



Photo: PCC Production In The Heights, March 2017

PORTLAND COMMUNITY COLLEGE

DANCE PROGRAM REVIEW-APRIL 2017

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1. Program Overview:

A). The educational objectives of PCC Dance established during our last program review were revisited during our Fall 2015 SAC meeting and found to remain relevant. We voted to keep them the same. However, we did acknowledge that more could be done to implement the last objective and we are taking steps to do so through: creating and maintaining a social media page for the dance program, and establishing further connections with local dance artists and presenters such as White Bird and BodyVox. Additionally, we have an articulation agreement for transfer credits with Western Oregon University, and are creating one with University of Oregon's Dance Program. Our program objectives are to:

- Appreciate the cultural, historic, and artistic value of dance in society.
- Enhance the quality of life as a result of physical activity, self-expression, and group interaction.
- Apply lessons related to self-care, safe practices, and injury prevention in order to enhance dance training and well-being.
- Create connections between our student population, other performing arts students and faculty at PCC, and the larger dance community.

Each of these objectives aligns with the Professional Teaching Standards for Dance Arts as stated by the National Dance Education Organization (NDEO). Further information regarding these standards can be found in Appendix A.

B). Many SAC recommendations were made at the end of the last program review, several of them carrying over from the review before. Of the recommendations, many were implemented. These include:

- Eliminating all 50-minute dance classes and instead offering them in 80-minute increments.
- Updating many of the Dance CCOGs.
- Increasing visibility and promotion of PCC Dance.
- Creating more performance opportunities for students through D209, D210, and D211.

SAC Recommendations that have not been implemented, some of which are no longer relevant, include:

- Hiring a second, full-time instructor in Dance.
- Providing safety for both students and instructors by creating a dance studio with a sprung floor and marley covering.
- Offering D190: Special Projects in Dance.
- Setting a class capacity size at 20 to ensure safer classes and higher quality learning.
- Allocating funds from the budget and Spring Dance Concert earnings to provide live accompaniment in Ballet and Modern classes.
- Increasing participation of part-time faculty in the Dance SAC.
- Offering separate sections of dance technique classes that provide independent levels instead of combining them

Administrative Response indicated that another Full Time Dance Instructor position should be on the initiatives list for Rock Creek. However, since then, Dance enrollment has changed significantly so it has been much less compelling for the creation of a Full-Time position. As an example, in 2010-2011, 34 Dance sections were offered at Rock Creek. Last year (2015-16) only 13 sections were offered. If the demand had remained more consistent, it might have led to continued and stronger advocacy over the past 5 years.

The recommendation regarding the dance floor has not been directly addressed. Measures have been made to ensure that the dance floor is less slippery and open communication continues among instructors and PCC past facility manager, Heidi Van Brocklin and current, Jane Loverin.

Lastly, Administrative Response suggested to create more performance opportunities for students by adding an additional Spring Concert show and collaboration with the music department. Since then, enrollment has decreased in the dance program and the need for an additional Spring Concert is no longer necessary.

As a new Dance SAC Chair, I (Sara Parker) see the pitfalls of how the Spring Dance Concert is curated. For example, in the Spring, most dance classes must focus on making a dance piece instead of training, which goes against the purpose of taking a technique class. Additionally, many students taking an entry level dance class have very little interest in performing. In an effort to raise the caliber of dance performance, in the 2016-2017 academic year, new conversations regarding collaboration across disciplines in performing arts at Sylvania have occurred and there is hope that meaningful performance opportunities will result in the coming years. This includes collaboration with Music and Theater departments to continue the momentum that is built from the musical production every other year. It is a plan of the SAC Chair to continue collaborating with fellow faculty in VAPAD at PCC, Sylvania on such projects, as well as bringing in artists from the community to continue the connection between academic and real life praxis. As an example, in Fall 2016 the Dance Performance class held an evening concert which showcased creative work from the term, as well as a work-in-progress by local dance company, WolfBird Dance.

2. Outcomes and Assessment:

A). Course-level Outcomes:

The SAC was well into its eighth year with the same, single full-time faculty member/SAC Chair at the beginning of the 2015-2016 school year. In the Spring of 2016 a new, interim full-time faculty and SAC Chair (Sara Parker) stepped into the roll previously held by Heidi Dyer. Part-time faculty numbers have fluctuated between fifteen and seven, with members spread across PCC's multiple campuses. The majority of part-time faculty do not attend SAC meetings nor respond to emails, requests to participate in program events, assessment projects, etc. Therefore, it is hard to determine how instructors are ensuring that course outcomes are assessable or how they are being assessed outside of what is determined in the CCOGs. In order to effectively assess course outcomes as well as college core outcomes a couple of things would need to shift within our SAC. Primarily, more part-time faculty participation would be required. As a new faculty coming in, Sara Parker has also experienced lack of involvement with some part time

faculty having never responded to emails asking questions, instigating involvement. This leaves the SAC chair questioning the necessity for a district wide SAC. Can the dance faculty on other campuses be absorbed by their respective PE programs, and leave the Dance SAC at the performing arts hub of the Sylvania campus?

Nevertheless, two changes that have been made as a result of assessment include the addition of SAC specific questions included in course evaluations and the addition of a required practical exam for all Modern and Ballet students working at an intermediate to advanced level. The SAC specific questions focus on self-reflection and communication and when completed can give meaningful insight into the experience of each student while providing the instructor with feedback as to how they might further align their teaching with the outcomes of the course. The practical exam includes a rubric and it is recommended that instructors teaching relevant courses perform the exam at both midterms as well as during finals to track student progress and assist individual students in setting clear goals while recognizing their strengths as well as areas requiring improvement.

B). Addressing College Core Outcomes:

During our Fall 2015 SAC meeting instructors from many of our courses met to review and update the Core Outcome Mapping Matrix. However, no representatives were present from Ballroom, World Dance, or Tap. In the Fall 2016 SAC meeting, the SAC agreed upon the Core Outcomes Mapping Matrix for Ballroom, World Dance, and Tap and those are now revised. The updated matrix is included in Appendix B.

C). Assessment of College Core Outcomes:

i). Two assessment projects from the past five years that were more effective and useful were the creation of the practical exam and a collaborative creative project incorporating social media. The practical exam targets our intermediate to advanced Modern and Ballet students and was created to assess professional competence. Feedback received from transfer institutions has highlighted the need for students to be working at a level in these two technique classes that will allow them to be placed into advanced levels upon transfer. Most commonly, students who fall behind and have to spend an extra year or more completing their degree do so because they fail to place in the appropriate level of class when arriving at a four year institution. We also recognized the need in larger, combined level classes to be able to give specific, individualized feedback to students wishing to seek a degree in dance.

The practical exam assesses professional competence through the use of a rubric created by teachers from the Ballet and Modern classes. It evaluates skills in performance, mechanics, execution, and safety. After creating and incorporating the practical exam in a handful of classes it was determined through instructor and student feedback to be a useful tool. Those instructors who administered the exam at both midterms and finals were able to use the exam to track student progress, the attainment of important skills, and to help students to work on personal goals. Because of the success of this assessment project, the practical exam was added into the

CCOGs as a required evaluation tool for all students working in level two and three classes in Ballet and Modern technique.

The second assessment project was a creative project used to assess critical thinking and problem solving using an AACU VALUE rubric for creative thinking. The best part about this project was that it was created organically throughout the course of the term on the intermediate-advanced modern dance students. These are the students most likely to participate in other core curriculum classes and to go on to study dance at a transfer institution. A student from the class initiated the project by sending the past SAC Chair and course instructor at the time, Heidi Dyer, a video from OPB's "Art Project". The video featured the artist Ryan Lott, aka Son Lux, a composer who is known for his collaborations with famous artists, choreographers, musicians, etc. At the end of the video Ryan Lott extended an invitation to collaborate via social media. He had composed a short piece of music which was posted on a free, streaming site and proposed that other artists respond to the composition using whatever medium they work with and then to post their response online using a hashtag to link all of the responses together.

The unique nature of this project not only allowed the class to look at creative thinking but also to address one of our program objectives which is to create connections between our student population and the larger community. For the assignment students were taught a short dance phrase. Then, they were asked to break into groups of two to three dancers. Within each group, the students were then asked to manipulate the phrase they had learned in response to the sound score of Ryan Lott. Through this project students had to evaluate their creative process, take risks, create a plan, innovate movement phrasing and synthesize information as it applied to the collaboration with Ryan Lott.

Though each group varied in its level of risk taking and innovation, they all completed the project successfully with all groups going beyond the lower benchmark to reach designated milestones based upon the AACU VALUE rubric for creative thinking. After they had completed their compositions, each piece was recorded by a professional videographer and the videos were posted on the PCC Dance Program Facebook page with a link to the OPB "Art Project". With hundreds of viewers, the project gained visibility for the program and connected our students with the larger arts community through collaboration.

ii). The same outcomes have not been reassessed, however the practical exam is continuing to be administered. The same or a similar creative project could be used again to reassess creative thinking and it is recommended that if this is the case, a self-reflection component be included.

iii). The previous assessment cycle process was ineffective and largely unknown to the current Full Time Dance Instructor and SAC Chair. In the 2016-2017 academic year, a new Learning Assessment process has been implemented, which evaluates student's abilities to Self-Reflect. The pilot study this year is focused on the Dance Performance classes in Fall and Spring terms and will be repeated across all course offerings in the 2017-2018 school year. This PCC Core Outcome is also in alignment with the NDEO Professional Teaching Standards for Dance Arts, which is included Appendix A.

iv). The outcome most difficult to assess within our program is Community and Environmental Responsibility. Though collaboration and working towards mutual goals is inherent in our coursework, there is not a particular focus on environmental and social issues in our technique classes. As a result of the involvement of dance in the 2017 PCC Musical 'In The Heights' which was choreographed by current Dance SAC Chair, Sara Parker, the dance program was able to directly address Community and Environmental Responsibility through the content and overall thematic material of the musical. As such, the Dance Performance class in Winter 2017 addressed this issue. Additionally, by reinstating the Dance Appreciation class, this outcome will be addressed through dedicated course material which focuses on Community and Environmental Responsibility.

3. Other Curricular Issues:

A). D275: Dance and Hip Hop Culture is the only course from our program that is offered online. It is offered as completely online and even the readings and other course materials are included within the modules so that students do not have to purchase materials. As an option, students are invited to attend local, live events as part of their observation assignments, but there are online alternatives for those unable to attend events for any reason. Although this course was initially offered on campus, it never enrolled enough students to run. The largest challenge with offering this course online is that students who are not attentive, self-motivated, and engaged tend to slip through the cracks easily. After repeatedly offering this course, every effort has been made to create clear guidelines, to consistently track student progress and to give feedback. Because D275 has not been offered as a campus-based course, there is no way to compare completion rates of online versus campus-based learning.

B). In alignment with PCC's desire to increase access and affordability for students we do not require any texts for our courses and use online resources whenever possible. This is even true of our online lecture course. Students who participate in our technique classes are encouraged to attend a live dance performance throughout the term and write a performance review. Those who are unable to do so, for any reason, are given an alternative assignment using free online streaming documentaries, or other PCC library resources. We also have been working to lower the credit load for our World Dance class from two credits to one credit to make it more affordable.

C). Many of our one-credit technique courses are offered to local high school students as part of our dual credit agreement. The Dance SAC Chair meets with the high school teachers annually, communicates regularly with the dual credit office to ensure articulation, and has invited high school students and instructors to attend the spring dance concert free of charge. Two part-time faculty members have observed and evaluated classes at local high schools to confirm that courses being offered through dual credit reflect instruction here at PCC. Currently, high schools that are involved with PCC dual credit include Franklin High School and Jefferson High School. There is one teacher at each school approved to teach.

D). Our SAC specific questions for course evaluations are as follows:

- What will you take with you from this course?
- What did you contribute to this course through your participation? How active were you in shaping your own experience as well as the experience of others?
- Has this course changed how you look at this subject, and if so, how?
- Do you have any suggestions for how this course could be improved?
- Has taking this course at PCC helped you to connect with the larger dance community in some way, and if so, how?

We have found that the responses to these questions provide us with meaningful, useful feedback while offering students the opportunity for self-reflection. Changes that have been made in courses due to student responses to these questions includes, but is not limited to:

- Changing days/times that sections are offered.
- Creating clearer guidelines for coursework.
- Eliminating 50-minute classes in lieu of 80-minute classes.
- Creating more performance opportunities for students.
- Evaluating class structure and work-load in accordance with credit load.
- Finding more opportunities for individual feedback via practical exams.

E). The most significant changes in curriculum since the last program review were required in accordance with new repeatability restrictions. It is common practice in the arts, as in language, to repeat a certain level of study for multiple terms. Commonly, a student will take the same course three times to be adequately prepared to advance to the next level. Our previous CCOGs for dance technique classes allowed for just that. When the new restrictions were enforced we had to change all the CCOG's for our core curriculum classes so that students could study at the same level twice without repeating. This created a great deal of confusion for students, teachers, registrars, advisors, financial aid, etc. In addition to the course numbers changing, all of the old and new numbers had to be included in pre-requisites. Despite repeated efforts, we had at least three terms in which students were unable to register for higher-level coursework despite having fulfilled the prerequisite requirements. This led to a dramatic decrease in numbers, cancellation of courses necessary for transfer students, and teachers having to perform registration overrides for nearly every student in anything beyond the introductory courses. This, in addition to earlier add/drop deadlines, and early payment deadlines had a significant impact on our program.

4. Needs of Students and the Community:

A). Significant decreases in enrollment, especially in transfer-oriented courses, led to several changes within the program and course offerings. Several of our more experienced and longer term part-time instructors left PCC to find more reliable work. Class offerings were reduced overall. Several courses needed for transfer students were cancelled and have not been offered in several years. Previously a student who wished to transfer to a four-year institution to minor or major in dance could take intermediate and advanced courses in Modern and Ballet technique every term which is recommended as the minimum by transfer schools such as PSU, WOU, and U of O. These sections are now only offered once per year in the Spring.

Other coursework required for transfer students such as Dance Appreciation and Intro to Choreography have not been offered in years because of low enrollment. However, at other colleges and universities such as University of Oregon and Western Oregon University, and Portland State University, Dance Appreciation is offered as both a requirement for Dance Majors, as well as a General Education Requirement (Arts and Letters) for the respective universities. The Dance SAC envisions a potential for this to be the case at PCC. If the Dance Appreciation course counted as a core curriculum requirement, just as our transfer programs, we believe that class numbers would rise given that the course would count toward curriculum requirements outside of dance. Not to mention, it would expose more students to the inherent power of dance and potentially create more interest in our dance technique classes.

Another course only offered once per year is Dance Improvisation, offered in the winter. Dance students and instructor of the Improvisation course have expressed interest in the class being extended to 1 hour and 50 minutes in length (from 1 hour 20 minutes) in an effort to leave more time for self-reflection writing exercises and group conversation based on the physical research that occurs during the class time.

Overall, in terms of dance courses, because transfer students cannot rely on getting the coursework they need here, enrollment numbers for these courses continue to decrease. The courses that remain are largely introductory level courses and one-credit labs. We have returned to combining class levels in order to bolster numbers, which affects instruction and student safety. More advanced students find it difficult to be appropriately challenged when the majority of students in the same class are beginners. Though efforts are made by instructors to prevent this, in a room with more than twenty students, the majority of which have no dance experience, it is hard to accommodate everyone. The return to course offerings which are almost entirely one-credit labs also makes it challenging to sustain a schedule for the full-time faculty member and SAC Chair for the program.

In Fall 2016 and Winter 2017, the Dance SAC conducted a study with dance students at PCC that assessed why students take dance classes at PCC and what improvements can be made to the dance program. Generally speaking, the study revealed that most students studying dance at PCC are doing it for exercise and/or enjoyment with a small select group wishing to pursue dance more seriously. Here are the highlights from that survey:

Highlights of Data from Fall 2016 Dance Survey:

- 51.9% of students are in their first term of dance at PCC, while 7.5% have had seven or more
- 40.5% of students have had no previous dance training prior to their PCC dance class
- 35% of students have had 1-5 years of dance prior to their PCC dance class
- Ballet, Hip Hop, and Modern classes have the largest number of previous and present dancers
- Students report the most interest in taking Hip Hop class, followed by Modern and Ballet
- 96% of respondents reported dancing at PCC for enjoyment, 80% for exercise, 20% for PE credit, and 19.5% for transfer credit to a Dance Major or Dance Minor degree

- 1/3 of respondents reported studying dance outside of PCC. Reasons for this include wanting more frequent classes, scheduling, finding more specific dance classes not offered at PCC, to increase instructor variation, and accessibility.
- 78% of students report their dance goals are being met at PCC, 8% reported not having dance goals met, and 14% reported goals don't apply to their dance study
- The #1 suggestion to improve the dance program from respondents was to separate beginning from intermediate levels into two different courses
- The #2 suggestion was to offer more dance classes and styles
- The #3 suggestion was to offer additional class times in the schedule

Highlights of Data from Winter 2017 Dance Survey:

Results from the Winter 2017 Dance Survey were quite consistent with results from the Fall 2016 survey.

- 58% of students are in their first term of dance at PCC, while 10% have had four to six terms at PCC. This survey showed no students had seven or more terms of dance at PCC.
- 40% of students have had no previous dance training prior to their PCC dance class
- 32.5% of students have had 1-5 years of dance prior to their PCC dance class
- Ballet, Hip Hop, Jazz, and Modern classes have the largest number of previous and present dancers
- Students report the most interest in taking Hip Hop class, followed by Ballet and Modern
- 91% of respondents reported dancing at PCC for enjoyment, 86% for exercise, 47% for PE credit (up from 20% last term), and 22% for transfer credit to a Dance Major or Dance Minor degree.
- 25% of respondents reported studying dance outside of PCC. Reasons for this align highly with responses given last term: wanting more frequent classes, scheduling, finding more specific dance classes not offered at PCC, to increase instructor variation, and accessibility.
- 77% of students report their dance goals are being met at PCC, 4% reported not having dance goals met, and 19.5% reported goals don't apply to their dance study.
- The #1 suggestion to improve the dance program from respondents was to give more advanced combinations to challenge higher level dancers in our classes.
- The #2 suggestion was to offer more dance classes at Rock Creek, Cascade, and SE Campuses.
- The #3 suggestion was to offer additional class times in the schedule.

For the full study, see Appendix C.

B). Given the nature of dance, we believe selection bias may occur in terms of the student's registration trends. If a student believes their disability may prevent their ability to succeed in the course, they may be less inclined to register. However, there have been instances where students with a range of disabilities have enrolled in classes. In these circumstances, strategies have been taken to encourage students to work within their own physical capabilities. As such, each student is graded individually based on their progress throughout the term. At this point, the SAC has not

been faced with any challenge that we cannot address, although we do recognize opportunity for growth in equity and inclusion related to the PCC mission. For example, we could bring in a guest artist and DanceAbility founder Alito Alessi, or one of his certified teachers, for a special mixed-abilities workshop using the dance vocabulary of contact improvisation at PCC Sylvania.

C). Currently the Dance Program offers one online class, D275: Hip Hop Dance and Culture. To facilitate success for online students, a number of strategies are used. These may include: Sending personal feedback for all written work using track changes tool in word.doc, feedback and communication on written discussion posts, course CPNs, email check-ins when students begin to fall behind, additional resources provided based on personal interest from students, observation assignments in the community, additionally, the course is ADA format.

D). The feedback most consistently received from transfer institutions is that students studying dance at PCC need intermediate to advanced levels of Ballet and Modern technique instruction on a regular basis to ensure ease of transfer. Though PSU has agreed to accept our remaining theory course, Dance and Hip Hop Culture as part of their breadth requirements, other institutions fail to do so. For this reason, it is important to consider reinstating Dance Appreciation as it is offered at many universities nationwide. Dance Improvisation is our only remaining course that directly fulfills a minor/major requirement outside of upper-level modern and ballet technique classes. All technique classes transfer as electives and work to prepare students for upper level coursework. The Dance SAC Chair has worked with the dance department at WOU to create an articulation agreement to promote ease of transfer for our students and it was finalized in Fall 2016. Classes that are included in this agreement are all levels of Modern and Ballet technique, Improvisation, and Dance Appreciation. In response to student requests, the Dance Performance class has been offered on a regular basis with a rotating focus. This class has created more visibility for the program, while including a variety of opportunities for students, and engaging the larger community. Some of the projects generated through this course include:

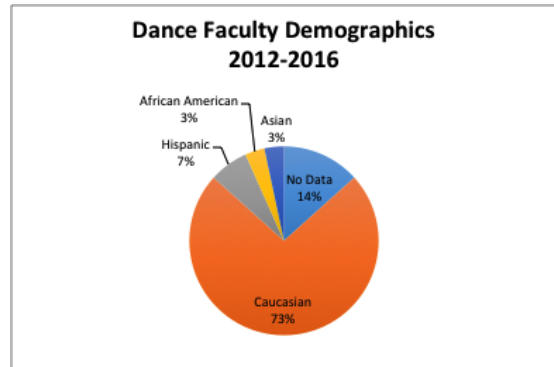
- Musical Theatre: “Godspell” “Hairspray” and “In The Heights”
- Movement for the Stage: “Dead Man’s Cellphone”, “Merge”, “The Misanthrope”, and “Usagi Yojimbo”
- Concert Dance: Spring Dance Concert, Winter Music Concert.
- Experimental Theatre: Fall 2016 Dance Showing of Works in the Little Theatre in Collaboration with local dance artists.
- Site-Specific: Northview Gallery performance with installation artist Arcy Douglas
- Movement Essays: “Both of Us, Together”
- Dance for Camera: “Triptych” and “Interwoven”

Arguably, the Musical Theatre performance opportunities have been the most fruitful in terms of rigor, collaboration, and exposure for the students at PCC. This serves as a wonderful performance opportunity for dance students to grow in their performance capabilities, as well as connect with other performing arts students. Additionally, it offers the students of music and theater the ability to train their bodies in dance, an opportunity that strengthens their understanding and experience of their respective art forms.

5. Faculty:

A). The Qualtrics Survey of PCC Dance Faculty within the past five years provided the following information:

- 30 Total Dance Faculty, 22 Female, 8 Male
- Faculty self-identify as:
 - Caucasian: 22
 - Hispanic: 2
 - African American: 1
 - Asian: 1
 - Unavailable/No Data: 4



Dance faculty continue to internationalize curriculum with the goal of creating globally aware and culturally intelligent students in our classes. To bring more diversity, equity, and inclusion to course offerings, Sara Parker recruited Indian Bharatanatyam Dance instructor Subashini Ganesan to teach in the Winter 2017 term. Unfortunately, the class was canceled due to low enrollment. This class may be more successful in the future if additional marketing is used to better spread the word of this popular style of dance being offered at PCC.

PCC also offers workshops for staff in diversity, equity and inclusion, which staff are highly encouraged to attend. Recent funding for stipends for part-time faculty to attend is another measure PCC has added to encourage higher attendance. This grows professional development in those areas, while impacting the teaching and learning environment in the studio in a positive manner and supports PCC's Strategic Plan, Theme 5.

B). No changes have been made to the instructor qualifications.

C). Below is a list of each faculty member and their professional development activities (those who responded with this information) since the last program review (or since hired by PCC):

Sara Parker (Interim FT Dance Instructor/SAC Chair, hired 2016):

- Participated and Presented at Salt Dance Festival in Salt Lake City, UT (2016)
- Guest taught at Ballet Fantastique Summer Dance Intensive, Eugene, OR (2016)
- Guest Taught at BodyVox Summer Dance Intensive (2016)
- Guest taught at University of Oregon (2016)
- Became teaching faculty in the Pre-Professional Junior Artist Program at BodyVox Dance (2016)
- Became teaching faculty in BodyVox Dance Open Adult Classes, including Company classes (2016)
- Became Yoga Instructor at Nike (2016)
- Certified online teaching instructor through PCC (2016).
- Presented original creative work: 'a subtle song and a whip hand' at Lane Community College, Portland State University, and the Headwaters Theatre in Portland (2016).

- Facilitated the Fall Dance Performance Showing of Works, which also featured local dance company, WolfBird Dance (2016).
- Workshop with dance artist, Tracy Broyles (2016).
- Workshop with dance artist, Shannon Stewart (2016).
- Created new original choreographic work for BodyVox JAG program (2017).
- Started a new original choreographic work using dancers in the Portland Dance Community (2016/2017).
- Started new original choreographic work in collaboration with local artist and musician, Becca Schultz (2016/2017).
- Attended multiple dance classes in the Portland Dance Community (2016/2017).
- Choreographed “In the Heights” in collaboration with PCC Theatre and Music programs.
- Served as Dual Credit Liason for PCC Dance Program.
- Facilitated outreach with University of Oregon Dance visiting PCC Dance Students (2017).
- Appeared on “Afternoon Live” on KATU to talk about the importance of dance as an adult and where to do it.
- Serving as a Peer Reviewer for Lane Community College’s Dance Program Review (2017).

Valerie Limbrunner-Bartlett (PT Faculty, hired 2009):

- Earned a Master’s Degree of Public Health.
- Became Part-Time PCC Faculty in the Health Studies Department.
- Taught in Oregon Ballet Theatre’s Pre-Professional Summer Intensive each year.
- Instructor in White Bird’s Le Grand Continental Portland Community Uniting -Cultural Dance.
- Wrote and awarded an Open Education Resource (OER) grant, Project Manager of OER health course development, ran pilot OER health course.
- Served as Temporary Full-Time Faculty at PCC.
- Active member of Fitness Technology Advisory Committee.
- Taught master ballet workshops throughout Oregon.
- Attended dance classes in the community.
- Attended LGBTQIA educational workshop to enhance classroom inclusion.
- Community Health Education Specialist (CHES) Certification.
- Xtend Barre Certification.
- Peak Pilates Mat Certification.
- Teaching Men of Color in the Community College workshop through PCC.

Robert Turlington (PT Faculty, hired 2014):

- Completed Bachelor of Science Degree in Business Administration.
- Attended classes on communication and management, helping inform classroom management and teaching techniques.
- Acted as advisor to the PCC Sylvania Ballroom Dance Club.
- Attended various dance classes and social ballroom dances.

- Taught privately to individuals and small groups outside of PCC.
- Choreographed couples, small and large groups privately and at PCC.

Michael Galen (PT Faculty, hired 2015):

- Became a member of Portland's afro-contemporary company Rejoice! Diaspora Dance Theater (2015)
- Cast on Season 6, ep. 3 of IFC's Portlandia (2015)
- Guest taught the BodyVox Junior Artist Generator Hip Hop (2015)
- Premiered original work 'Growing Pains' with Rejoice! Diaspora Dance Theater at their self-produced show 'Ancestry in Motion' as well as TEDxMtHood (2016)
- Performed with Rejoice! in their shows: Icons; Ancestry in Motion; and Alegria (2016)
- Presented at Washington State University, University of Idaho and the Oregon Shakespeare Festival with Rejoice! (2016)
- Choreographed and performed for stand up comic Kurt Braunohler's Comedy Central special (2016).
- Went to NYC and Montreal for 3 weeks to train with top internationally known street dancers and at Alvin Ailey School (2016).
- Started teaching at PHAME which shares dance to adults with developmental disabilities
- Performed in Shanghai, China on a smog day for an environmental awareness campaign (2017).

Leru Adams (PT Faculty, hired 2002):

- Directed PCC Spring Dance Concert 2016.
- Directed Willowbrook Arts Camp, creating an original dance concert for dancers ages 3-18 in all levels (2010-present).
- Taught high school & college assistants dance teaching & choreography skills
- Directing & collaborating with dance specialist in forms of: ballet, jazz, tap, Contemporary, ballroom & world folk dance.
- Working with: stagecraft, theater, costume & music departments.
- Involvement with Multnomah Arts Center.
- Facilitated Winter 2017 Open Showing.

Jessica Post (PT Faculty, hired 2016):

- Facilitated Open Showing at PCC, Rock Creek.
- Education Outreach Instructor and Jazz instructor at Oregon Ballet Theatre.

Tino Nozaki (PT Faculty)

Donna Oefinger (PT Faculty)

Ally Britton (PT Faculty)

Lloyd Pausze (PT Faculty)

6. Facilities and Academic Support:

A). A majority of the dance classes offered at PCC, Sylvania occur in the Health and Technology building, specifically HT101. While the facilities are clean with mirrors and ballet barres provided, some improvements could be made to create a safer learning environment for dance students. This would include sprung flooring as well as marley floor covering or another type of surface (or way of maintaining the current surface) that prevents slipping. The current wood floors are too slippery for the ballet classes, creating an increased risk of injury. Multiple studies have shown the impact of dancing on floors that are not suitable for dance (unsprung and slippery). The difference between dance and other physical forms, is that dancers do not wear shoes that help to absorb the shock of the body's impact on the floor. As such, a sprung Marley flooring helps to absorb shock on the body, preventing lower limb problems such as tendonitis, shin splints, knee pain, ankle strain and premature wear in the cartilage. The surface of marley flooring prevents slipping.

One of the biggest obstacles for facilities at the Sylvania campus for dance is space. Sharing space and scheduling with the PE Program is a huge challenge as the only studio space suitable to hold a dance class at the Sylvania campus is in HT101. Prime time slots for dance classes tend to be in the morning and early afternoon, however the PE program monopolizes the morning time slots, leaving dance with one class period that occurs in the morning. Ideally, dance at Sylvania would have a designated studio space, just for dance, or at the very least, more of a voice when it comes to studio scheduling.

Recently, the Little Theatre at PCC Sylvania has become an additional space that is available for the dance program to utilize (scheduled around music and theatre classes). The program is waiting for a roll out marley floor to become available which will enable more dance classes to be offered in that space. In Fall 2016, the Dance Performance and Hip Hop classes were scheduled in the Little Theatre. The space works well for classes of that nature and in the future classes scheduled in the space will preferably be those of Performance, Hip Hop, Improvisation, and the advanced levels of Modern and Ballet. If it became a possibility, dance classes using this space would greatly benefit from a sprung dance floor. Additionally, regular custodial maintenance of the space is a necessity to keep the floors clean (and safe) for the use of dance classes, as well as portable mirrors. Other than the flooring, the sound system and classroom technology suit the needs of our dance program.

At the Cascade campus, Part-Time Faculty Ally Britton was able to submit requests for the dance studio to facilitate a desirable use and set up of the space before it was built. That process helped ensure proper installation of barres, stereo selection and placement, additional mirrors and blinds, equipment purchase, and determining class capacity numbers. The closet placement is not ideal, the stereo cabinet takes up a lot of space, and some of the barres are installed on the same wall as the mirrors, which interferes with mirror use in class. A PCC Cascade dance instructor has brought up the issue of the room temperature as being much too cold, but is unfortunately unable to find a compromise with administration. Lastly, the excessive noise from the gym interrupts dance classes (this was also an issue when using HT08 for dance at PCC, Sylvania). Last year, a glass wall was installed as a sound barrier, which has been extremely helpful. The

equipment is cleaned regularly and the floor is well taken care of. Overall, the studio at Cascade is a wonderful space for dance classes.

The studio at the Rock Creek campus is new and has had additional improvements to update the new space. There are windows that let in natural light, a good stereo system, and cubbies for the dancers to store belongings out of the way of the studio dancing space. Part-time Faculty at the Rock Creek campus, Jessica Post, was contacted and asked for suggestions to improve upon the new space. As a result, she was able to request and get a full-length mirror on one wall. This is a significant improvement, as now the dancers can see themselves while in class and fully utilize the dancing space. Previously, portable mirrors were used which were difficult to move and took up a large amount of studio space. The height of the ballet barres was adjusted to accommodate most dancers. The only issue in this new space is that the surface of the dance floor is slippery, making it challenging to work in ballet slippers. However, it is fine for modern class. Marley flooring would be preferred in the future.

B). Students who take classes through the dance program are provided a variety of opportunities to engage in services through the library and outside resources. Many dance classes require students to view a dance performance in the community, take classes outside of the college, or view dance materials through PCC's streaming video service, Kanopy or Films on Demand. The library has also created an online guide (<http://guides.pcc.edu/dance>) for students in Dance classes to help guide them in finding relevant library resources. Every measure is taken by instructors to provide resources to students to ensure accessibility and enhance their learning experience. In the online class, D275, all materials are available online, through the course content.

C). The SAC includes all services available to students in dance course syllabi and encourage students to ask questions as needed and to utilize the resources that are provided by PCC.

7. N/A

8. Recommendations:

A). The Dance SAC has many exciting plans for the growth and fortitude of the dance program at PCC. These plans will expand how dance impacts the students, as well as the PCC community at large. They include:

- Re-establishing the Dance Appreciation Course.
- Lowering the class capacity for dance from 30 to 20.
- Distill the dance program to PCC Sylvania campus where students can immerse in creative culture and collaborate amidst other art forms.
- Create more/increase regularly occurring performance opportunities in collaboration between Dance and other VAPAD Faculty at the PCC Sylvania Campus. More specifically, Music and Theatre in an effort to prepare students to enter the PCC Musical which currently happens every other year.
- Revise degree transfer credit schedule as outlined on PCC Dance Webpage to reflect current course offerings.

- Continue collaboration with the Portland dance community at large.
- Increase marketing for dance classes to access not only PCC students, but also students at PSU and the Portland community at large.
- Foster more involvement from PT dance faculty to create a more robust experience and comradery between dance faculty.
- Increase the length of the Dance Improvisation class from 1 hour, 20 minutes to 1 hour, 50 minutes in length to allow more time for in-depth reflective practices and classroom discussion.

B). PSU no longer offers a dance major, only a minor in dance. This makes PCC's dance program a crucial component for students in the Portland-Metro area who wish to pursue dance in higher education, looking to transfer to a four-year university. PCC also offers a much broader variety of dance classes than PSU. Right now, PCC is the only public dance program in Portland that offers dance as a course of study, as the others (Reed College and Pacific University) are private institutions. As the Dance SAC, we are excited by the opportunity to provide students a fruitful education in dance, and hope to find support from PCC administration to make this even more possible. To do this, we have a list of goals that are entirely manageable given the proper administrative support. We request:

- Re-establish the Dance Appreciation Course, and work with PCC administration to allow the course to be co-offered as Arts and Letters course satisfying for degree requirements. This class corresponds with similar courses that also fulfill A&L degree requirements at Western Oregon University, University of Oregon, and Portland State University. In doing so, we hope to attract more PCC students to the dance technique course offerings, district-wide.
- Because of the nature of dance, we believe that safety and quality of learning will be increased by lowering the class capacity from the P.E. standard of 30 down to 20. This will ensure a more vibrant dance experience for students in the classes, regardless of whether they are taking dance as a form of physical fitness, or hope to pursue dance more seriously.
- We would like support in working with PE at Sylvania to streamline studio scheduling in such a way that provides the dance classes more of a voice and preference to time slots. We believe that streamlined scheduling of dance classes will make taking dance classes more accessible to students, thus increase enrollment.
- Increased collaboration between Dance SAC and other VAPAD Faculty at the PCC, Sylvania Campus. In an effort to do this, we wish to distill dance transfer credit course offerings to the PCC, Sylvania campus where students can immerse in creative culture and collaborate amidst other art forms. This could include splitting dance from PE course offerings, so that dance is offered independently as it once was. In doing so, we believe that students taking dance classes will be able to more clearly identify dance as a physical form of expression and artistry, rather than just a way to exercise (although that is also a benefit!). Currently, most students are signing up for dance classes under the "D (Dance)" listing as opposed to "PE". However, we pose the question- can students still receive PE Credit through dance, without being signed up through PE?
- At present, the main SAC involvement comes from faculty already housed at the PCC Sylvania campus, still with involvement from most PT faculty almost non-existent. As an

outsider coming in, I (Sara Parker) witness the downfalls of this, and the impact it has on the role of the dance program at PCC. In an effort to foster more involvement from PT dance faculty, I believe the majority of dance classes for dance credit should take place at the PCC Sylvania campus, a theater and performing arts hub. In this way, the Dance SAC would be comprised of FT and PT Faculty at PCC Sylvania leaving dance faculty at other campuses to be absorbed by their respective PE programs.

- New sprung marley dance floor and/or a cleaning system for the studio space that creates a safer surface for students to dance on. With the potential of a remodel for the HT building at the Sylvania campus, we would need the dance flooring to have proper sprung, Marley flooring. Ideally, this room would also have nice lighting, a strong sound system, and cubbies for students to put their personal belongings.
- Increase marketing.

APPENDIX A:

NDEO Professional Teaching Standards for Dance Arts

http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55413

Overview:

The Professional Teaching Standards for Dance Arts (PTSDA) provides an industry standard for individuals teaching dance. The PTSDA describes the criteria expected of master dance educators. The PTSDA document is organized in two distinct sections: Section I details the eight content and achievement standards expected of a master teacher and Section II provides types of evidence a teacher might include in a portfolio analysis to demonstrate successful achievement of the standards.

Content Standards:

The eight professional teaching standards address domains of knowledge that are necessary to provide an optimal learning experience for public or private dance education. The domains of knowledge require the master teacher integrate: goals and purposes of teaching dance education; knowledge of students; opportunities to learn; dance content, knowledge and skills; teaching methods and strategies; teaching and learning dance in context of broader education and community resources; and reflective practice (research, student and teacher assessments, and program evaluation).

1. Goals and Purposes of Dance Arts Education

Accomplished teachers understand the goals and purposes of dance education and use this knowledge to inform their instructional practice, motivate student learning and achievement, and convey the importance of dance to life and learning beyond the dance learning environment.

2. Knowledge of Students:

Accomplished teachers demonstrate an understanding of the cognitive, affective, and kinesthetic development of students from early childhood through young adulthood into lifelong learning. Teachers should recognize individual student interests, abilities, and needs to inform age-appropriate instructional decisions.

3. The Content of Dance

Accomplished teachers use their knowledge of dance to aid students in acquiring the skills to create, perform, critically analyze, interpret, and evaluate works of art in dance.

4. Learning Environments

Accomplished teachers establish safe and engaging learning environments that meet the Opportunity-to-Learn (OTL) standards supporting student learning and growth.

5. Instructional Resources and Strategies

Accomplished teachers utilize a variety of resources and employ diverse strategies that enable students to maximize learning.

6. Collaboration with Colleagues to Advance the Field of Dance Arts Education

Accomplished teachers collaborate with dance administrators, colleagues, students, parents, and community leaders to advance dance education in their teaching environments and communities.

7. Integrating State and Community Resources to Support and Enhance the Dance Program

Accomplished teachers use available resources within the state and assets within the local community to enrich dance programs.

8. Reflective Practice: Assessment, Evaluation and Research

Accomplished teachers recognize that the dance studio and classroom provide a laboratory for research to improve the teaching and learning processes, and seamlessly blend teacher and student assessments and program evaluations into daily instruction.

APPENDIX B:

Core Outcome Mapping Matrix:

Course #	Course Name	CO1	CO2	CO3	CO4	CO5	CO6	
D 120	Pilates for Dancers	*	*	*	*	*	*	
D 121	Conditioning for Dance	2	1	2	2	1	3	
D 130A	Modern Dance I	2	1	2	3	2	2	
D 130B	Modern Dance I	2	1	2	3	2	2	
D 131A	Modern Dance II	2	1	2	3	2	3	
D 131B	Modern Dance II	3	1	2	3	3	4	
D 230A	Modern Dance III	3	1	3	3	3	4	
D 230B	Modern Dance III	3	1	3	3	3	4	
D 150, PE 186F	Jazz Dance I	1	0	3	3	2	3	
D 151, PE 186G	Jazz Dance II	2	0	3	3	2	3	
D 252	Jazz Dance III	2	0	3	3	3	3	
D 152	Introduction to Dance	*	*	*	*	*	*	
D 170	World Dance	1	1	2	3	1	2	
D 175A	Tap Dance I	*	*	*	*	*	*	
D 175B	Tap Dance II	*	*	*	*	*	*	
D 177	Hip Hop	2	1	2	2	1	2	
D 177B	Hip Hop II	2	1	3	3	2	3	
D 184	Ballroom Dance	2	1	2	2	1	2	
D 184B	Ballroom Dance II	2	1	2	2	2	2	
D 190A	Ballet I	2	1	2	3	2	2	
D 190B	Ballet I	2	1	2	3	2	2	
D 191A	Ballet II	3	2	2	3	3	2	
D 191B	Ballet II	3	2	2	3	3	3	
D 290A	Ballet III	3	2	2	3	3	4	

D 290B	Ballet III	3	2	2	3	3	4	
D 209	Dance Performance	2	1	3	3	3	3	
D 210	Dance Performance	3	1	3	3	3	4	
D 211	Dance Performance	4	1	3	3	3	4	
D 251	Dance Appreciation**	4	1	3	4	3	3	
D 260	Dance Improvisation	2	2	4	4	3	4	
D 261	Dance Improvisation	3	2	4	4	3	4	
D 270	Introduction to Choreography	*	*	*	*	*	*	
D 275	Dance and Hip Hop Culture	4	2	3	4	3	3	

- * Indicates that the course is no longer offered
- ** Course is not currently offered. Once it is re-instated- the CCOG's would need to be re-evaluated.

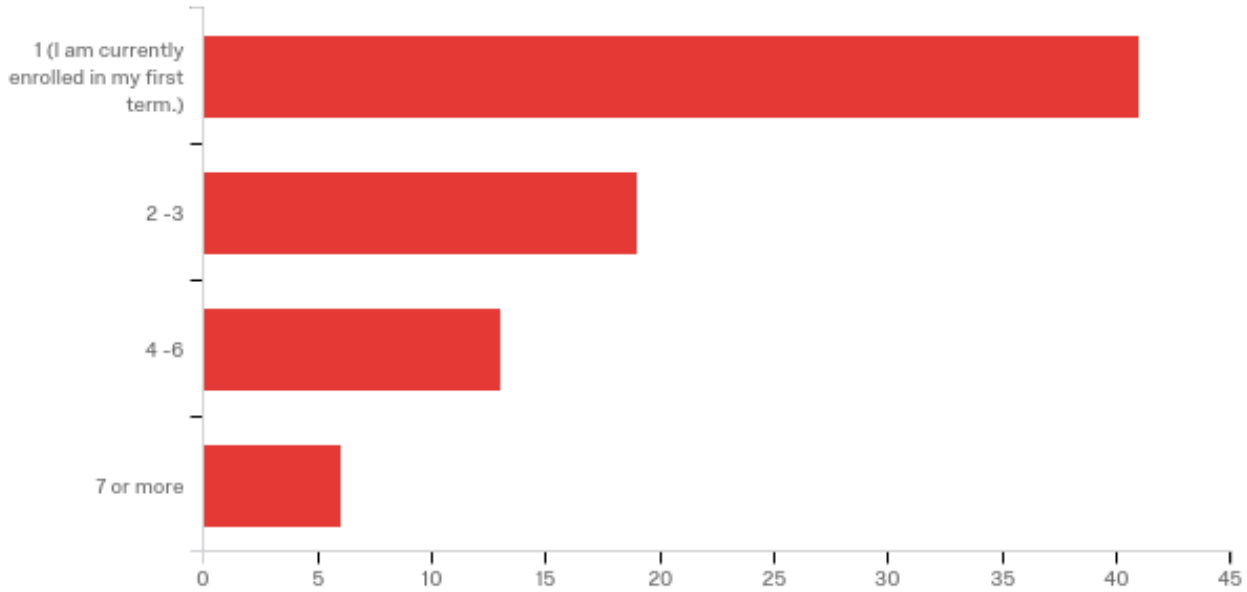
APPENDIX C:

Dance Survey

fall 2016

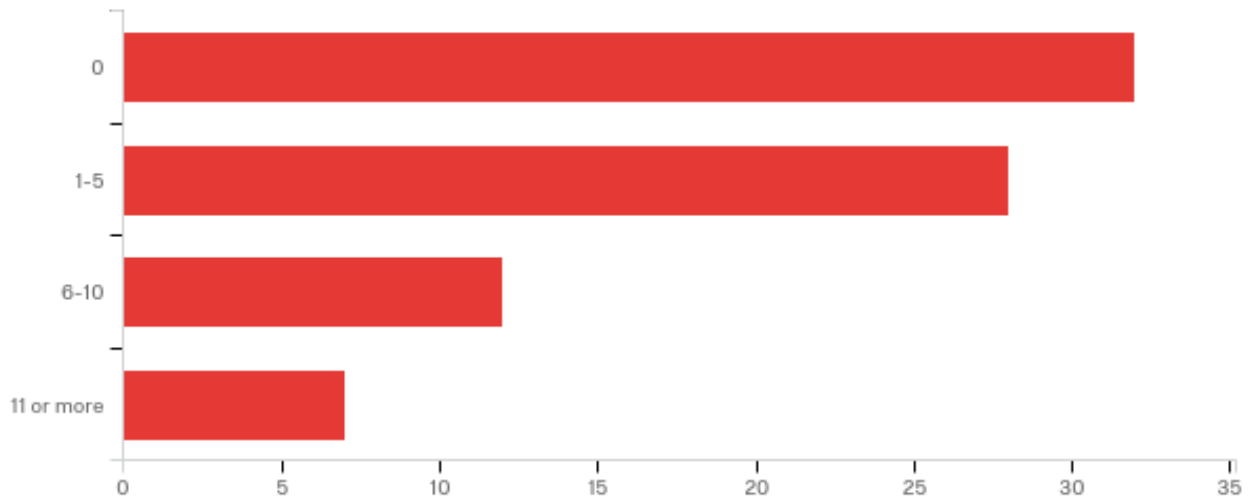
Total Respondents: 79

Q1 - How many terms have you taken dance at PCC?



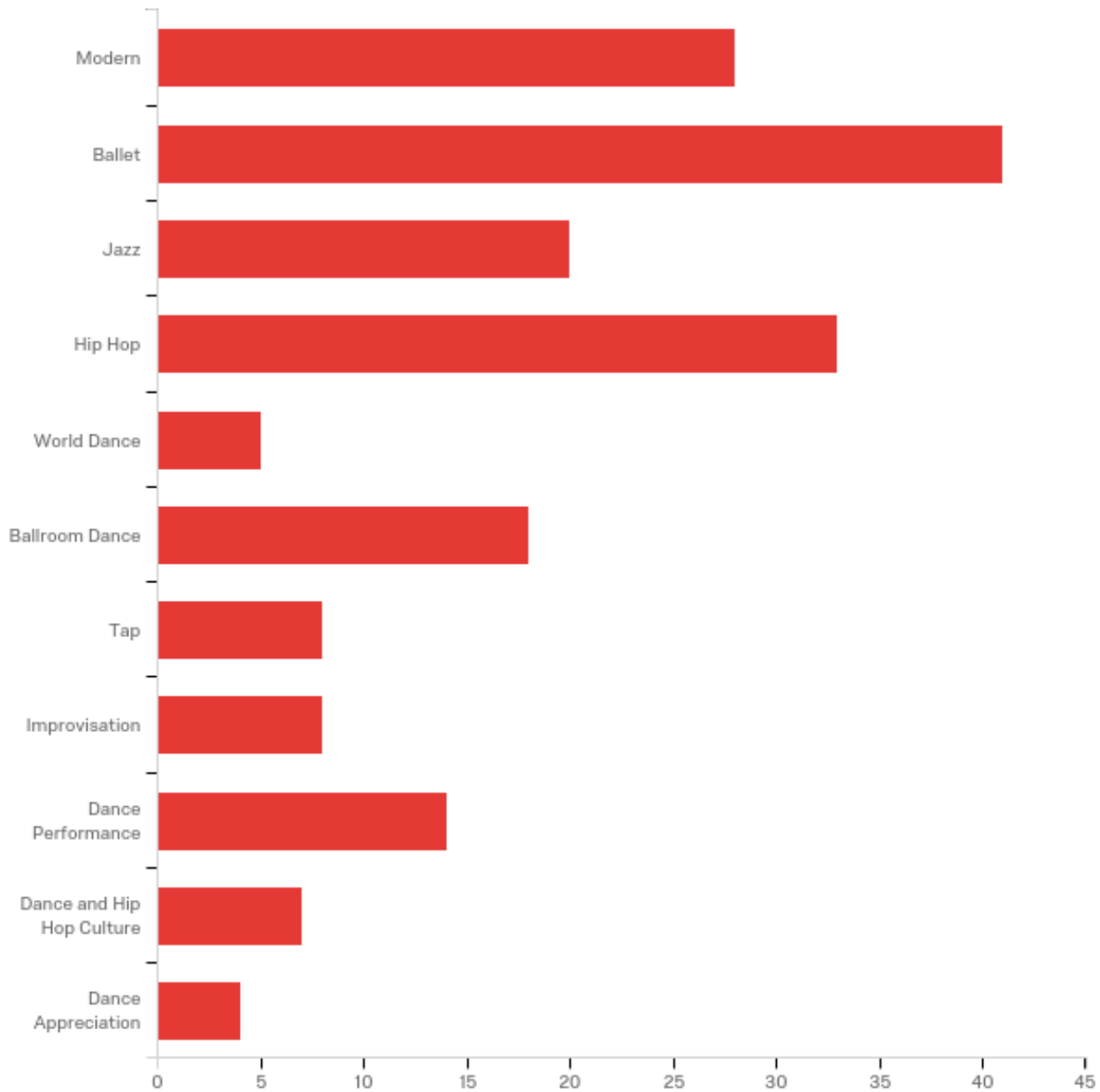
#	Answer	%	Count
1	1 (I am currently enrolled in my first term.)	51.90%	41
2	2 -3	24.05%	19
3	4 -6	16.46%	13
4	7 or more	7.59%	6
	Total	100%	79

Q2 - How many years of dance training have you received prior to taking classes at PCC?



#	Answer	%	Count
1	0	40.51%	32
2	1-5	35.44%	28
3	6-10	15.19%	12
4	11 or more	8.86%	7
	Total	100%	79

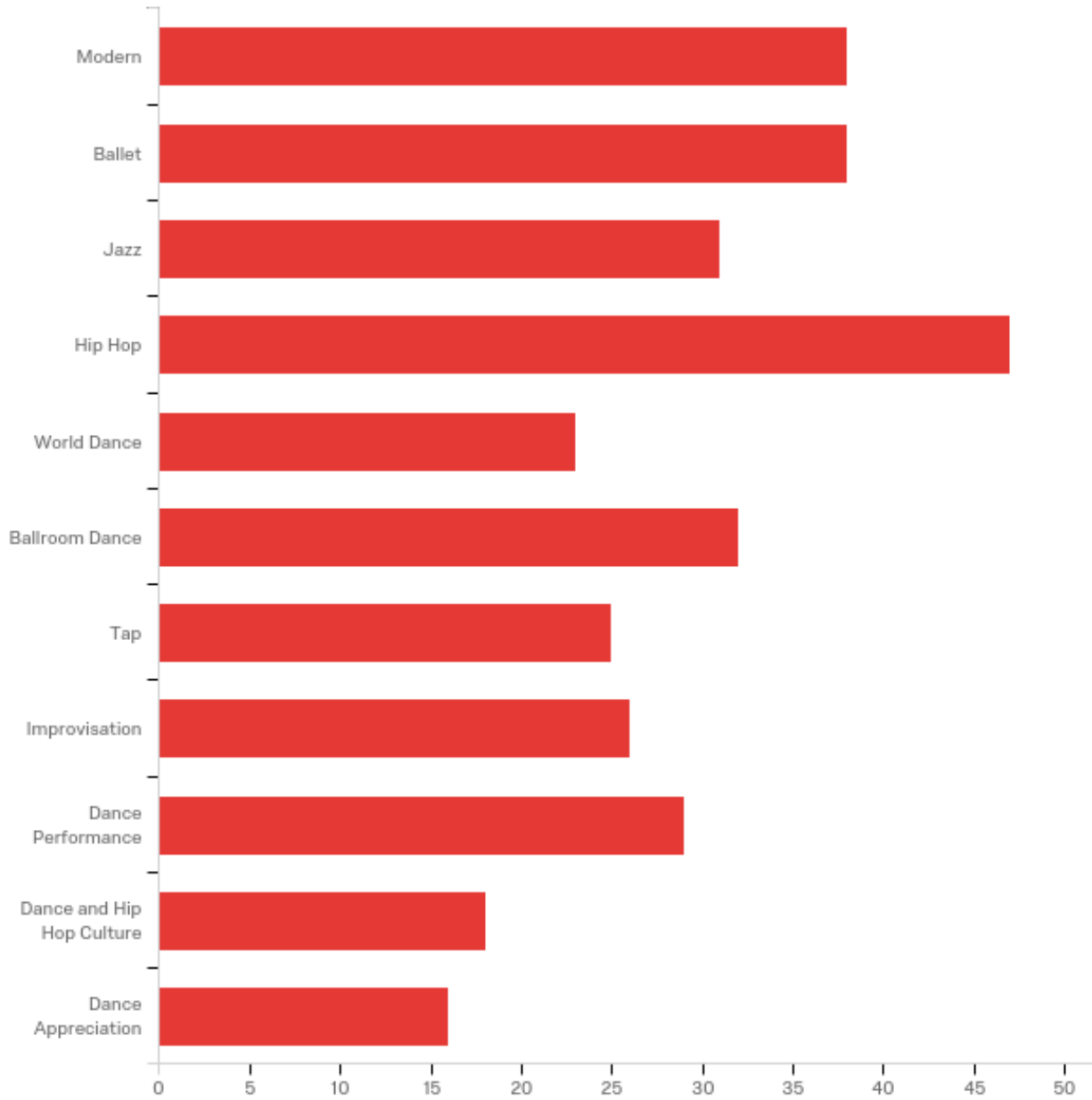
Q3 - What type of dance instruction have you received or are currently receiving? Select all that apply.



#	Answer	%	Count
1	Modern	35.90%	28
2	Ballet	52.56%	41
3	Jazz	25.64%	20
4	Hip Hop	42.31%	33
5	World Dance	6.41%	5
6	Ballroom Dance	23.08%	18

7	Tap	10.26%	8
8	Improvisation	10.26%	8
9	Dance Performance	17.95%	14
10	Dance and Hip Hop Culture	8.97%	7
11	Dance Appreciation	5.13%	4
	Total	100%	78

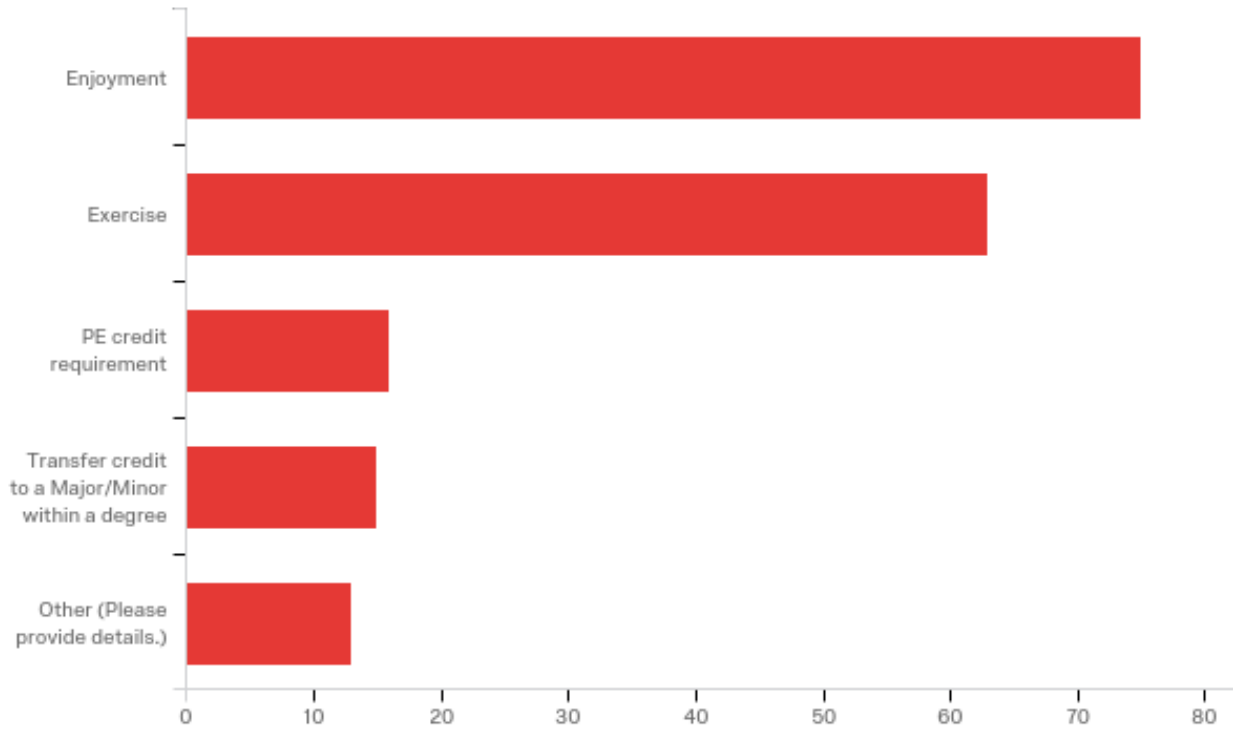
Q4 - What classes are you interested in taking? Select all that apply.



#	Answer	%	Count
1	Modern	48.72%	38
2	Ballet	48.72%	38
3	Jazz	39.74%	31
4	Hip Hop	60.26%	47
5	World Dance	29.49%	23
6	Ballroom Dance	41.03%	32

7	Tap	32.05%	25
8	Improvisation	33.33%	26
9	Dance Performance	37.18%	29
10	Dance and Hip Hop Culture	23.08%	18
11	Dance Appreciation	20.51%	16
	Total	100%	78

Q5 - Why do you dance at PCC? Select all that apply.



#	Answer	%	Count
1	Enjoyment	96.15%	75
2	Exercise	80.77%	63
3	PE credit requirement	20.51%	16
4	Transfer credit to a Major/Minor within a degree	19.23%	15
5	Other (Please provide details.)	16.67%	13
	Total	100%	78

Q5_TEXT - Other (Please provide details.)

Other (Please provide details.)

I hope to continue to train in ballet To keep getting stronger and continue to move forward

I do not

To increase skills

Less expensive per three months than a studio

I love Dance

Dance is one of the skills I need to learn and improve on in order to transfer to PSU or another University for theater

Social Activity

Better dance classes than most companies offer

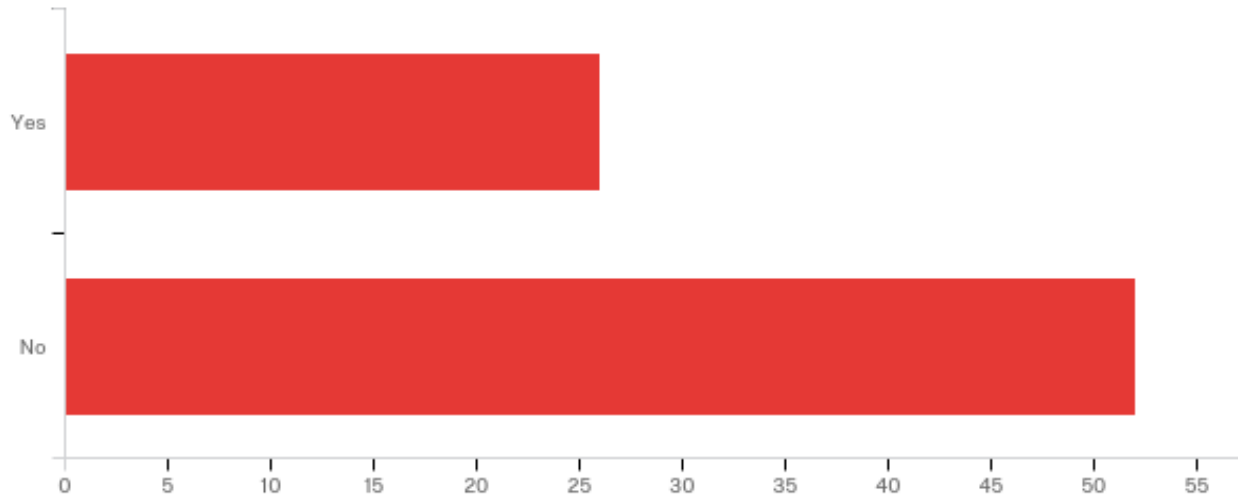
To perform in Spring Dance Concert

to learn how

Dancing is my passion

Learn to become a more skillful social dancer duh

Q6 - Do you take or study dance outside of PCC?



#	Answer	%	Count
1	Yes	33.33%	26
2	No	66.67%	52
	Total	100%	78

Q7 - Why do you take or study dance elsewhere? Please provide details below and include where else you take or study dance.

Why do you take or study dance elsewhere? Please provide details below and...

To dance notebook than twice a week

Have been a competitive Irish dancer for the past 10 years. Took ballet for cross training, continuing post competition purely because of enjoyment.

more accessible classes at parks & rec, local gym and private studios

i like to do some other dance classes at my regular gym, just for fun and work out.

Rounding out my abilities through other instruction

I dance at night at home before bed. I dance with my friends on the beach for exercise. I dance everywhere I can.

I take swing dance lessons elsewhere including The Ballroom Dance Company and Stumptown Swing because I like that environment and not doing it for credit is relaxing for me.

Long time favorite hobby of mine. Take classes around the Portland area and attend some events.

So I can continue learning outside of school.

To gain more practice, advanced technique, social activity.

I take contemporary dance at Polaris, because of the schedule and because my kids can take dance class at the same time.

I take class at Northwest Dance Project, and dance with independent improvisation groups. I dance elsewhere mostly just because I dance a lot.

I love ballet and I'm not ready to give it up.

I became interested in dance after the last summer term started at PCC. The only dance lessons I could take were outside PCC.

i like going out to the swing scoail at the norce hall every weekend

Northwest dance, body vox, and classical ballet academy

I take additional ballet classes because I enjoy dancing.

I would like to know more about dance because I really love it.

I took ballet outside of PCC because there were more times available.

I've taken classes at OBT, Portland Ballet & Body Vox.

Need more hours of practice to improve. Currently taking through PSU and Portland Ballet

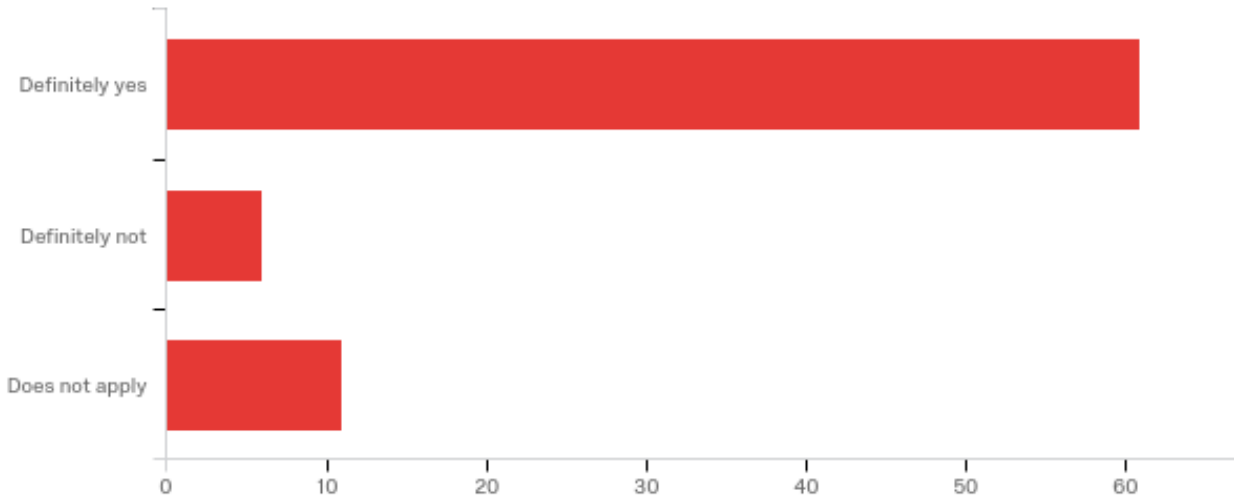
I still dance with my middle school and high school team.

Because I work at a dance studio (Portland Dance Center) and I can take as many classes there for free. Also, the more teachers you're involved with, the better.

I want to learn to swing dance and there are no swing-specific classes at PCC.

For more experience and enjoyment. I take classes in Tigard and portland.

Q9 - Are your goals in dance being met at PCC?



#	Answer	%	Count
1	Definitely yes	78.21%	61
2	Definitely not	7.69%	6
3	Does not apply	14.10%	11
	Total	100%	78

Q10 - Please list, up to 3, things that can be done to improve the dance program.

Top #1:

Top #1:

Offer more advanced ballet classes like pointe

Classes for individual levels

Intermediate classes

Separate class for the beginners and advanced students

Ballroom focused on lead follow social dance skills rather than rehearsing performance pieces

More world dance

Top #2:

Top #2:

Not combined level one and two classed

more options

Offer swing dance classes

Cuban dance

Top #3:

Top #3:

Additional times

Samba dance

Additional Feedback to Dance Survey:

“In addition to my answers on the survey, I wanted to share two suggestions for PCC's Dance program. First, although combining levels can be beneficial in some ways, I believe that ballet classes in particular should have separate sections for each level. Second, I'd love to see pointe classes offered at PCC since it would exponentially strengthen students who are in ballet levels II / III.”

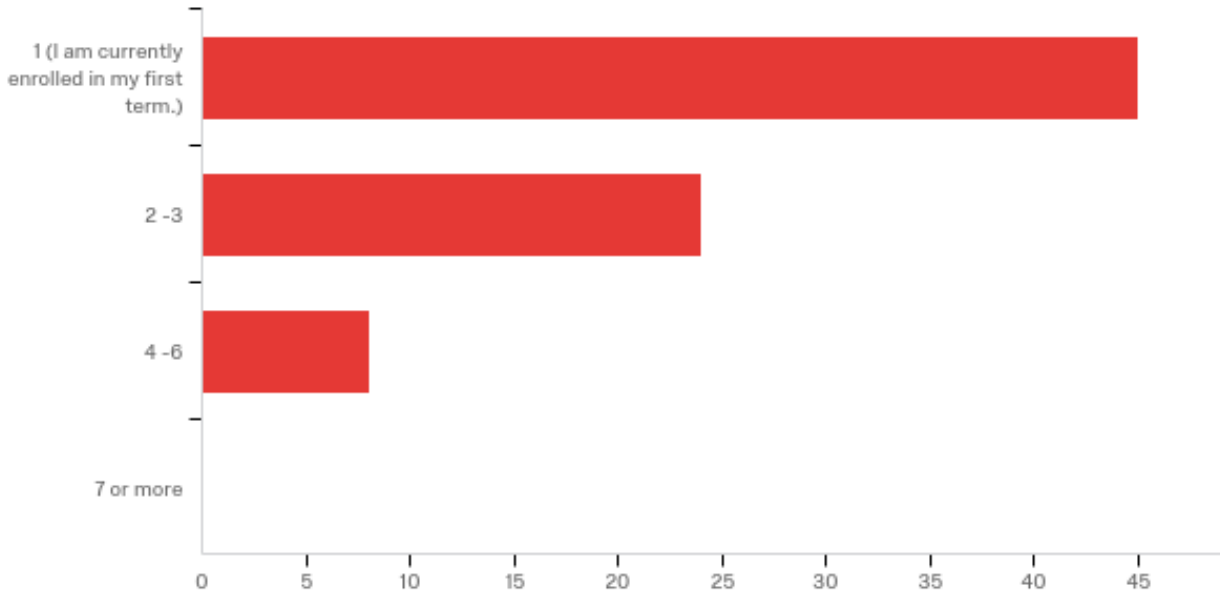
“Thought I would send an Email because there was no place in the dance survey for any input on the class I was taking. one thing I noticed that almost every other person in my Ballet 1&2 class openly agrees with is that we really need the classes separated. I have an amazing instructor Limbrunner-Bartlett who is truly outstanding at teaching dance, but she barely has the time in the class to get around to every student. It's very overwhelming to have the two classes trying to do different moves to the same song while she tries to lead. If we split up the group and had each group dancing at a different time then we would run out of time in class before we even got to practice on the floor. I had heard that the classes are being reviewed and there is a possibility of changing the setup of the class, and i had hoped there would be more of an opportunity to voice an opinion through the survey. With the way that the course is set up at the moment my teacher is set up to fail and I can see every day in class how hard it is for her; Again she does a fantastic job. I would just hope to see a lot of improvement in the coming terms. Thank you for your time.”

Dance Survey

winter 2017

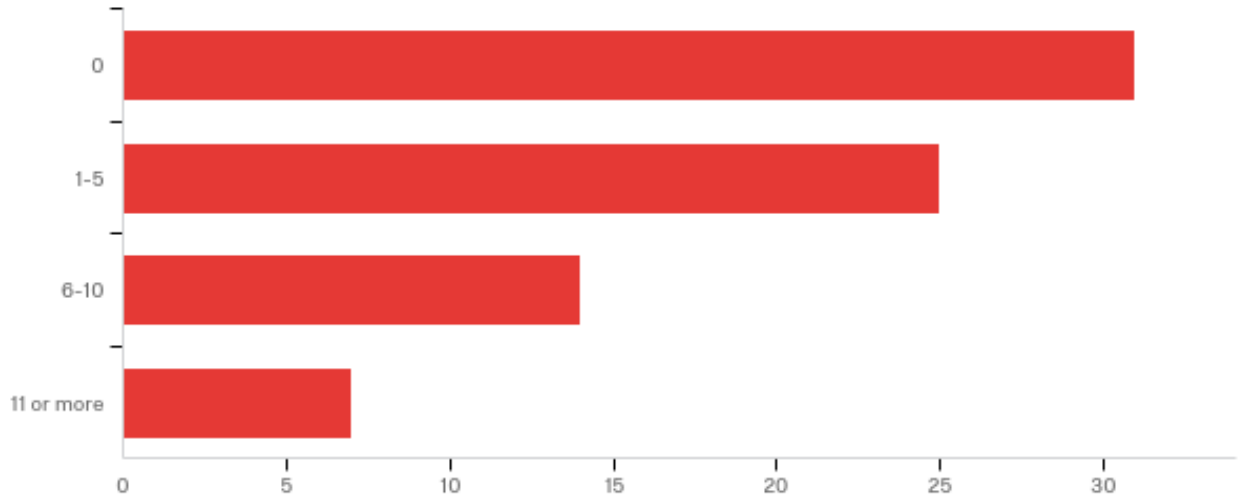
Total Responses: 77

Q1 - How many terms have you taken dance at PCC?



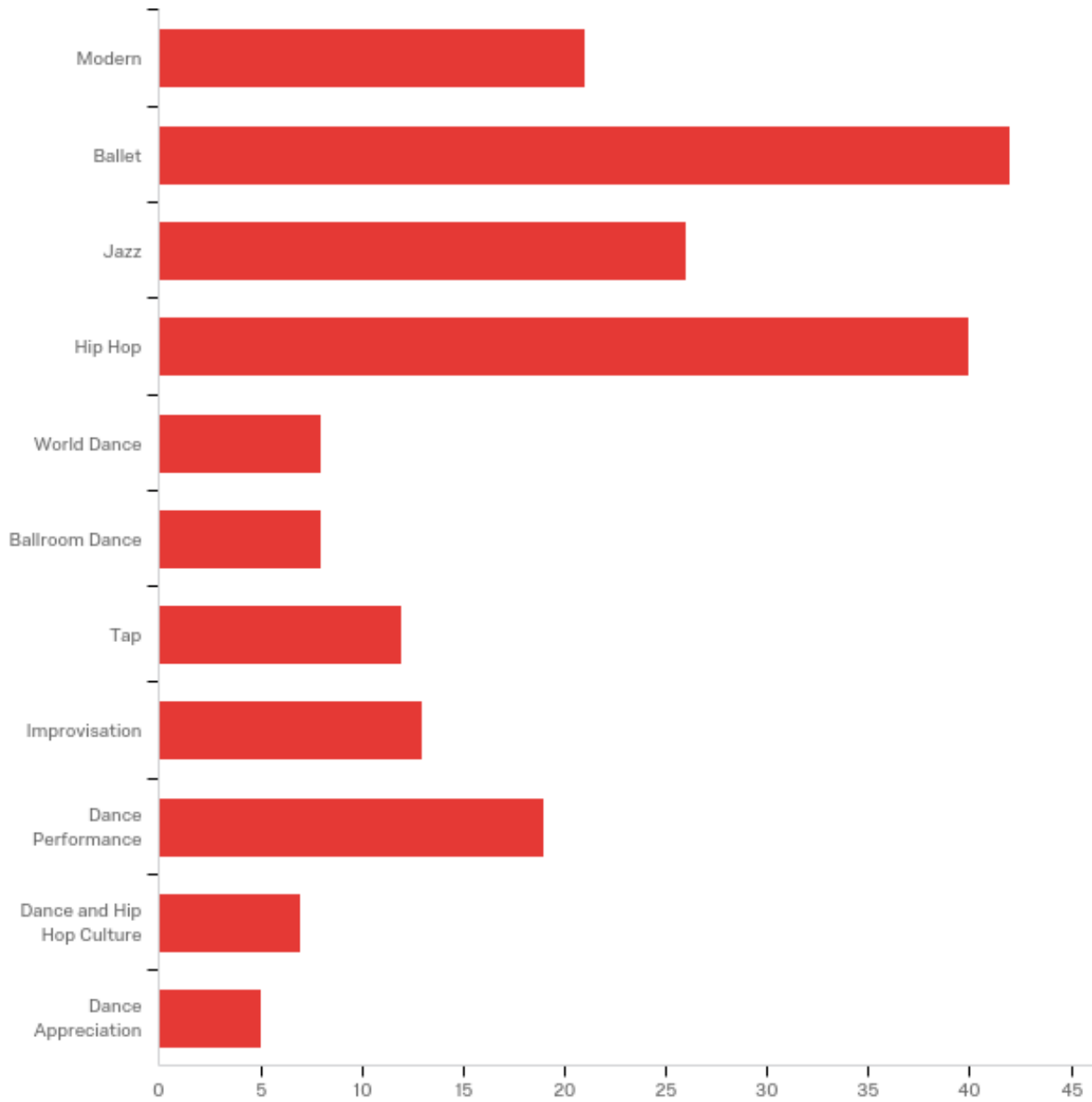
#	Answer	%	Count
1	1 (I am currently enrolled in my first term.)	58.44%	45
2	2 -3	31.17%	24
3	4 -6	10.39%	8
4	7 or more	0.00%	0
	Total	100%	77

Q2 - How many years of dance training have you received prior to taking classes at PCC?



#	Answer	%	Count
1	0	40.26%	31
2	1-5	32.47%	25
3	6-10	18.18%	14
4	11 or more	9.09%	7
	Total	100%	77

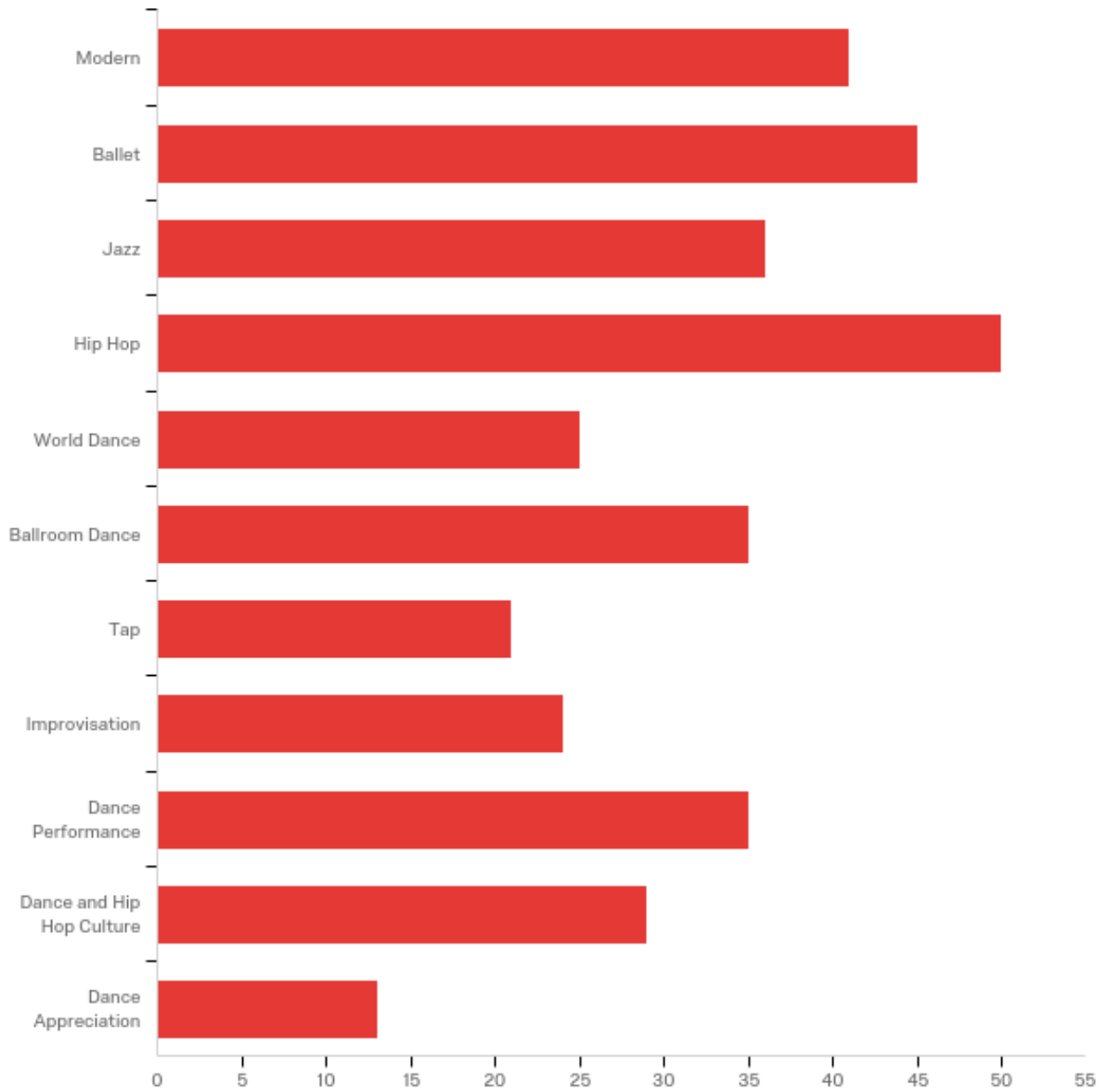
Q3 - What type of dance instruction have you received or are currently receiving? Select all that apply.



#	Answer	%	Count
1	Modern	27.27%	21
2	Ballet	54.55%	42
3	Jazz	33.77%	26
4	Hip Hop	51.95%	40
5	World Dance	10.39%	8
6	Ballroom Dance	10.39%	8

7	Tap	15.58%	12
8	Improvisation	16.88%	13
9	Dance Performance	24.68%	19
10	Dance and Hip Hop Culture	9.09%	7
11	Dance Appreciation	6.49%	5
	Total	100%	77

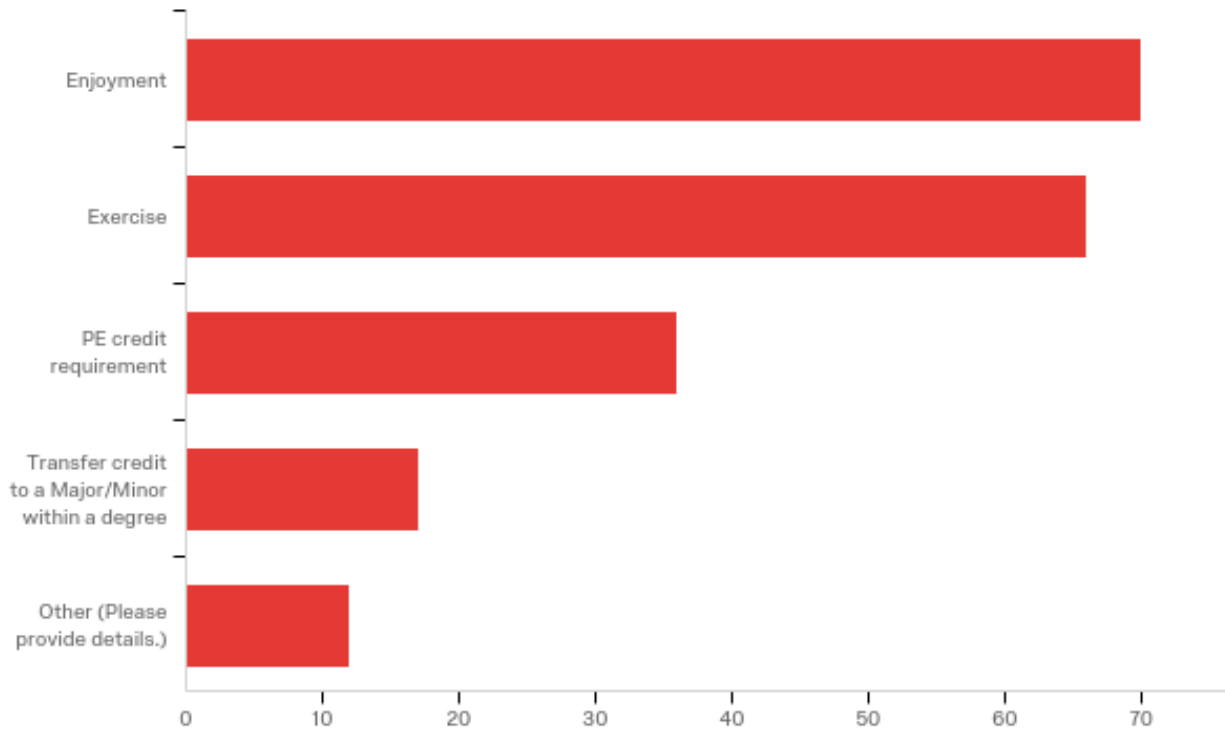
Q4 - What classes are you interested in taking? Select all that apply.



#	Answer	%	Count
1	Modern	53.25%	41
2	Ballet	58.44%	45
3	Jazz	46.75%	36
4	Hip Hop	64.94%	50
5	World Dance	32.47%	25
6	Ballroom Dance	45.45%	35

7	Tap	27.27%	21
8	Improvisation	31.17%	24
9	Dance Performance	45.45%	35
10	Dance and Hip Hop Culture	37.66%	29
11	Dance Appreciation	16.88%	13
	Total	100%	77

Q5 - Why do you dance at PCC? Select all that apply.



#	Answer	%	Count
1	Enjoyment	90.91%	70
2	Exercise	85.71%	66
3	PE credit requirement	46.75%	36
4	Transfer credit to a Major/Minor within a degree	22.08%	17
5	Other (Please provide details.)	15.58%	12
	Total	100%	77

Q5_5_TEXT - Other (Please provide details.)

Other (Please provide details.)

I love hip hop and dance culture

I love dancing

The people make it

It is important to maintain technique and it is not like a normal class that you can take once and just retain everything you learned because dance is an ongoing education

It brings my soul to life

To regain my center of balance and to help me be not as accident prone

For stress relief and to maintain healthy mind body balance

Heard the teacher was good

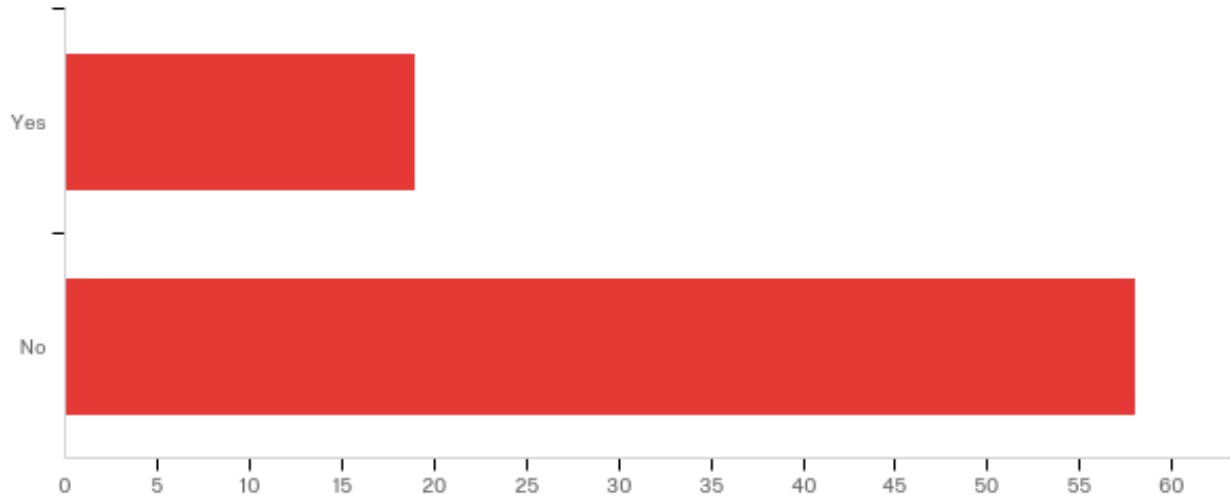
i have been dancing since i was kid which is became a habit and something i grow up with

I wanna improve my dance ability

might want to pursue

To learn new styles of dance and be apart of a larger community

Q6 - Do you take or study dance outside of PCC?



#	Answer	%	Count
1	Yes	24.68%	19
2	No	75.32%	58
	Total	100%	77

Q7 - Why do you take or study dance elsewhere? Please provide details below and include where else you take or study dance.

Why do you take or study dance elsewhere? Please provide details below and...

So I can practice everyday to become better for myself.

I grew up dancing at Forest Grove Dance Arts and I like to drop in every and now then when I have time.

Dance is meant to be a part of my life, I can not deny it. I study it on my own individually so that I may explore whatever facets of it that flow my way. It is necessity for my well being.

No official classes, I just attend social dance events that happen each week at various Ballrooms etc. More experience.

I find that you do not offer all the kinds of dance I enjoy taking such as Musical Theatre dance (cabaret jazz)

I really love dance and can't get enough of it. I like to take classes from other people over the summer.

I intend to study dance outside of PCC because, I want to learn higher levels of Ballroom dance.

To practice/learn dance forms not offered at PCC.

Performing is my passion. I take open classes at studios around Portland and Beaverton.

Now that I am at PCC I am taking a class for enjoyment at PCC. Currently I don't have time to do both.

Because I enjoy dancing with people as a team and learning new routines every couple months

As a professional dancer, it is important to take classes in lots of places, from lots of people. I've danced in New Mexico, Utah, California, Montana, and now here in Oregon. Currently I also take at The Portland Ballet and hope to start at either Bodyvox or Northwest Dance Project

I take classes at vega dance and with leaux sheets, and salsa at viscount. I study elsewhere cause you dont offer the classes that are offered elsewhere and also the instructors are inspirational and I like their interpretation of these dance styles

I study pole dance at the Aero Space studio in Industrial SE. I study there away from PCC because, for understandable reasons, Pole isn't available from any College. Pole also requires very high ceilings and firmly mounted, expensive, chrome poles which would require a totally separate studio space from the college. Pole is extremely physically demanding and challenging. It requires the dancer to be very fit in their entire body but, as with any dance, it also requires a lot of grace to pull it off successfully. The challenge of balancing brut strength with ballet like grace is very hard and exciting for me.

I dance recreationally

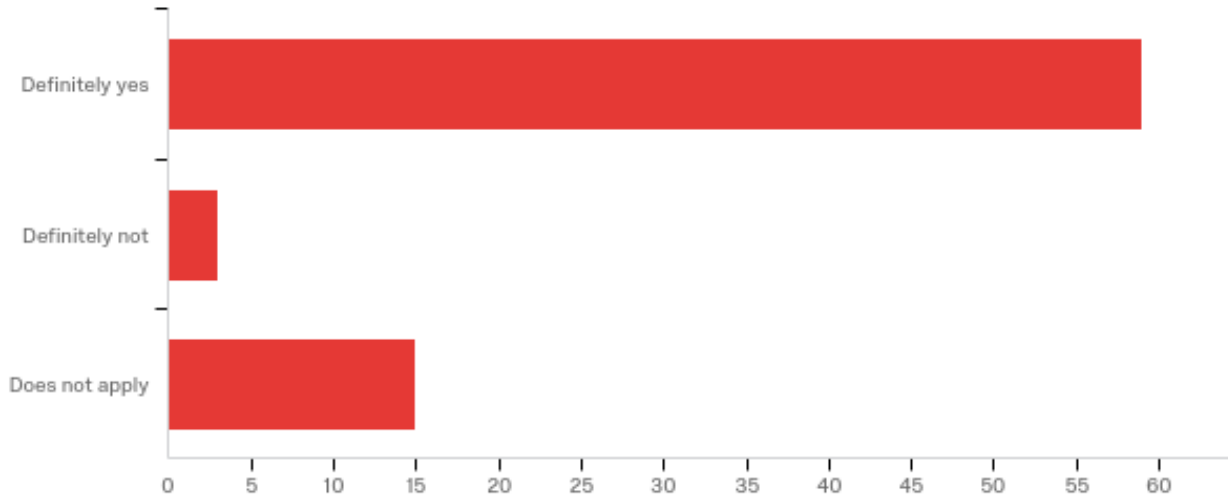
I have danced my entire life and want to continue refining my dance knowledge at PCC though I have already reached the point of a professional. I take open classes at Bodyvox, Northwest Dance Project, The Portland Ballet, and Oregon Ballet Theatre

I have loved dance my entire life and its a huge part of my life and I can't imagine my life without it

I take dance at Laurelhurst dance studio because PCC doesn't offer advanced Ballet and doesn't currently offer Jazz at Cascade or SE campus

Portland State University Dance Team

Q9 - Are your goals in dance being met at PCC?



#	Answer	%	Count
1	Definitely yes	76.62%	59
2	Definitely not	3.90%	3
3	Does not apply	19.48%	15
	Total	100%	77

Q10 - Please list, up to 3, things that can be done to improve the dance program.

Top #1:

Top #1:

bring ballroom back to rock creek

make more corrections to individual dancers so that true form can be established for each and every level and individual

Advanced Ballet

Top #2:

Top #2:

make more times available

give harder combinations for higher levels

More classes at Cascade

Top #3:

Top #3:

longer classes although that may not be possible

More classes at SE