced level courses with the UC and CSU systems.	SLS2, SLS3, SLS7	Spring 2019
9. Explore extracurricular dance opportunities for academic breaks through student equity, to observe the cost of dance conferences and travel abroad.		Summer 2019
Co-Curricular Changes		
1. Continue a balanced relationship, and an open dialogue with PCPA in reference to common use of theatre and dance studios.	IR4, G3, E2	Continuous
2. Continue to explore communication and involvement with other programs in the Fine Arts Department.	SLS6, SLS7, IR3, IR4, E2	Continuous
3. Organize meetings for students to learn more about the AA/certificate in dance degree.	SLS1, SLS2, SLS3, SLS4, SLS5, SLS6, SLS7	Continuous
4. Partner with college advancement team to generate funds for scholarships and technology requests.		Summer 2019
Neighboring College and University Plans		
1. Obtain more collaboration with the CSU and UC system.	SLS2, SLS3, SLS6	Fall 2019
2. Obtain transferability of intermediate and advanced level courses within the UC/CSU systems.	SLS2, SLS3, SLS7	Spring 2019
Related Community Plans		
1. Continue outreach performances in the community through DANC 183 (Dance Ensemble), as a recruitment tool.	SLS2, SLS6, SLS7	Continuous
2. Continue the community performances, which promotes the Dance	SLS2, SLS3,	Continuous

<p>Program at Allan Hancock College, i.e. Santa Barbara County Fair, Chalk Festival, YELL Conference, Disneyland, Paso Robles Arts Festival, Elks performance, Santa Maria School District and San Luis Obispo School District.</p>	<p>SLS4, SLS6, SLS7</p>	
<p>3. Increase institutional support for dance programs like Folklórico, Dimensions, Spectrum and others, by providing larger venues and various other needs to grow the program.</p>	<p>IR2, IR3, IR4</p>	<p>Continuous</p>

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES

**Theme/Objective/
Strategy Number
AHC from
Strategic
Plan**

**TARGET
DATE**

Facilities		
1. Continue working on developing the plans for the new Fine Arts Complex.	IR3, IR4, E2	Continuous
2. Provide clean and healthy studios for dance students.	SL5, IR4	Continuous
3. Continue the search for a part-time/associate working location.	IR3	Continuous
Equipment		
1. Purchase Dance Program portable stage lights and light board and all connecting cables and resources.	SLS2, SLS6	Fall 2018
2. Purchase a portable sound board for performances and outreach locations.	SLS2, SLS6	Fall 2018
3. Purchase portable stage floor for off campus performances and outreach locations.	SLS2, SLS6	Fall 2018
4. Purchase new Folklorico costumes from all Mexican regions. Costumes are about 20 years old and worn and torn.	SLS2, SLS6	Fall 2019
5. Purchase 30 camcorders and 30 Mac laptops for our students to record and develop their choreography reel for submissions to universities and real world career opportunities. Also to use in Acting for Dancers, On-Camera Audition and Choreography class, which is required for the major.	IR3, SLS2, SLS3, SLS6	Fall 2019
6. Purchase head microphone for our dance instructors to use in class, while teaching.	IR3	Fall 2018
7. Purchase two Christy professional stage projectors and projection screens, with all connecting cables and resources.	IR3, SLS2	Fall 2018
8. Three 70in. flat screen televisions for all dance studios.	SLS2, SLS4, SLS6, IR3	Fall 2020
9. New sound equipment for all three dance studios.	SLS2, SLS4, SLS6, IR3	Fall 2020
10. Black 20 ft. curtains/drapes for all dance studios, to cover mirrors for workshop performances and family and friends performance night.	SLS2, SLS3, SLS6, IR4	Fall 2020
11. Purchase light grids and bars for main dance studio, to light workshop night and performances.	SLS2, SLS3, SLS6, IR4	Fall 2020
12. Obtain 3 washers and 3 dryers, and a washing location at Hancock for washing dance costumes to be cleaned during and after concerts.	IR3	Fall 2021
13. Obtain a dye-vat, for concert costumes.	IR3	Fall 2021
14. Obtain dance's own ticketing software and program, so that it could become self reliant and a money saving entity.	IR3	Fall 2021

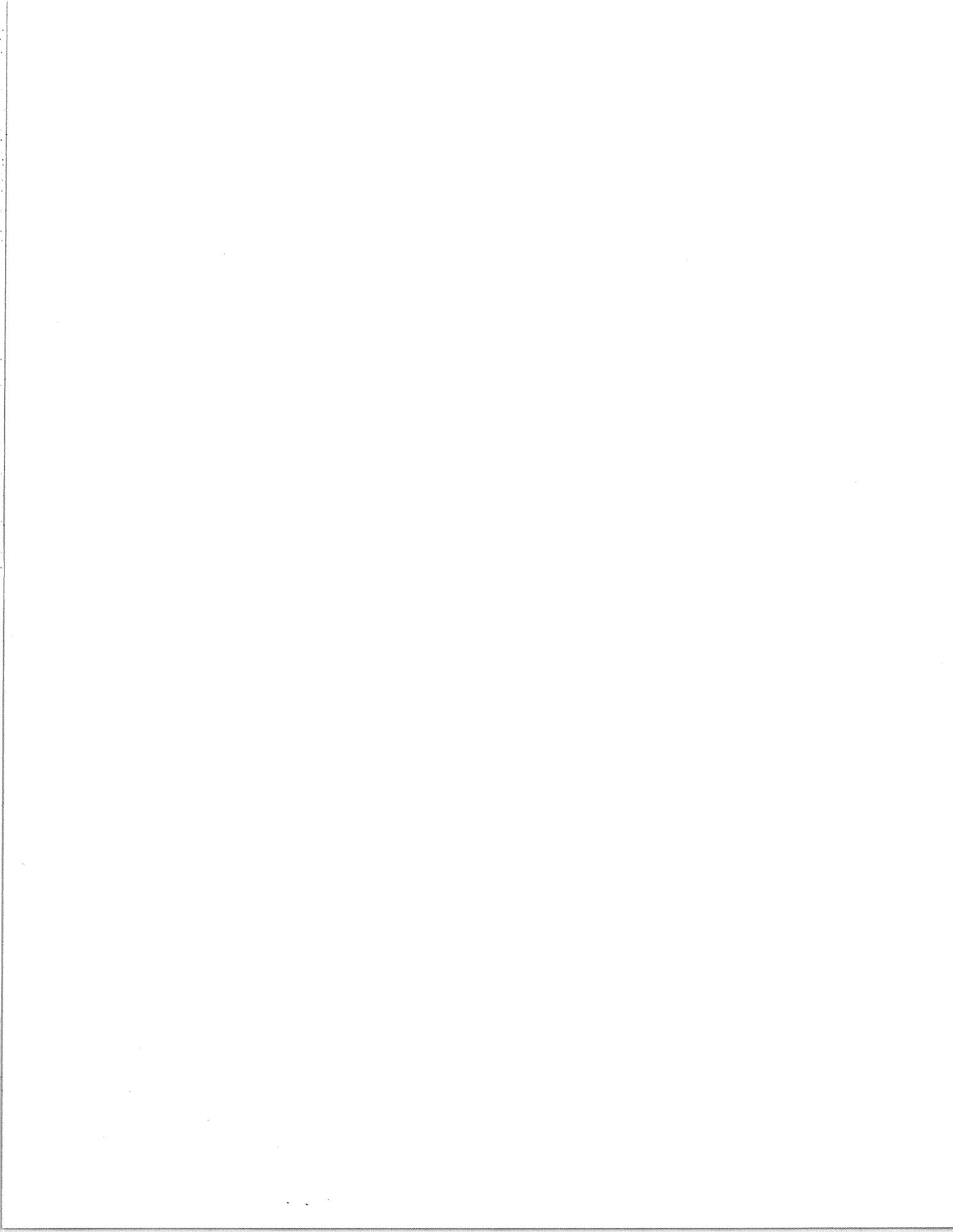
Staffing		
1. Hire a publicity manager that is willing to take on a heavy load that is required by the dance concerts that take place.	IR1, IR2, IR3	Fall 2019
2. Hire ticketing staff, to work the box office when we purchase our own software, and when the Dance Program moves to the new facility.	IR1, IR2, IR3	Fall 2021
3. Hire new costumers that will take on a heavy load that involves all dance concerts.	IR1, IR2, IR3	Fall 2018
4. Hire more industry professional choreographers for all major dance concerts. Funding needed to make this possible. This in turn would bring about more student success, as well as establishing more connections for students in the industry.	IR1, IR2, IR3, SLS2, SLS5, SLS6 SLS7	Continuous
5. Recruit and hire administrative and coordinating support, to help with logistics in recruitment, outreach and production efforts.	IR1, IR2, IR3	Fall 2019
6. Replace any retiring or separated FT faculty positions to sustain current activities.	IR1, IR3 SLS2, SLS3, SLS6, IR4	Spring 2019
7. State of the art equipment for stage productions, such as lighting and better quality costumes.		Continuous

EVALUATION TEAM RECOMMENDATIONS

REASON

ACTION/CHANGE/EE

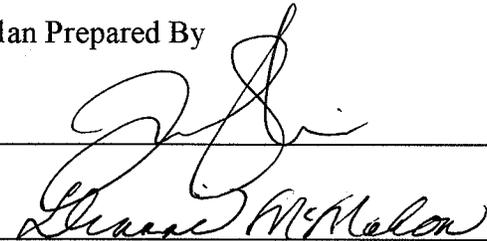
Recommendation		
1. Explore options to diversify certificate options: Certificate in Folklorico, Certificate in Production and certificate in commercial dance.	Productivity, to produce more graduates.	Explore new certificates at other community colleges.
2. Create a new AA degree that can be completed in two years.	Productivity, to produce more graduates.	Explore other AA degrees at community colleges.
3. Update DANC course advisories to include English 595.	Update our advisory to include ENG595.	To work with counseling and include as a new course advisory.
4. Explore placing dance courses into the CSU/GETC Breadth patterns with University Transfer Center and Articulation Officer.	More options for students transferring.	Work with the Transfer Center and Articulation officer.
5. Collaborate with counseling to include additional dance courses in the Liberal Arts: Arts and Humanities degrees.	Gives our Counselors and students more options of course offerings.	By collaborating with counseling department, this will be possible.
6. Add additional courses in the AHC GE pattern: Humanities, Multi-cultural and Gender Studies.	Gives our Counselors and students more options of course offerings.	By collaborating with counseling department, this will be possible.
7. Connect with counseling faculty on a yearly bases, to update counselors on the dance program and any curricular updates.	For counseling faculty to be current on course offerings.	Connect with department chair to discuss program updates through meeting and presentations.
8. Obtain transferability of intermediate and advanced level courses with the UC and CSU systems.	More options for students transferring.	Work with the Transfer Center and Articulation officer.
9. Explore extracurricular dance opportunities for academic breaks through student equity, to observe the cost of dance conferences and travel abroad.	To better prepare our students for the academic and professional world of dance.	Work with Student Equity for funding opportunities.
10. Obtain more collaboration with the CSU and UC system.	More options for students transferring.	Work with the Transfer Center and Articulation officer.
11. Increase institutional support for dance programs like Folklorico, Dimensions, Spectrum and others, by providing larger venues and various other needs to grow the program.	Adequate space and availability are needed to accommodate the program needs.	Research other local venues that can accommodate our program needs.



PLAN OF ACTION – Post-Validation

Review and Approval

Plan Prepared By



Date: 4/3/18

Date: 4/3/18

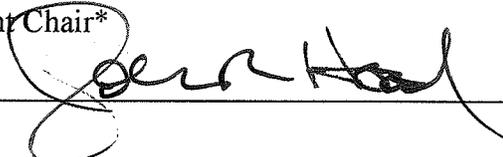
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Date: _____

Reviewed:

Department Chair*

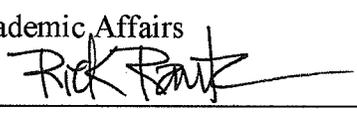


Date: 4/3/18

*Signature of Department Chair indicates approval by department of Plan of Action.

Reviewed:

Dean of Academic Affairs



Date: 4/3/18

Vice President, Academic Affairs



Date: 4-25-18

