

**HSU Academic Program Criteria**  
**BA Academic Program in Interdisciplinary Studies: Dance Studies (ISDS)**

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NOTE TO READERS: The ISDS program is a faculty designed interdisciplinary degree that was approved by the university in the Fall of 2001 and enrolled its first majors in the Spring of 2002. The program is housed in the Department of Theatre, Film and Dance which provides most of the necessary dance classes, faculty, staff and resources.

**I. The Vision for Humboldt State University (Limit: 2 pages) [15%]**

Describe up to 5 curricular or co-curricular features of the program that are consistent with the Vision of HSU, and indicate which aspect(s) of the Vision align with that particular feature. Please provide sufficient information such that an individual unfamiliar with your program will clearly understand the feature's relevance.

Four features of Interdisciplinary Studies: Dance Studies (ISDS) are listed below with the acknowledgement that some overlap is unavoidable. All eight of HSU's vision points are, to some degree, embedded in the ISDS degree program, however the program aligns most profoundly with vision points 1, 3, 4, 6, 7.

1. Uniqueness of Program Design and Mission:

The ISDS degree is designed to provide dance education within the context's of world history and cultures, other art forms, and humanity's natural urges to question, create, express, communicate, preserve, and gain greater insight into self and others (1,2,3,5). Three concentration areas within the program allow each student to identify those aspects of dance that he or she finds most captivating, and then to explore these aspects more deeply through courses across various disciplines. Dance as a World Language and Culture allows for study of world peoples, traditions, modes of storytelling, communicating, preserving of culture, and the integration of this knowledge with the various dance traditions offered in the program.

Dance As a Sacred Tradition provides the study of world religions, as a means for prayer, ritual, ceremony, as a vehicle for self-discovery, spiritual awakening, and exploring the mind-body phenomenon. Dance Performance as Arts Integration is for the dance student who aspires to create for the stage while consciously integrating other art disciplines such as painting, film, poetry, music, etc. with other collaborating artists into multi-disciplinary, multi-textured

performances (1,3,4,6). The ISDS degree has gained recognition throughout the southwest and northwest regions (1,3,6), and it is distinguished by its unique approach to dance (1,3,4,5,6,8).

## 2. Diversity of Perspectives & Interdisciplinary Collaboration in Courses and Creative Research:

Our dance specific courses place artistic and technical skill development in the context of aesthetic awareness, artistic trends, world history, global and social issues, secular and sacred practices, and cultural diversity while developing skills in practical application, critical thinking, writing, and discourse (1,3,4,5,6,7,8). Assignments are given to majors which require connections be made between course subject matter and their other concentration area courses (such as courses in Religious Studies, Anthropology, Native American Studies, Ethnic Studies, Music) (1,3,4,5,6,7,8).

Upper level students must broaden their perspectives, ideas, methodology, and communication skills by engaging collaborators from outside the dance discipline. Creative projects of this sort have involved collaborators from the disciplines of biology, film, theatre, photography, wildlife, poetry, religious studies and mathematics. Subject matter has included: body image, ageism, race, mental illness, and alienation (1,3,4,5,6,8)

## 3. Student Opportunity:

Opportunities available to our dancers exceed the norm for a program of our size. Dancers are encouraged, sooner in their educational sequence than in most other schools, to perform, show choreography and develop collaboration skills with costume and scenic designers.

The ISDS program is a member of the American College Dance Festival Association (ACDFA). ISDS majors (as well as TFD Dance Emphasis majors and minors) travel annually to the ACDFA conferences where all participate in four days of classes, workshops, and panel discussions with teachers and students from around the country.

In 2006 and 2007 HSU dancers traveled to Spain to study at the Estada de Internaccional de Dansa, in Banyoles Spain. In 2007, our students joined students from Virginia, Kansas, Cuba, Spain and France for Intertourdansa, a performance tour through ten cities.

The ISDS students at HSU enjoy close relationships with their advisor and the part-time dance faculty who provide mentorship and learning experiences off campus as well as on. Off campus projects provide service to community organizations (i.e. fundraising for the Arcata

Police department, building a website for the Arcata dance community, providing production assistance and office management for local dance schools, teaching classes for the Arcata High School Arts Initiative program, etc.) and give ISDS students valuable management and leadership experience. (1,2,3,4,5,6,7,8)

4. Artistic and Cultural Performing Arts Experiences for Students and Community:

Most ISDS majors choreograph for, perform in, and assist with the production of the annual dance concert produced within the Department of Theatre Film and Dance. These concerts are the only dance performances on the north coast that provide such diversity in style, performers and choreographic approach and perspective. (1,3,4,5,6,7,8)

**II. Demand (Limit: 1.5 pages per option, not including tables) [20%]**

NOTE TO READERS: For many responses in sections II-V, it often is difficult to provide separate information for the ISDS program without also referencing the Department of Theatre, Film and Dance and the other dance programs therein: the BA Theatre, Film and Dance: Dance Emphasis and the dance minor. All of these dance programs are intimately connected by classes, activities, productions and faculty, and all share a single advisor and program director.

Because the ISDS degree is only one part of the “dance area” of Theatre, Film and Dance, included within this ISDS report is information on the other dance programs. This will provide more context and help the reader understand the impact of the entire dance area and how all the dance programs co-exist. This additional information is clearly labeled and in italics to keep it separate from the ISDS report while also making it available for easy reference.

A. Internal demand for the degree program and courses in the degree program

*I. Headcount Data*

<b>Major Academic Year (Fall/Spring) Average Headcount Summary</b>									
<b>Majors_overview_IS report generated: 16-APR-08</b>									
<b>Major Code</b>	<b>Major Description</b>	<b>AY 00/01</b>	<b>AY 01/02</b>	<b>AY 02/03</b>	<b>AY 03/04</b>	<b>AY 04/05</b>	<b>AY 05/06</b>	<b>AY 06/07</b>	<b>AY 07/08</b>
ISDS	IS - Dance Studies	0	1	4	10	15	16	24	17

<b>Second Majors by Academic Year (exclusive of primary majors)</b> Majors_overview_IS report generated: 16-APR-08									
Major Code	Major Description	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
ISDS	IS - Dance Studies	0	0	5	8	8	6	5	3

<b>Interdisciplinary Studies (with options) Degrees Awarded (incl. primary and second majors)</b> degrees_awarded_B_IS report generated: 25-JUN-08									
MAJOR	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
IS - Dance Studies	0	0	0	2	0	4	3	7	

## 2. FTES by Course Code

There is no official university data regarding FTES for the ISDS degree (nor for the dance area overall) because dance courses and ISDS courses do not have their own program prefixes.

Dance courses are housed in the Department of Theatre, Film and Dance and share the course prefix of TFD. Below are the FTES for dance area courses within TFD over the past two years.

This data was generated from enrollment information on census reports.

### **FTES in dance area courses, and as a percentage of all TFD classes:**

FTES data – Dance Specific courses	06-07	07-08
FTES generated in Dance specific courses in the ACADEMIC YEAR	90.53	79.00
FTES generated in Dance specific courses SEMESTER AVERAGE	45.3	40
Dance Specific FTES as a percentage of overall FTES in TFD	23%	21%

## 3. Service to other HSU program/options

*Document other HSU programs/options (including, GE) with required coursework from your program*

There are no courses offered by ISDS. All dance service courses fall under the TFD prefix and can be found in the TFD BA Program Report. All TFD courses required for the ISDS major also are required or are electives for the other dance options.

4. Comment on the internal demand **FOR EACH OPTION** of the Major. Explain any significant changes in internal program demand over past 7 years. Provide any additional relevant information of internal demand.

*All ISDS Options:*

There are three options in the ISDS major: Dance as Language and Culture, Dance Performance as Arts Integration and Dance as Sacred Tradition.

The program grew quickly from 1 major in 01-02, to 29 majors in 06-07. There was a decline of enrolled ISDS majors to 20 in 07-08. Some explanations for this drop in majors include: a reduction in our introductory level classes which tend to attract majors to the program, two students took time off in 07-08 to study elsewhere, and two students transferred into the new integrated BA in Theatre, Film and Dance. Of the options at HSU for students wanting to study dance as a major, the ISDS is by far the preference.

Historical data for the dance area indicates an impressive pattern of growth:

263 students enrolled in 11 classes in 1995-1996\*

436 students enrolled in 18 classes in 2001-2002\*

536 students enrolled in 23 classes in 2006-2007\*

463 students enrolled in 18 classes in 2007-2008\*

*\*(students enrolled in directed studies were eliminated to provide a more accurate comparison)*

The ISDS majors are currently the driving force for the dance area in the Department of TFD and they make up the majority of the choreographers for the annual Spring Concert. More than fifty HSU students perform in our annual concert (over one hundred audition each year), and the concerts consistently fill the Van Duzer Theatre with HSU students and members of the community. The choreographers and performers represent a wide range of ethnicities, cultural backgrounds and cultural experiences, and the selection of dance works includes western forms of dance as well as world dance forms and interdisciplinary collaborations.

As an example of internal demand, the Spring 2008 concert produced diverse cultural offerings that highlight the appeal of dance university-wide. This concert included Latin, African and Flamenco dance; collaborations with mathematics, music, photography, art, and theatre design.

Additionally, the entire dance area provides HSU students with healthy and joyful alternatives to exercise, motor skill development and stress management, while providing opportunities for creative exploration and expression.

*ISDS OPTION: Dance Performance as Arts Integration*

This is currently the most desired concentration in the ISDS program, and is designed for dancers who are more serious about becoming performers and choreographers. The concentration provides interdisciplinary study in music, and/or visual arts, and/or literary arts, and/or theatrical design. This option facilitates a deeper understanding of artistic process, further informs artistic principles of composition and execution, increases the understanding of art as a tool for human expression, and provides a context for dance among other art forms. The new trends in the dance profession involve mixing dance with other art forms in interdisciplinary and/or multimedia performance, making this option extremely relevant. Many of these students choose minors or second majors in music and/or art.

*ISDS OPTION: Dance as Sacred Tradition*

Until recently, the majority of ISDS students chose this option. This concentration appeals to those interested in dance as a means for personal development and spiritual transformation and helps students to integrate the “mind/body/spirit” in a course of study. This concentration consistently has the largest numbers of double majors, most commonly with Religious Studies.

*ISDS OPTION: Dance as Language and Culture*

Of the three concentration areas, Dance as Language and Culture currently has the least majors, but majors within this option are passionate about the connections they are able to make between their dance studies and the studies within their concentration area. It is popular with majors who are interested in the anthropologic and sociologic phenomenon of dance including a people’s use of dance to preserve custom, culture and history. Many students in this option express interest in pursuing graduate work in Dance Ethnology.

B. External demand for “graduates” from the program

The California’s entertainment industries and educational systems employ a large percentage of the country’s dancers and choreographers. Additionally, state standards for arts education in California public schools increases the need for dance specialists to work with or within the school systems. Dancers/choreographers appear increasingly in media and advertising markets throughout the US and Europe. Several state and national dance/arts organizations suggest that the US Department of Labor statistics and projections for dance employment are inaccurate due to data gathering methodologies. The California Dance Educators Association (CDEA) suggests more realistic data can be found through [projectionscentral.com](http://projectionscentral.com) since it includes data on multiple-job holders, which is the reality of many dancers:

[www.projectionscentral.com](http://www.projectionscentral.com)

	2004	2014	Number change	Percent change
USA Dancers	19,200	22,430	3,230	16
CA Dancers	4,000	4,800	800	20
USA Choreographers	19,050	22,250	3,200	16
CA Choreographers	3,600	4,700	1,100	30

The July 2008 Forbes Magazine feature, *America's 20 Top Growing Jobs*, reported that job opportunities for choreographers increased 13.39% between 2006 and 2007 in the areas of stage, television, video and motion picture for entertainment, information or instruction.

Multiple sources of data show an increase in the job market for dancers and choreographers presently and through 2014. Ironically, most of the ISDS graduates are teaching dance, yet specific data on dance educators cannot be found.

Last fall alone, the ISDS program received over 100 requests to have our teachers and/or students teach or perform in the public schools. Clearly there is, and will continue to be, a need for dance educators in the school systems to meet state Standards for the Visual and Performing Arts Education. The curriculum in TFD Creative Dance for the Classroom is specifically designed to prepare students to facilitate this standards-based dance education. The Arcata Arts Institute (AAI) at Arcata High School has arranged for ISDS students to conduct weekly classes on their campus. Additionally AAI regularly employs our students as choreographers for their performances.

External demand also is strong in terms of community members who attend our dance productions (approximate community attendance from box office figures: 2005-06 – 284 (3 evenings of performance); 2006-07 – 610 (6 evenings of performance); 2007-08 – 263 (3 evenings of performance). Each year the dance program's Spring Concert and two yearly informal performances are well attended by enthusiastic audiences. On the North Coast, there is no other dance organization that provides such diversity in dance performances, and no other dance organization that attracts and serves such a large audience.

***ISDS: Dance as Language and Culture***

This option is popular with majors who are interested in the anthropologic and sociologic phenomenon of dance including a people's use of dance to preserve custom, culture and history. Many students in this option express interest in pursuing graduate work in Dance Ethnology. Evidence shows the dancers who pursue graduate study are far more likely to stay regularly employed, not have to work multiple jobs, and are more likely to stay in the field as they age (NEA: Dancers in the Workforce). A number of these majors pursue performance opportunities in global world forms as well (NEA: Dancers in the workforce)

***ISDS: Dance Performance as Arts Integration***

Dancers in this option are usually interested in pursuing professional careers as dancers, choreographers or as creators/directors of interdisciplinary performance. One need only read the arts pages in the New York Times or San Francisco Chronicle to learn that most live performance is now increasingly interdisciplinary and collaborative. The trends in the dance profession makes this option extremely relevant and these graduates uniquely qualified for the multi-textured professional dance scene throughout the world.

***ISDS: Dance as Sacred Tradition***

Many students with this option plan to use their ISDS degree to pursue careers or continued education in the body therapies such as massage, yoga or dance therapy. A few of our ISDS students pursue certification in the body therapies while simultaneously finishing this degree (currently one in massage school, two in Feldenkrais Certification program, and one in yoga teacher training).

**III. Program Quality (Limit: 6 pages, not including tables) [30%]**

A. Students

1. For undergraduate programs

Interdisciplinary Studies (with options) Mean GWPE Scores (incl. primary and second majors)								
degrees_awarded_B_IS report generated: 25-JUN-08								
MAJOR	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
IS - Dance Studies				18.0		18.3	19.7	16.4

Provide evidence indicative of program quality related to student learning (e.g., patterns of student achievements in discipline-specific contexts such as special honors or awards, publications, presentations; passing rates on professional examinations; proportion of students who are admitted to graduate school and/or employed in a disciplinary field; and so on – as appropriate for your discipline).

For a small and young program, the ISDS students and graduates are accumulating a list of impressive credentials. The following is a testimonial from one recent graduate:

*“...at my interview today with the P.A.W people, he took a look at my resume and was just so impressed with it and was so pleased that I had so much teaching background and had so many mentors around to help me. He couldn't believe that I had gotten such a good education from a small state school!*

*Even though I'm job searching again, I've never felt so confident in myself as a Dancer/Teacher and I really have you to thank for that.”*

*Tara Lihn, class of 08, Sept 2008  
Professional Dancer, RICASALSA Touring Company  
TV and commercial appearances  
Dance Teacher for The Presidio YMCA, San Francisco*

The following are highlights from those students with whom we stay in contact (we currently have no official means for maintaining this data). Most students are involved in more than one category:

ISDS Graduating Senior, Lela Annatto-Pemberton was awarded “Outstanding Student in the Fine Arts” at HSU, May, 2008, and received a KCACTF: Award of Merit for Dance Captain and Assistant Choreographer from the Kennedy Center American College Theatre Festival in Dec 2007.

Two of our '08 graduates were Presidential scholars and two more graduated with honors.

Five ISDS grads are employed as Professional Dancers with active dance companies \* Two of those students have danced in on TV and in Commercials \* One Grad is in Graduate School where she is a TA, and runs the campus theatre Box Office while completing her MFA (someday she wants to administer a dance program like the ISDS) \* Two grads are applying for Graduate school this fall \* Six are free-lance choreographers for small companies and community theatres \* Seven are working full or part-time as dance teachers \* Five are combining their movement studies with body therapies (massage therapy, Pilates, yoga teacher, etc) \* Two have received full scholarships to study at the Alvin Ailey School in New York City \* One received a full scholarship to the American Dance Festival in Durham, NC \* Two had their work chosen for adjudication at the northwest Regional Conference of The American College Dance Festival \* Three studied, choreographed and danced on a tour of northern Spain \* One was invited to return to Spain as a teacher.

## B. Faculty

1. Provide evidence of teaching effectiveness and commitment to continuous improvement of teaching. Include, for example, engagement in professional development for teaching (including around campus themes on learning outcomes and diversity, and on accessibility training), program approaches to ensure quality, and/or recognitions, honors, and awards for excellence in the classroom as appropriate for your program.

Attends two conference annually for professional development (1997-present)

Study with international dance artists (summers 1997-2007)

Member of writing team for the Virginia State Standards of Education in Dance (1999)

Took advantage of numerous mid-semester faculty evaluations (2003-2007)

Conducts annual peer reviews with part-time dance faculty

Attended 3 HSU training sessions in technology as well as accessibility compliance.

2. Evidence of faculty engagement in scholarship/creative activities and service. (Express as a percentage of full-time or FERP faculty members **affiliated with the program**. For example, if 9 of 10 faculty affiliated with your program gave a paper at a professional meeting in 04/05, then enter 9/10 = 90%.) This table is to be completed by the department.

Scholarship/Creative Activities/Service	05/06	06/07	07/08
At least one peer-reviewed publication or creative product	1/1 100%	1/1 100%	1/1 100%
At least one funded grant or contract related to scholarship	1/1 100%	1/1 100%	1/1 100%
Invited participant or leader of workshops, expert panels, or task forces	1/1 100%	1/1 100%	1/1 100%
At least one presentation (paper, poster, exhibition, etc.) given at a professional society meeting	1/1 100%	1/1 100%	1/1 100%
Professional service activities at a regional or national level	1/1 100%	1/1 100%	1/1 100%
Service on at least one university or college-level committee (at least 1 hour/wk avg.)	1/1 100%	1/1 100%	0/1 0%

3. Provide explanations of the data above and/or descriptions of the patterns of faculty engagement in scholarly and/or creative activities and service as appropriate for your program.

Regional and National Choreography awards 2000, 2002

Presented 25 dances, and three evening-length works; conducted annual workshops in regional, national and international peer-reviewed venues ('2000-'08)

Received numerous grants for travel and creative research from the arts councils of:

Mid-Atlantic, Virginia, Maryland, and Colorado

Received numerous grants for travel and creative research from the universities of:

Colorado, Florida, Shenandoah, West Virginia, Maryland and Humboldt State

Artist in Residence/ Master teacher at 18 universities and High Schools of Performing Arts

ACDFA National Board of Directors 08-09, ACDFA Regional Board of Directors 04-09

Three HSU university committees, between 2003-2009

Four-six Theatre, Film and Dance department committees annually

4. Provide evidence for faculty mentoring of students. Include, for example, approaches to advising, directed study or research, and/or clubs or student professional chapters that involve faculty mentorship.

Advisor for all ISDS majors (as well as TFD Dance Emphasis majors and minors).

Mentor multiple directed studies projects each semester (19 units this semester F'08). These are usually focused on developing real world skills in dance education or arts administration while providing community service

Faculty Advisor for the Interdisciplinary Dance Club –guide the new club officers through procedures and offer suggestions

Mentored students through international trips to Spain, 2006 and 2007

Coordinate annual trips to regional conferences

Mentor students through the experience of auditioning for regional and national dance conferences and dance company auditions.

Yearly write multiple letters of recommendation for students pursuing grants, scholarships, jobs, graduate school, and summer study opportunities.

Assist seniors with resumes, cover letters, portfolios, job searches and applications

Organize group discounts for our dancers to attend regional and out-of-area workshops and performances.

Served on Graduate committees and as a project advisor for Graduate Students in the Department of Theatre, Film and Dance.

5. Other evidence of quality indicators related to faculty that may not be listed elsewhere, including, for example, faculty diversity within the program.

Maintains dance related materials in library to keep students and faculty in this geographically isolated area up to date on trends on the art form. Encourage and supervise interdisciplinary projects on campus and with community members. Communicate with all dance majors and minors regarding local and regional dance events and often coordinate trips to these events.

### C. Curriculum (differentiate by option, if appropriate)

1. Writing and oral communication learning outcomes

*Describe how written and oral communication skills are included in your program.*

All ISDS courses have written requirements geared towards the programs learning goals. Most courses also have formal oral presentation requirements, however all courses encourage the development of oral skills through group discussions and collaborative projects. ISDS majors must do an additional project in each dance course that integrates their dance course material

with aspects of their degree option. Written and oral assignments cover a broad range of topics including: personal responses to dance performances; critical analysis; comparisons/contrasts of dance artists, styles or eras; comparisons/contrasts of dance with other arts disciplines; personal experience journaling; detailing of artistic/creative concepts to explain creative process, etc.

2. Assessment

[Data on program progress with assessment tasks will be provided from the Faculty Associate for Assessment]

*Provide 2 examples of how you have used results of assessment of your program's student learning outcomes to adapt, enhance, or affirm your program's curriculum.*

The ISDS program conducted its first independent program reviews in 2007-2008. We conducted 2 assessments and were very pleased by the outcomes for the ISDS majors.

Based on our assessment of collaboration skills we are adding a lecture to our dance production class that discusses the role of the choreographer as a conflict manager to further enhance their leadership skills while also developing skills at managing the atmosphere of their rehearsals.

Based on our assessment of knowledge gained in the discipline the majors scored exceptionally well on written essays while scoring considerably lower on short answer and objective question. This may simply be an indicator of learning and intelligence styles, or it may also indicate fault in the assessment tool. A thorough review and revision of the written exams for that course will be implemented this year.

3. Accreditation (if applicable)

*If the program is accredited, describe the need for this accreditation and its impact on the quality and composition of the curriculum of the program.*

Not applicable.

4. Relevance and innovation

*Provide evidence through examples that demonstrate a curriculum that is relevant, innovative, forward looking, responsive to changing trends, and equips students to function in a diverse, global context.*

The three concentration areas are designed to provide dance education within the contexts of world history and cultures, other art forms, and humanity's natural urges to question, create, express, communicate, preserve, and gain greater insight into self and others. Through cross-

disciplinary study and experience, students are able to study dance from a perspective they deem most relevant to their own artistic, cultural and/spiritual interests. Dance as a World Language and Culture allows for study of world peoples, traditions, modes of storytelling, communicating, preserving of culture, and the integration of this knowledge with the various dance traditions offered in the program. Dance as a Sacred Tradition provides the study of world religions, as a means for prayer, ritual, ceremony, as vehicle for self-discovery, spiritual awakening, and exploring the mind-body phenomenon. Dance Performance as Arts Integration is for the dance student who aspires to create performances that consciously integrate other art disciplines such as painting, film, poetry, music, etc. and other collaborating artists into multi-disciplinary, multi-textured performances.

5. Interactions between graduate and undergraduate programs (if applicable)

*If this is a graduate program, what opportunities for undergraduates result (or are lost) by virtue of the graduate program.*

Most interaction the ISDS students have with graduate students occurs during the Spring dance concert with the theatre MA and MFA students. At this time, the ISDS students gain tremendous insight into the “behind-the-scenes” service the theatre graduates provide the Department and the ISDS major. Additionally, a film graduate student twice served as a teaching assistant for the Interdisciplinary Dance Seminar and was able to challenge the dancers to new ways of seeing and thinking about the images we create in our art forms. This TA was instrumental in designing and overseeing some of the most successful interdisciplinary projects the ISDS program has produced.

6. Program uniqueness

*If your program provides unique educational opportunities or course content that is found at few or no other CSU institutions, please describe this uniqueness.*

*ISDS: All Options*

The ISDS degree has gained recognition throughout the western states for its unique approach to dance education. The students and the director of the ISDS have twice been asked to speak at regional conferences about the uniqueness of this degree with other curriculum designers. We are often approached by people at these conferences who recognize and laud the unique and innovative nature of the ISDS programs. Though the professional arena is mixing world culture

and multiple forms into their performances, based upon extensive personal contact with dance educators throughout the nation, HSU appears to be the only dance program in the country that embraces these ideas so fully.

7. Opportunities for undergraduate scholarship/creative activities/service  
*Estimate the percentage of your undergraduate majors that participate in scholarship/creative activities/professionally-related service, and provide some illustrative examples of such activities. Can students receive academic credit for these activities and have them counted toward undergraduate major requirements?*

All ISDS majors are required to take choreography classes and perform or choreograph for department productions. As upper classmen, majors take the Interdisciplinary Dance Seminar requiring them to work with collaborators from another area/discipline on a project that represents the dancer's concentration area. The outcome may be in the form of a research paper, a lecture-demonstration, or a performance. The ISDS students have created tremendous work in this course. Additional opportunities for the ISDS majors include performances in the community, at regional conferences and on international tours. ISDS students are also involved in community internship projects for which they receive directed study units. Students may receive units for their creative research though many produce work extra-curricularly. ISDS students are extremely independent and capable by their senior years partially due to these multiple opportunities and the leadership skills they develop in the process.

#### D. Affiliations/Equipment/Facilities/Environment

1. Affiliations  
*Some academic programs are affiliated with on-campus or off-campus centers, units or institutes that bring important benefits to programs. For any such center/unit/institute, please provide (1) the name of such center/unit/institute, and very brief descriptions of (2) the purpose of the center/unit/institute, (3) the nature of your program's affiliation with the center/unit/institute, and (4) the benefits accruing to your program/major from your affiliation with this center/unit/institute. Units/centers/institutes may be public (HSU, CSU, local, state, federal) or private.*

American College Dance Festival Association, Institutional Membership: Annual conferences for in-depth study in all forms of dance, choreography and special topics. Provides a venue to present research for peer review and adjudication

Humboldt County Public Elementary Schools, Community Service: Provide dance classes each fall to help schools comply with state Standards for Performing Arts Education. Provide ISDS students with teaching experience.

Arcata Arts Initiative at Arcata High, Community Service: Teach weekly classes for the institute. Provide dance education for AAI and provide ISDS students with teaching experience.

2. Facilities and resources

*Provide a brief listing of your most important facilities, equipment and information/library resources, and describe the degree to which the current facilities, equipment and information/library resources affect program quality.*

There is dance studio (Gist Hall 102), however it is too small to conduct most classes safely and effectively, resulting in reduced class sizes and/or changes to less desirable pedagogical strategies. Access to the larger studio in the new recreation building is very limited. The dance area also has a modest costume inventory and audio playback equipment. Library resources are not sufficient to maintain up-to-date choreographic and performance resources.

3. Unique local and regional environment

*Describe how the program takes advantage of the unique local or regional social, cultural and/or natural environment available to students and faculty at HSU. (Do not include items listed under DI.)*

Many ISDS students choose to perform their creative works outside in our glorious natural environs. This is especially true for the majors in Dance as Language and Culture or Dance as A Sacred Tradition since they explore dances that originated outdoors and often celebrate the natural world. Dance collaborations with photographers and filmmakers also tend to take advantage of our natural landscape.

**IV. Investments, Revenues, and Efficiencies (Response Limit: 2 pages of narrative, not including tables) [20%]**

Throughout section IV, most data reflects investments, revenues and efficiencies for the entire Department of TFD. When possible, distinctions are offered to help the reader develop an understanding of ISDS within this larger context. In some cases, well-informed estimates are the best we can provide. The ISDS degree utilizes dance classes, faculty, staff and other resources

from the department. ISDS majors account for approximately 15% of the undergraduate majors associated with the department. Productions are a large part of the department’s activities and curriculum, and include approximately five theatrical productions and one dance-specific production annually. Additionally, revenues generated by the ISDS are shared with TFD.

Statements quoted from the Program Report for the BA in Theatre Film and Dance are repeated in this report when they are equally relevant to the ISDS.

1. Program Investment – Degree Requirements

*Enter the total number of required course units (as listed in the catalog) for this academic program, and then the number of required course units for this academic program that are from the primary course code associated with your program. Provide a total for each option if appropriate.*

ISDS does not have its own course code. Dance classes that comprise the majority of the degree are offered through Theatre, Film and Dance, and have the TFD course code. The interdisciplinary structure of the ISDS curriculum leads to a large variation of units taken within the TFD course code. The chart below represents a possible range of primary code SCUs as well as an average for each option:

Student Units

Total required Program SCUs	Required Program SCUs in the Primary Course Code <i>(see note above)</i>		
	Dance As Language and Culture Major Option 1	Dance As Arts Integration Major Option 2	Dance As a Sacred Tradition Major Option 3
52	Core: TFD: 25 Approved Electives: TFD: 6-12	Core: TFD: 25 Approved Electives TFD: 6-22	Core: TFD: 25 Approved Electives TFD: 6-10
	Possible Range in TFD: 31- 47	Possible Range in TFD: 31- 42	Possible Range in TFD: 31- 35
	Average SCU in TFD: 34	Average SCU in TFD: 36.5	Average SCU in TFD: 33
	<b>Average for all options: 34.5</b>		

### Weighted Teaching Units (WTU's)

*Total the number of WTUs required to teach 1 section of each of the required courses in the program. If there are lists of restricted electives (e.g., take 1 of the following 3 courses), then choose a representative course from the list. For required S-factor courses, estimate the typical number of WTU's assigned to a faculty member who teaches the course. Again, differentiate by option if appropriate.*

Classes and teachers from outside the TFD course code contribute to required courses in the ISDS program core and approved electives. The numbers below reflect the **average** WTUs within TFD that are required for the ISDS degree .

Total Required Program WTUs	54	Required Program WTUs in the primary Course Code	40.7
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2. Program investment – by Minimum Weighted Teaching Units required to offer coursework so students can make reasonable progress toward their degree.

*Complete the table below using the definitions that follow. Include additional columns as needed for additional options.*

Total WTU in Course Code for TFD	WTU for GE and service to other academic Programs	Average WTU for All Options
117.4	9.3	111.1

*Total WTU in Course Code: Sum up the total number of WTU that were used to teach courses in the primary course code associated with your academic program **over the past two academic years**. Exclude remedial courses.*

*Service to GE and other Academic Programs: Enter the total number of WTU that were used **over the past 2 years** to meet service demands imposed by students outside the major. (In other word, if 8 sections of Egyptology 301 have been offered over the past 2 years, but if 2 sections over the past 2 years would have been sufficient for the Egyptology majors, then count 6 sections of Egyptology, and the associated WTU, in this category.)*

WTU for Major Option (s): Sum up the non-service WTU for the set of courses in the course code associated with your program that you would need to offer **over a two year period** to accommodate progress toward degree for your program students.

Notes: 1) In programs with multiple options, courses common to the multiple options should be included in all options. Hence the entries to the right of the “Total” entry will not sum to the total. 2) Do not pro-rate WTU’s by the percentage of students in a particular section of a course that are majors. Include the course in the count if it must be offered during a 2-year period for students to make progress toward their degree. The 4-year major plan for Freshmen may be useful.

3. Program Investments – by staff allocations.

Estimate the percent of departmental expenditures for staff positions that can be attributed to this academic program. Provide an explanation, as appropriate.

<b>Percents of Staff FTEF</b>	<b>Major Program</b>
17.5%	Total percent of staff time for activities related to theatre, film and dance
19.5%	Total percent of staff time for activities related to theatre
22.7%	Total percent of staff time for activities related to film
<b>* 14.1%</b>	<b>Total percent of staff time for activities related to dance</b>
9.2%	Total percent of staff time for activities related to non-departmental facilities scheduling, maintenance and upkeep (see part VI for further information)
17%	Total percent of staff time for activities related to graduate programs (see graduate program report)

\*The ISDS majors account for the majority of dance students in TFD. Therefore it is reasonable to assume that the majority of staff time allocated to the dance area of TFD is actually serving the ISDS program.

	<b>Staff FTE</b>									
	<b>1/31/2004</b>		<b>1/31/2005</b>		<b>1/31/2006</b>		<b>1/31/2007</b>		<b>1/31/2008</b>	
<b>THEATRE, FILM AND DANCE</b>	<b>Count</b>	<b>Sum</b>	<b>Count</b>	<b>Sum</b>	<b>Count</b>	<b>Sum</b>	<b>Count</b>	<b>Sum</b>	<b>Count</b>	<b>Sum</b>
R07	1	1.00	1	1.00	2	2.00	2	2.00	2	2.00
R09	5	4.50	4	3.50	5	3.70	5	3.70	5	2.90
Total	6	5.50	5	4.50	7	5.70	7	5.70	7	4.90

4. Program Investments – Other annual costs.

*Provide dollar estimates for other program costs by the following categories. Annualize periodic costs (equipment purchases or facilities upgrades) as necessary. Include an explanation, if appropriate. Do not include costs for commonly used items (smart classrooms, faculty workstations, etc.).*

<b>Category</b>	<b>Estimated Cost</b>
Equipment (including maintenance)	\$27,108.00
Instructional Supplies	\$ 2,955.00
Temporary Help (graders, lab assistants, GA's, etc.)	\$89,971.00

5. Program Investments – accreditation [if applicable]

*If this program is accredited, describe how this accreditation effects program costs.*

NOT APPLICABLE

B. Gross Revenues

TFD:

<b>Revenue</b>	05/06	06/07	07/08
<b>DEPARTMENTS COMPLETE THIS SECTION</b>			
Fundraising/donations	\$ 2,326	\$ 2,086	\$ 5,855
Extended Education	1,344	1,440	1,602
Student fees	0	0	0
Instructionally Related Activities (IRA)	70,436	75,520	76,931
Instructionally-related grants		1,170	2,870
Grants and contracts to P.I.s	38,750	6,000	13,870
Other revenues	27,535	24,868	25,255

*Provide an explanation for how these revenues support the academic program.*

The department's production programs in theatre, film and dance comprise the most significant area supported by the above revenues. The majority of IRA funds are used to purchase materials for scenery, props, costumes, makeup, lighting and sound, and to provide publicity materials. The department also uses revenues for equipment purchase and maintenance, facilities maintenance, to supplement our temporary help allocation, to hire outside consultants when

necessary (i.e. directors, sound designers, choreographers), to fund recruitment and retention activities, and other program needs as they arise. Fundraising revenues are also used to support student travel/expenses to attend festivals and conferences.

C. Efficiency

1. Efficiency – By SFR for course code

Academic Year Averages	Subject	02/03	03/04	04/05	05/06	06/07	07/08
SFR	TFD	18.56	18.70	17.31	14.36	18.00	21.59
FTEF	TFD	12.28	11.05	10.64	11.68	10.31	8.83

SFR SUMMARY	02/03	03/04	04/05	05/06	06/07	07/08
AHSS	20.36	22.05	21.94	20.61	21.19	22.91
CNRS	15.66	16.90	17.17	16.04	16.82	18.28
CPS	15.12	16.29	15.68	15.22	20.80	25.33
UNIVERSITY TOTALS	17.28	18.65	18.57	17.52	19.32	21.43

*Explain any substantial changes in SFR. Also explain why this SFR differs from the college and/or university SFR. What efforts have been made over the past few years by the program to improve this measure of efficiency? Use the data under part IV.E. as appropriate.*

See IV.D. Budget Cut Impacts.

2. Efficiency – Other views.

The Prioritization Task Force will examine the data given under section IV.A and B in terms of the overall production (e.g. number of majors, number of graduates) in the program. Please comment if appropriate.

No additional information.

D. Budget cut impacts

*Indicate how your program has been affected by recent (since 2002-2003) budget cuts that have directly affected resources for your program (faculty, staff, operating expense) and course offerings (class size, reduced course offerings or options for the major.) Refer to the data included under section IV. E. or in the departmental report as appropriate.*

From 2002-03 to 2007-08 the department has lost approximately 2.00 FTEF, or 15% of our total faculty allocation. Of this, two permanent positions have not been replaced, one in dance and one PhD position in theatre. Curricularly, GE offerings have been reduced, but the most serious programmatic effect has been reduced course offerings and frequency for our major courses, and increased class size. In the case of very physically oriented classes such as dance, acting and physical theatre, the numbers actually have raised safety issues as we attempt to accommodate the student demand. Also, workload is of major concern as fewer faculty attempt to address ever increasing academic and collateral expectations. Given these realities, the department has, in fact, become *too* efficient in that our curriculum and students are suffering as a result of severely diminished resources.

E. Additional Data

<b>Course Offerings Profile in Theatre, Film and Dance (AY 00/01 - AY 07/08)</b> class_offerings_TFD report generated: 27-JUN-08								
	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Distinct Courses Enrolled	0	0	0	0	0	0	0	37
Sections Enrolled	0	0	0	0	0	0	0	56
Average Section Enrollment								17
<b>Distinct Courses Enrolled in Theatre, Film and Dance by Level (AY 00/01 - AY 07/08)</b> class_offerings_TFD report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	0	0	0	0	0	0	0	11
Upper-div	0	0	0	0	0	0	0	20
Graduate	0	0	0	0	0	0	0	7
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>37</b>
<b>Sections Enrolled in Theatre, Film and Dance by Level (AY 00/01 - AY 07/08)</b> class_offerings_TFD report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	0	0	0	0	0	0	0	13
Upper-div	0	0	0	0	0	0	0	34
Graduate	0	0	0	0	0	0	0	10
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>56</b>
<b>Avg Section Enrollment in Theatre, Film and Dance by Level (AY 00/01 - AY 07/08)</b>								

class_offerings_TFD report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div								33
Upper-div								16
Graduate								3
<b>Total</b>								<b>52</b>

  

FTES in Theatre, Film and Dance by Course Level (AY 00/01 - AY 07/08)								
class_offerings_TFD report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	.0	.0	.0	.0	.0	.0	.0	83.8
Upper-div	.0	.0	.0	.0	.0	.0	.0	98.0
Graduate	.0	.0	.0	.0	.0	.0	.0	9.0
<b>Total</b>	<b>.0</b>	<b>.0</b>	<b>.0</b>	<b>.0</b>	<b>.0</b>	<b>.0</b>	<b>.0</b>	<b>190.7</b>

**NOTE:** In the above tables all class sections have 2 or more students enrolled. This is done to minimize the influence of independent student sections. Distinct Courses count each distinct SUBJ/Course-number combination enrolled. All figures are Fall/Spring term averages. Due to the rounding of average Academic Year counts, the various breakouts may not add to the exact same amounts.

### Other Class Offering Breakouts

These examine independent study sections, and sections by different modes of instruction. The Lecture-only sections have only a C1 through C6 mode. The Lab/Activity-only sections have only a C7 through C-16 mode. Other modes and combinations contain the remaining modes or combinations of lecture and lab/activity modes.

Other Special breakouts in Theatre, Film and Dance (AY 00/01 - AY 07/08)									
class_offerings_TFD report generated: 27-JUN-08									
	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08	
Sections with 1 student enrolled	0	0	0	0	0	0	0	0	14
Lecture only sections	0	0	0	0	0	0	0	0	26
Lab/Activity only sections	0	0	0	0	0	0	0	0	3
Other modes and combinations	0	0	0	0	0	0	0	0	27

## Service Courses

The following shows sections which are considered service for either General Education, CWT (Communication and Ways of Thinking), DCG (Diversity and Common Ground), or Institutions Requirements.

<b>Service Course Sections Enrolled in Theatre, Film and Dance (AY 00/01 - AY 07/08)</b> class_offerings_TFD report generated: 27-JUN-08								
<b>Course Level</b>	<b>AY 00/01</b>	<b>AY 01/02</b>	<b>AY 02/03</b>	<b>AY 03/04</b>	<b>AY 04/05</b>	<b>AY 05/06</b>	<b>AY 06/07</b>	<b>AY 07/08</b>
Lower-div	0	0	0	0	0	0	0	8
Upper-div	0	0	0	0	0	0	0	4
<b>Service Course FTES in Theatre, Film and Dance (AY 00/01 - AY 07/08)</b> class_offerings_TFD report generated: 27-JUN-08								
<b>Course Level</b>	<b>AY 00/01</b>	<b>AY 01/02</b>	<b>AY 02/03</b>	<b>AY 03/04</b>	<b>AY 04/05</b>	<b>AY 05/06</b>	<b>AY 06/07</b>	<b>AY 07/08</b>
Lower-div	.0	.0	.0	.0	.0	.0	.0	66.4
Upper-div	.0	.0	.0	.0	.0	.0	.0	30.1

**V. Potential (Please complete this section for each option. Limit: 2 pages per option) [15%]**

A. Program capacity with existing resources:

1. What is your program's maximum capacity with current resources? Use two metrics to define “capacity”: The number of graduates per year, and the number of FTES generated by courses that are unique to this option, per year.

(Completed by the department)	Graduates per year	FTES in the major option per year
Existing	05/06 = 3 06/07 = 7 07/08 = 8	05/06 = 151.8* 06/07 = 137.54* 07/08 = 149.47*
Maximum capacity with existing resources	At capacity**	At capacity**

*\*Represents FTES in TFD dance specific courses. It is not possible to separate more specifically for the ISDS program.*

2. If your program is at maximum capacity, proceed to question 2. If you have capacity to grow with existing resources, what steps have been taken to increase enrollment? What have been the effects of these steps, and what results are still anticipated?

*\*\*The ISIS major programs are part of the larger dance matrix that includes the TFD Dance Emphasis and minor. Any growth in the ISDS major must be balanced within this matrix. Two classes within the ISDS core are over-enrolled and hamper growth.*

B. Opportunities for future growth or substantial curricular changes

1. What opportunity does the program have for future expansion? Provide evidence for your response.

*Steadily increasing FTES in the dance area over the past fifteen years, and the quick growth of the ISDS major indicates a continual and increasing interest in the dance area. We need to increase course offerings and add sections to currently over-enrolled classes since we anticipate an increase of TFD Dance Emphasis.*

*In terms of opportunities for curricular changes, the ISDS program has been working on the possible addition of a dance education option. According to the California Dance Educators Association (CDEA), California public schools are severely lacking dance educators. CDEA has*

been working to pass state credentialing in dance education which is currently moving through legislation. Dance students consistently reveal their desire for a dance education curriculum as it provides a viable career option. A dance education option is the strongest source of potential growth for the ISDS.

2. Describe the curricular changes and/or staffing increases required to accomplish such an expansion?

NOTE: Because the ISDS is structured as an interdisciplinary studies program, it is assumed it will utilize courses currently being offered in other programs. Any increase in class offerings, staff and faculty for the ISDS must be negotiated with the department of TFD to serve mutual interests and not stress TFD resources.

Future growth in the dance program requires additional sections of courses that are required by all dance programs (ISDS, TFD Dance Emphasis, and the dance minor). With the addition of 13-15 units, the ISDS program could accommodate 40 majors. However, with only one full-time dance faculty overseeing all dance students, any significant simultaneous growth in the other dance areas would be a considerably burden. For steps to increase enrollments in the ISDS program, see the Theatre, Film and Dance Department Report.

The ISDS director also serves as the coordinator and advisor for the other dance programs in TFD (TFD Dance Emphasis and the Dance Minor). Another full time faculty position is essential to support the current programs and to support the substantial growth anticipated in the new TFD Dance Emphasis program.

Adding a dance education concentration would require merging the Language and Culture and Sacred Tradition options. A dance education concentration would most likely incorporate classes from LSEE, Kinesiology, Recreation Administration and Psychology and Theatre, Film and Dance – 6 units of new dance courses would be needed.

All dance areas will soon need a sound designer for creative research and dance productions. Also of great importance to any dance program, is the acquisition of a musical accompanist. HSU lost their accompanist in a round of budget cuts and the position was never replaced. It is

common for one person to serve as both an accompanist and a sound designer/technician in theatre and dance departments. We, therefore, encourage the hire of a staff position who works as a part-time accompanist and a part time sound technician.

C. Impact of augmented resources

*Suppose that your program were ranked in a category that recommended augmentation of resources. What would be the impact of augmented resources? (Answer for a 10% augmentation and a 20% augmentation.)*

A 10% augmentation would allow ISDS to regain classes lost in our most recent cuts. We could reduce overcrowding in classes and provide enough sections for all majors and minors

A 20% augmentation would allow us to prepare and introduce a dance education option (see above), and would allow the dance area to contribute resources towards another production opportunity to present student and faculty creative research.

D. Impact of reduced resources

*Suppose that your program were ranked in a category that recommended reduction of resources. What would be the impact of reduced resources? (Answer for a 10% reduction and a 20% reduction.)*

10%: It may not be possible to continue the ISDS with such a reduction in resources. We already have many core courses in two-year rotations. It would be difficult to offer courses frequently enough to keep our majors on track – this will be especially true for transfer students.

20%: The program would need to be discontinued.

E. Impact of program elimination

*Suppose that your program were recommended to be discontinued. What would be the impact of program elimination?*

The ISDS program is the only comprehensive dance degree program between Eugene, OR and Santa Cruz, CA. Based upon extensive dialogue with members of the National Board of the American College Dance Festival Association, it is the only interdisciplinary dance degree of its kind nationally. The university would lose the prestige garnered from offering such an innovative, interdisciplinary and global approach to dance education. Though there are some community opportunities to study ballet, jazz, and a few ethnic forms of dance in the community, HSU provides the only contemporary/modern dance and choreography classes. The ISDS

program is largely responsible for the department's spring dance concert, so elimination of the ISDS would greatly decrease the quality and ingenuity of these very popular productions. Elimination of the ISDS major could mean a considerable loss of majors affiliated with the TFD Department and a potentially large loss of FTES associated with ISDS.

**VI. Additional Information (Limit: 1 page) [up to 5 extra credit points may be assigned to the overall score]**

We believe that the program is adequately represented within the foregoing report.