

2018-19 Dance Annual Program Plan

I.A. Program Profile: Purpose

Describe the program(s) to be reviewed. What is the purpose of the program and how does it contribute to the mission of Skyline College?

Narrative

The mission of this program is to train the community college student in the techniques, aesthetics, production processes and analysis of dance.

Today's dance field includes not only concert-based, traditional performances, but competitions and streaming content that celebrates dancers' proficiency and precision in multiple styles of dance. In order to prepare our students to creatively communicate in their community, we have modified our program to focus on cultivating skills in diverse dance techniques, peer pedagogy, team leadership, goal-setting and collaboration. Students hone these skills through competition and performances, community involvement, cultural and historical lecture courses that illuminate the way that dance interacts with historical cultural movements.

Dance students participate in community outreach and cooperative project management during the production of dance and musical theater performances, and through the Dance Exchange Project. The previously grant-funded, annual Dance Conference to our program attracted students and community members to our campus and dance program by offering clinics from professional dance instructors from a culturally diverse selection of movement styles. Community members, students from across the district and professional guest artists join us on campus for our Dance Concerts and Spring Musical performances.

Therefore, the program is consistent with the college mission of empowering and transforming a global community of learners and fulfills the college goal of being a leading academic and cultural center for the community. Skyline dance students become performers, choreographers, teachers, directors of dance programs and/or studios, and/or discerning audience members who appreciate and understand other cultures and dance styles.

I.B. Program Planning Team

Annual program planning is intended to be a collaborative process which promotes dialogue and reflection. Please identify all individuals who contributed to or shaped the narrative. Include names and the title or role of each person.

Narrative

Amber Steele - Professor

Joe Morello - Dean KAD

Jan Fosberg - Professor, Curriculum Representative

Additional Input:

Joslynn Mathis-Reed - Instructor & Assistant Coach

Gary Ferguson - Assistant Coach

Marianne Beck - Professor, Curriculum Representative (Transfer/Articulation Officer)

Jude Navari - Professor, Curriculum Representative

Ken Delmar - Instructor

Kevin Simmers - Instructor

Diana Cushway - Instructor

Caroline Liviakis - Assistant Coach

Kelly McCann - Napa Valley College Dance Department Chair

Joan Walton - Professor, San Jose State University

Dance Program Alumni (dance majors currently in 4-year programs) - Jalayna Schneider, Maile Wong, Shelly Redfield

DANC 391 Students & Current Dance Majors - Aaron Alferez, Ana Umali, Amy Darwin, Caitlin Evans, Cheril Ellingson, Alina Kirichuk, Ivan Juarez, Mitchell Mau, Nataly Ramirez

II.A. Analysis: Progress on Prior Program Objectives (Goals) and Activities

Describe the progress made on previously established program objectives (goals) including identification of achievements or areas in which further effort is needed. New programs which have not yet established CPR/APP objectives should discuss progress on program implementation or activities.

Narrative

Goals Set in Our 2017 CPR:

- **Revamp DANC AA - ACHEIVED**
- **Institutionalize Dance Festival** - On Hold, pending funding
- **Institutionalize Competitive Hip Hop Team** - Anticipated 2020
- **Add DANC 117 Tap Dance** - On Hold, pending funding
- **Additional Section of DANC 150 Hip Hop Dance** - Anticipated 2020
- **Increase Offerings of Core Technique Classes that Support the Major**
- In Progress

All Goals Set in Our 2012 CPR Have Been Achieved:

- **Complete the Spring Musical and integrate into the regular program offerings.** [Stalled now due to Building 1 Refurbishment]
 - In 2017, we completed our sixth Spring Musical, and have institutionalized the process via a combination of course offerings in tandem with the Creative Arts Division (Music), ticket sales, ASSC support and SMCCD Foundation Funding Complete TracDAT assessments for all courses offered
 - **Offer increased sections of DANC 130**
 - We have progressed to offer this once per year (Spring Semesters)
 - We hope to add sections to each semester
 - **Offer increased sections of production classes**
 - We have now been offering DANC 400 annually
 - When DANC 400 doesn't fit well with the schedule, we offer the one-unit alternate production course, DANC 395 or a choreography course
 - Our new AA will keep DANC 400 annually offered

Previous APP Goals:

- **Improve Technical Dance Skills By Offering More Technique Classes**
- In Progress
 - DANC 130 will be offered each Spring (occasionally in the Summer)
 - DANC 121 will be offered each Fall
 - DANC 150 we hope to offer each semester, beginning 2020

- [Due to schedule constraints created by the previously required courses, we needed to offer more choreography courses and fewer technique courses. Without as many technique courses, students' technical dance skills were not increasing as quickly as possible. We look forward to increased student success in future years, as we will be able to focus our scheduling on technique. These classes are also typically easier to fill, and recruit more dancers into the department than the choreography courses.]
- **Improve Visual Self-Analysis Skills - In Progress/Achieved**
 - In order to improve the verbalization and ability to self-analyze, we implemented additional in-class self-review discussions. This has been made possible by the upgrade of our dance studio's AV system in 2017, allowing the teacher to video tape the students in-class performances and immediately show the video to the students for critiquing sessions, where the students can gain an objective perspective on their effective use of skills in class.
 - The effects of self-evaluation have been shown in goal-setting and self-analysis reviews over the past year. Students' self-analysis became much more concrete (specific movements, postural changes, timing details, etc.) as rubrics for goal-setting and self-reflection became more easily facilitated in class.
- **Provided Consistency in Classroom Scheduling to Improve Attendance - Achieved**
 - **SHIFT IN GOAL** - we are now suffering from impaction within the dance studio, since the DRAMA classes are taking place in the dance studio. These classes benefit from the open floor and curtains, however, they require seats which damage the floor and tangle in the curtains and damage the wainscoting/walls of the room, as they must be dragged out and replaced by students before and after each class. While we love having the students use the dance studio for their performances and tech, the courses themselves need a proper facility that doesn't add so much wear and tear on a room already over-impacted.
 - In previous years, our shortage of classroom space (3-201 shares use with many Fitness, Drama & Combatives classes,) some dance classes were scheduled in the theater, which must accommodate other events. This would then send the students into alternate classrooms, and resulted in decreased student attendance.
 - More recently, we have been able to schedule almost all of the dance classes in the dance studio, which has improved attendance. We do anticipate future conflicts due to the refurbishment of Building 1 over the next five years, which will remove access to the theater for DANC 410 Musical Theater, and for the dance shows, which all of the dance classes participate in.

- **Provide Cleaner Facilities to Prevent Illness and Improve Attendance - In Progress**
 - As per our previous requests, the dance floor continues to need more frequent cleaning; but in particular a weekly or bi-weekly deep cleaning. There had been increased push broom cleaning which had dropped off due to a scheduling confusion last semester. Students have been noticing and commenting on this status, but even when we got a mopping once a month, it was so infrequent that there would be often streaks of mud afterward. There is still room for improvement on this front, and so we are keeping an eye on it (as we know there will be retirements in our facilities personnel this year). 3-201 sees hundreds of students each day, and is an exceptionally high-use classroom, where students are sweating and changing shoes, visitors use it during special events, etc. it continues to require special care. Additionally, its important to remember that students are literally lying on the floor in this classroom, and touching it with their hands and faces. We would love to improve on this front!
- **Continue to Represent Diversity and Support Student Cohorts with Historically Lower Success Rates**
 - When comparing to college average, we would like to increase the recruitment of male students (this lower number is normal in dance programs, but nonetheless); and to improve the recruitment and success rates of Black Non-Hispanic students.
 - Repeatability has affected our freedom to offer diverse dance styles because it took out Dance in a Cultural Context from the curriculum (DANC 665). In an attempt to make up for this loss, we have been trying to offer more styles of dance through the annual Dance Festival 2014, 2015, 2016 (was PIF Grant Funded), teaching diverse dances in the dance production classes (DANC 395, DANC 400) and in the survey/history lecture courses (DANC 100, DANC 102). However, we need funding to continue support for coordination time for the dance festival, and guest choreographers and teachers.
- **We consider equity and diversity to be a constant focal point, and seek to serve students in the following ways:**
 - Recruitment: in our Promotional Materials, we post pictures that represent our diverse student dancers, and make sure to post pictures of male dancers outside of the dance studio
 - Offer more sections of Hip Hop (Hopefully, by next year)
 - Created a successful Competitive Hip Hop team, which won 2nd place in the 2018 National Championships

- Faculty professional development this summer at Alvin Ailey to represent the Black style of modern dance (planned for Summer 2018, delayed due to funding constraints)
- Hire diverse faculty and Assistant Coaches
- Offer additional styles of dance as workshops, guest choreographers, etc.

Evidentiary Documents

[Dance_CPR_2017-2018.docx](#) (see Attachments tab)

II.B. Analysis: Program Environment

Describe any recent external or internal changes impacting the program or which are expected to impact the program in the next year. Please include when the specified changes occurred or are expected to occur.

Narrative

Industry Skill Requirements & College Redesign Impacts

College Redesign Impact - Our Redesigned AA Degree

In the pursuit of aligning with the Skyline Promise, we are now completing our Redesign of the Dance Major to increase our graduation rates & Student Preparedness

Student Preparedness

Switching Emphasis from Choreography to Technique

The major now focuses on choreography courses (4 versus 3 in technique)
Alumni have reported re-taking choreography classes after transfer More technique classes will improve students' audition chances, both at transfer institutions and for job opportunities

Adding Diversity to our Technique Offerings & Recruitment

Industry demands a mastery of the basic skills in a diversity of techniques.

- Institutionalizing the Dance Festival, which offers diverse dance workshops
- Institutionalizing the Competitive Hip Hop Team, to increase diverse recruitment
- Increasing course offerings of Hip Hop, Tap, DANC 102

Graduation Rates - Faster & Better for Transfer

- Our graduation numbers are equivalent to other dance programs, state-wide
- We would like to grow, and so researched obstacles to transfer within our major
- Removed BIO 260 Human Anatomy, as it is considered "upper division" by transfer institutions, and students were having to re-take the course

Despite certificates adding successful numbers to other colleges' reports, these certificates (e.g.: dance instruction) do not hold much water in hiring practices, as they are not nationalized or standardized. Therefore, we have again decided against focusing on these offerings, as they do not align with the Skyline Promise to get students "out on time."

Industry Skill Requirements

In order to prepare students to win steady, well-paying jobs in the dance industry, technical skill must be achieved in the following dance styles: ballet (which improves skills in Jazz and Modern), Jazz, Tap and Modern (including Contemporary). Popular dance styles such as Hip Hop, Polynesian dances (Hula, Tahitian, Filipino cultural dances), Ballroom dances (competitive ballroom styles), Swing dancing, Vintage social dances, Flamenco, Latin social dances (Salsa, Bachata, Cumbia, Cuban Salsa), Tango (both social and competitive forms), etc. are all additional skills that should be chosen by the student as an emphasis in which they can excel. In an audition, however, the dancer who has the foundational skill set will be able to out-perform almost every specialty dancer, because of increased strength and versatility. This is becoming even more true in a globalized world of entertainment and popular love of dance style fusion. Just as a visual artist cannot expect to succeed in their career with only the ability to do line drawings, dancers are expected to at least have mastered the basics in these core techniques, in order to maintain regular employment.

As California was the birthplace of modern dance (Isadora Duncan, Martha Graham, Doris Humphrey and more Modern Dance Pioneers), and the first collegiate dance program in America (Mills College), we tend to focus on the academic tradition of modern dance. However, this has led most West Coast colleges to produce mostly Modern/Contemporary dancers, which does not prepare students to work in most dance industry jobs, because they lack a diversity of techniques. Similarly, current popular dance styles (e.g.: Salsa and Hip Hop,) must be treated not just as physical education courses, but as a place for students to realize their passion and to channel that into their momentum to "Get in, Get through and Graduate ...on time!" Too often, students discover a true passion and love of dance, but because dance programs fail to recruit and educate properly from those classes. For example, if a student were a rapper in their free time, the college's job is to make the connection between rap authorship and performance, poetry, music and public speaking. We would hope that our collegiate Music and/or English programs would recruit that student, and that their love of their style of expression would help them to meet their goals in a timely manner. Tap dancing is a required skill for dance professionals, and due to the emphasis in California on Modern Dance, college dance graduates with tap skills are becoming more rare. These skills are highly important for performances in musical theater, on and off Broadway, in amusement parks, on cruise ships and in film and live productions. Additionally, as a dance that developed from the Jazz music scene in America and was made famous by many male, African American dance superstars, this class would increase the diversity of our course offerings.

II.C. Analysis: Student Learning Outcomes (SLOs and PSLOs)

- (1) Instructional Programs Only: Describe what was learned from the assessment of course SLOs for the current and past year.
- (2) Student Service Programs Only: If PSLOs are being assessed this year (3-year cycle), describe what was learned. If no assessment was done because this is an off-cycle year, please state that this item is not applicable.

Narrative

SLO & PSLO Assessment Results

Since 2015, all SLO and PSLO Assessments in all courses (which were offered) met their criteria

Inconclusive results for critical thinking and self-assessment SLOs had been close to the mark in 2015, and have since improved to surpass the criteria. The classes with the lowest success rates in completing assignments and gaining technical skill all cited attendance as affecting their student's success on exams and performance execution.

Improving Student Critical Thinking Skills

In order to improve the verbalization and ability to self-analyze, we implemented additional in-class self-review discussions. This has been made possible by the upgrade of our dance studio's AV system, allowing the teacher to video the students in-class performances and immediately show the video to the students for critiquing sessions, where the students can gain an objective perspective on their effective use of skills in class.

Increased Online Course Success Rates

Online courses were behind in 2013, at 55% success rate. **We have improved our success rates to 84%**, and have met or surpassed the college average since 2015. This may be due to the modifications made over the past two years in DANC 100. We have converted to CANVAS, and have added rubrics to almost all of the assignments that students interact with, clarifying the expectations for their assignments. Students also participate in peer reviews using these rubrics, which has improved their success with Critical Thinking SLO's and PSLO's.

Facilities Improvements and Obstacles

In years previous to 2015, the Tango classes and the DANC 395, 400 and 391 courses, had seen student success impacted by being displaced from their assigned facilities. (These classes were scheduled on the stage because 3-201 was impacted by Fitness and Combatives courses.) Since the Spring 2015, we continue to see improvement because the DANC 400 course was able to be entirely scheduled in 3-201. However, with the theater reconstruction beginning

in January of 2019, we anticipate facilities impacts to come up for the next few years.

Assessment

One barrier to effective assessment in previous years has been small sample sizes. This may become more dire as we move forward with the leveling of courses within TracDat. All courses in the dance department have both SLO's and Assessment plans in leveled format, but not necessarily entered by individual level into TracDat. With the courses divided up into levels, we may see even more courses with sample sizes too small to give clear results.

All courses will continue to be assessed every semester when offered. SLO's and assessments track skill and fitness development based on a pre-test and post-test, including assessments of in-class videos, that the students and instructors evaluate together. In addition, depending on the course, assessments related to technical skill demonstration, technical and/or theoretical knowledge, cultural customs, history and basic applied anatomy and physiology are conducted. Students are evaluated by progression within levels established at a beginning, intermediate, advanced intermediate and advanced level.

Performance courses are evaluated by the student's ability to learn and effectively execute choreography and artistic expression, as well as their ability to work in teams, use time management techniques, communicate effectively and to complete the choreographic process from initial idea to final performance piece. Performance courses usually also require the students to write about this process and to analyze their own professionalism in this context. DANC 100 is a lecture course about the history of dance, and these students are assessed via their self-expression in forums, in essay papers and via multiple-choice exams.

III.A. Reflection: Considering Key Findings

Consider the previous analysis of progress achieved, program environment, and course-level SLOs or PSLOs (if applicable). What are the key findings and/or conclusions drawn? Discuss how what was learned can be used to improve the program's effectiveness.

Narrative

2019 APP

Our student success rate of 86.8% in 2018 continues to be above the college average (71.3%), and our retention rate in 2017-2018 was 92.7%!

In our CPR, we had noted that our success rate for Black, Non-Hispanic cohort was in the mid-50%, which was terrible, but at the college average. **We are proud to report that the 2018-2019 year's Success Rates were at or above 82% for all ethnicities.** Of course, the small cohorts still may mean that our scores vary drastically from year to year, but we are happy to see improvement.

We continue to have success across our courses, and were hoping to begin expanding our offerings of DANC 151 Hip Hop, in an attempt to attract and retain more students within the Black, Non-Hispanic cohort, but have had to delay that plan due to budget restraints (smaller student enrollment expected across the state). **However, our headcounts have been increasing over the past year, and we anticipate continuing to grow.**

Our FTES increased by 4.5%

Our load increased by 1.9%

Our plan is to offer DANC 151 in both the Spring and the Fall in 2020.

Additionally, Instructor Joslynn Mathis-Reed and I have discussed a plan to use professional development moneys to collaborate on the curriculum creation for a humanities GE course, DANC 105(?), History of Hip Hop Dance, too be offered online. This would be incredibly popular, grow the program, and thereby help us to recruit to the dance teams and expand the technique classes to focus on more advanced technique.

Equity

Our program continues to have success rates in all age groups that are above the college average rates.

Facilities Impacted

We are having trouble finding enough time for rehearsals in the dance studio due to impaction from Drama Courses, lack of time within the professor's schedule, and cuts to the taught hours of the dance production classes.

Time to Grow!

In addition to adding a new lecture course, we would like to continue growing the dance team. Steele and Mathis-Reed have discussed expanding the Hip Hop team into a jr./varsity dual level format, so that more students could join the team, over time. Additionally, funding that we anticipate should cover more hours of coordination and rehearsals, which will improve the caliber of the team AND provide time for recruitment activities (some of which could offer students opportunity to perform at local high schools as part of recruitment activities).

We would also like to bring back the Dance Festival, perhaps in conjunction with summertime dance camp.

Evidentiary Documents

[Prie DANC APP 2019.pdf](#)

Associated Objectives

[813-Add DANC 117 Tap Dance](#)

[814-Additional Dance / Group Exercise Facility](#)

[815-Additional Section of DANC 150 Hip Hop Dance](#)

[816-Increase Offerings of Core Technique Classes that Support the Major](#)

[817-Institutionalize Competitive Hip Hop Team](#)

[818-Institutionalize Dance Festival](#)

III.B. Reflection: ISLOs

If your program participated in assessment of ISLOs this year:

(1) What are the findings and/or conclusions drawn?

(2) Does the program intend to make any changes or investigate further based on the findings? If so, briefly describe what the program intends to do.

Narrative

SLO & PSLO Assessment Results

Over the past three years, all SLO and PSLO Assessments in all courses (which were offered) met or exceeded their criteria.

Results for critical thinking and self-assessment SLOs had been close to the mark, and have continued to improve and to surpass the criteria. The classes with the lowest success rates in completing assignments and gaining technical skill all cited attendance as affecting their student's success on exams and performance execution.

Improving Student Critical Thinking Skills

In order to improve the verbalization and ability to self-analyze, we implemented additional in-class self-review discussions. This has been made possible by the upgrade of our dance studio's AV system, allowing the teacher to video tape the students in-class performances and immediately show the video to the students for critiquing sessions, where the students can gain an objective perspective on their effective use of skills in class. This has resulted in improved results.

Increased Online Course Success Rates

Our Online success rates now exceed the college average, reaching 84% in 2018, and averaging over five years at 70%. [Online courses were behind in 2014 at 59% in online classes.]

This may be due to the modifications made over the past two years in DANC 100. We have converted to CANVAS, and have added rubrics to almost all of the assignments that students interact with, clarifying the expectations for their assignments. Students also participate in peer reviews using these rubrics, which has improved their success with Critical Thinking SLO's and PSLO's.

The Capstone project in DANC 100 has also been re-vamped in coordination with the CTTL, in order to clarify instructions and expectations.

Facilities Improvements and Obstacles

In years previous to 2015, the Tango classes and the DANC 395, 400 and 391 courses, had seen student success impacted by being displaced from their assigned facilities. (These classes were scheduled on the stage because 3-201 was impacted by Fitness and Combatives courses.) Since the Spring 2015, we

continue to see improvement because the DANC 400 course was able to be entirely scheduled in 3-201. However, with the theater reconstruction beginning in January of 2019, we anticipate facilities impacts to come up for the next few years.

Assessment

One barrier to effective assessment in previous years has been small sample sizes. This may become more dire as we move forward with the leveling of courses within TracDat. All courses in the dance department have both SLO's and Assessment plans in leveled format, but not necessarily entered by individual level into TracDat. With the courses divided up into levels, we may see even more courses with sample sizes too small to give clear results.

All courses will continue to be assessed every semester when offered. SLO's and assessments track skill and fitness development based on a pre-test and post-test, including assessments of in-class videos, that the students and instructors evaluate together. In addition, depending on the course, assessments related to technical skill demonstration, technical and/or theoretical knowledge, cultural customs, history and basic applied anatomy and physiology are conducted. Students are evaluated by progression within levels established at a beginning, intermediate, advanced intermediate and advanced level.

Performance courses are evaluated by the student's ability to learn and effectively execute choreography and artistic expression, as well as their ability to work in teams, use time management techniques, communicate effectively and to complete the choreographic process from initial idea to final performance piece. Performance courses usually also require the students to write about this process and to analyze their own professionalism in this context. DANC 100 is a lecture course about the history of dance, and these students are assessed via their self-expression in forums, in essay papers and via multiple-choice exams.

Evidentiary Documents

[Relationships and Assessment_ Course Outcomes by PSLOs DANC 2019.docx](#)

Associated Objectives

[813-Add DANC 117 Tap Dance](#)

[814-Additional Dance / Group Exercise Facility](#)

[815-Additional Section of DANC 150 Hip Hop Dance](#)

[816-Increase Offerings of Core Technique Classes that Support the Major](#)

[817-Institutionalize Competitive Hip Hop Team](#)

[818-Institutionalize Dance Festival](#)

IV.A. Strategy for Program Enhancement: Continuation/Modification

Indicate whether the program is continuing implementation of the last CPR strategy or revising the strategy. Please describe the modifications if revisions are intended.

Note: Any new strategies should be linked to Institutional Goals through creation of objectives in the next section. If the program has not yet participated in comprehensive program review, an annual or multi-year strategy can be defined in this item.

Narrative

Expanding the Dance Program: Outreach, Expanding the Competitive Dance Teams, Recruitment & New Lecture Courses

Increase Sections of Technique Courses

Because we continue to increase our Load and FTES each year, we are planning to expand our program's course offerings and sections of technique classes. As we recruit and grow, we hope to offer multiple sections of DANC 121, allowing us to separate Beginning, Intermediate from the Advanced Intermediate students:

- Offer DANC 151 Hip Hop Technique in both the Spring and the Fall in 2020.
- Offer DANC 117 Tap Dance annually
- Offer DANC 121 Contemporary Modern in both the Spring and the Fall

New Lecture Course [Humanities GE]: DANC 105(?), History of Hip Hop Dance

Instructor Joslynn Mathis-Reed and I have discussed a plan to use professional development moneys to collaborate on the curriculum creation for a humanities GE course, DANC 105(?), History of Hip Hop Dance, too be offered online. This would be incredibly popular, grow the program, and thereby help us to recruit to the dance teams and expand the technique classes to focus on more advanced technique.

Expanding the Competitive Dance Team & Connecting with Community

We would like to continue growing the dance team. Steele and Mathis-Reed have discussed expanding the Hip Hop team into a jr./varsity dual level format, so that more students could join the team, while retaining the level of rigor at competitions. Additionally, funding that we anticipate should cover more hours of coordination and rehearsals, which will improve the caliber of the team AND provide time for **recruitment activities** (some of which could offer students opportunity to perform at local high schools as part of recruitment activities).

We would also like to bring back the **Dance Festival**, perhaps in conjunction with summertime dance camp. Mathis-Reed and Steele are brainstorming ideas on how the team's summer camp activity could be connected with short-term summer courses open to the public (and high school students), which might culminate in a weekend Dance Festival.

Associated Objectives

813-Add DANC 117 Tap Dance

814-Additional Dance / Group Exercise Facility

815-Additional Section of DANC 150 Hip Hop Dance

816-Increase Offerings of Core Technique Classes that Support the Major

817-Institutionalize Competitive Hip Hop Team

818-Institutionalize Dance Festival

IV.B. Strategy for Program Enhancement: Action Plan and Resource Requests

Based on the most recent CPR and any desired modifications, develop an annual action plan with related resource requests. No narrative response will be entered in this section, but the objectives you create will be printed automatically in the APP report under this item.

- (1) To begin, click on PLANNING at the top of the page, then CREATE A NEW OBJECTIVE. To view previously created objectives, click PLANNING at the top of the page, then VIEW MY OBJECTIVE.
- (2) IMPORTANT! Make sure to associate each objective to this standard in the APP. Need help? Contact the PRIE Office for further instructions. Institutional Goals. Need help? Contact the PRIE Office for further instructions.

Narrative

Associated Objectives

[813-Add DANC 117 Tap Dance](#)

[814-Additional Dance / Group Exercise Facility](#)

[815-Additional Section of DANC 150 Hip Hop Dance](#)

[816-Increase Offerings of Core Technique Classes that Support the Major](#)

[817-Institutionalize Competitive Hip Hop Team](#)

[818-Institutionalize Dance Festival](#)

Enhanced Budget with Objectives and Tasks

[Enhanced Budget with Objectives of Dance unit](#)