External Review Dixie State College Dance Program

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Introduction:
The following external program review for Dixie State College (DSC) Dance Program comes at the request of Director of Dance, Dr. Li Lei, and Associate Dean of the Fine Arts Department, Dr. Brent Hanson. Both expressed their desires to solicit external reviews as a means to develop and nurture Dixie’s Dance Program and “maintain the highest level of academic and performance standards.” As a dance educator, artist and administrator, I am intensely dedicated to the discipline and honored for the opportunity to learn more about Dixie’s Dance Program and to offer guidance that will hopefully assist the program in further achieving it’s goals.

In preparing for this report, I carefully evaluated the “Dance Program Review” provided by Dr. Lei, which she authored for the Utah Board of Regents, May 18, 2011. Dr. Lei submitted a well written, beautifully organized and thorough review, which I found quite helpful in making recommendations for this report. Additionally, I conducted an on-site visit on November 4, 2011. While on campus, I toured facilities, spoke with students, faculty, administrators and staff, observed Dance 1010 - Dance Appreciation, and Dixie State Dance Company rehearsals. I also reviewed assessment materials, and observed Dixie State Dance Company’s Spring 2011 concert on video. Additionally, I consulted websites for DSC Departments of Dance, Theatre and Music, as well as several other similar colleges throughout the region.

While formulating feedback and recommendations for this external review, I drew upon significant administrative experience developing and implementing a variety of baccalaureate degrees for Utah Valley University’s Department of Dance. Additionally, my experiences teaching and choreographing for the University of Utah, Brigham Young University, Weber State University, Utah Valley University and Utah State University provided first hand knowledge of Utah dance programs.

For clarification, this review is organized in two sections. Section I addresses the following three areas of pursuit by Dixie State College Dance Program: (1) Prepare dance students for successful transfer to a four-year degree dance program, (2) Provide community and DSC students with culturally rich experiences through performances, classes, activities, and (3) Develop and implement Dance degrees, specifically baccalaureate degrees. These goals were taken from the “Dance Program Review” and Mission statements of DSC Dance Program. From what I observed and researched, these three goals are central to the program. In section II, I offer specific feedback on the “Dance Program Review” within the context of the goals addressed in Section I.
External Dance Program Review

Section I

(1) Prepare students for successful transfer.
To successfully prepare students for transfer to an institution that offers baccalaureate degrees in Dance, students need a strong foundation or junior level proficiency in:
(1) technique/performance, (2) creative/choreography, and (3) dance theory/studies.

Regarding Technique, all accredited four-year degree dance programs require a daily one and a half hour movement class in the student’s area of emphasis, during which they develop and hone their performing and technical skills. A daily technique class constitutes standard practice in the discipline and absolutely necessary for success in the field, whether teaching, performing or choreographing. By way of example, Utah Valley University offers daily one hour twenty minute technique classes in Ballet and Modern dance, which the National Association of Schools of Dance (NASD) considers the minimum for technique classes. Weber State University requires students in a daily technique class, which alternates between Ballet and Modern. The University of Utah’s Modern Dance program requires a daily two-hour technique class.

Dixie’s Dance Program offers technique classes in Ballet, Modern and Jazz twice a week for one hour twenty minutes. Because of the reduced contact hours, the Modern and Ballet courses at DSC do not articulate with most other USHE institutions or other regional and national dance programs. Therefore, to meet the mission of the Dance Program to provide course work for successful transfer, Modern and Ballet technique classes should be offered daily for at least one hour twenty minutes. Ideally, students need four semesters of Modern and two semesters of Ballet for successful transfer to most four-year degree granting institutions. Typically dance departments are Modern based, so if students wish to transfer to a Ballet intensive program, they need four semesters of Ballet and two semesters of Modern.

Furthermore, to enhance technique, students would be well served by taking a Conditioning class that provides focused attention on proper body alignment, mechanics, strength and flexibility. Most undergraduate dance majors take Dance Conditioning in their freshman year. A course such as Pilates or Yoga could be substituted for dance conditioning and are often taught through Physical Education departments. However, they may not articulate with other dance programs, but would still provide students with a good foundation in body alignment, strength and overall conditioning, an important benefit in staying injury free and developing finesse as a technician. Dr. Lei is certified in Pilates, essentially the foundation of most dance conditioning courses, and could provide guidance in developing a Conditioning course.
In the area of **Performance**, Dixie State Dance Company provides a means for students to develop their performing skills outside of technique class. As with Music and Theatre, students thrive on opportunities outside of class to present their art in front of a live audience where the true magic and art of the craft is fostered. To this end, Dixie Dance Company’s Fall and Spring concerts provide students with vital performing experiences, and the community and campus with culturally rich experiences. Dance Company members also perform for church and community activities, as well as for the Dance Program Outreach Workshop held each spring for junior high and high schools in the community. The Outreach Workshop attracts as many as one hundred participants and serves as a wonderful recruiting event, in addition to providing additional performing opportunities for dancers.

Dixie’s Dance Program also hosts End-of-Semester Dance Class Showings in the Eccles Fine Arts Center, Main Stage. These showings afford all dance students, not just company members, an opportunity to perform. I understand that more than three hundred students participate in the showings, a very impressive undertaking, and one that truly engages students in the art of dance. This opportunity for all dance students to perform in a formal venue at the end of each semester is unique among other USHE institutions. UVU and U of U hold their end of semester showings in a dance studio. I commend the Dance Program for engaging all dance students in meaningful performance activities and am very impressed with the amount of high quality performing opportunities the Dance Program fosters.

Regarding **Composition and Creative** curriculum, Dixie’s Dance Program offers a semester of Dance Composition, Danc 1900. Dance students garner further creative and compositional experience through their performance activities with Dixie Dance Company, which exposes them to the creative process of a variety of choreographers. However for transfer purposes, Composition should be a 2000 level course.

Although one of the goals for Danc 1900, Dance Composition is “to exercise improvisation to expand movement vocabulary,” four-year dance programs usually require a full semester of Improvisation prior to Choreography. Many choreographers, particularly in Contemporary and Modern dance, expect dancers to utilize their improvisational skills as part of the creative process. Improvisation fosters creative skills that are not only vital to a dance career, but to any career - to life. Improvisational studies teach students to experiment, innovate, problem solve with complexity, work cooperatively in groups, adapt in the moment and discover their own unique voice, skills that are not only vital for dance but for any career in today’s fast paced and ever changing society. For successful transfer to another USHE dance program, other than the University of Utah Department of Ballet, students need a full semester of Improvisation, which is not currently offered in DSC Dance Program.
In the area of **Dance Theory**, the Dance Program offers Dance Appreciation, Danc 1010, and Seminars in Dance, Danc 2990. I had the pleasure of observing Dr. Lei teach Danc 1010. She created a vibrant learning environment, was extremely well organized and students were actively engaged the entire class. As well, this course articulates with other Dance 1010 courses in the state. However, these two courses are not enough for successful transfer.

Dance Theory/Studies requirements in the first two years of study varies among USHE institution Departments of Dance. For example, UVU offers Movement Analysis and Introduction to Laban Studies. U of U dance students take Kinesiology in their sophomore year. Offering a Kinesiology course would be a great benefit to DSC dance students regardless of the institution they chose for transfer. And even if students do not transfer and continue studies at DSC, a course in Kinesiology would provide them with an intellectual as well as kinesthetic understanding of body mechanics and functional alignment, essential to success in today’s dance world. Kinesiology studies also afford students greater insights into anatomically correct execution of movement sequences, which can prevent injury and enhance technique. Kinesiology is a required course in all four-year dance programs throughout Utah and the country. Given Dr. Lei’s expertise in Dance Sciences, I highly recommend developing and implementing an upper-division Kinesiology course.

Another theory course students need for successful transfer is, Music for Dancers, typically offered in the freshman year. Although the Dance Program does not offer this course, there may be a course in the Music Department that could provide similar information and possibly articulate with other USHE institutions.

To recap, I recommend that the following courses be developed and implemented to meet the DSC Dance Program and the College’s goal to successfully prepare students for transfer to a four-year dance program.

- Daily 1 ½ hour technique classes in Ballet and Modern
- Dance Conditioning
- Improvisation
- Music for Dancers
- Dance Kinesiology

Implementation of the above-recommended actions will require additional resources, particularly faculty, but if made, will greatly enhance the Dance Program and give students the necessary courses to successfully transfer to other dance programs. Given the nature of the recommended courses and the current configuration of DSC dance faculty, I advise that the Dance Program seek candidates with a Master of Fine
Arts in Contemporary Modern Dance, preferably with three years teaching experience at an accredited university.

Courses such as Dance Kinesiology and Music for Dancers do not necessarily need studio space, however, Improvisation, additional Technique classes and Dance Conditioning will require additional dance studio space. There may be creative solutions regarding space, for example, conditioning space may be available through the Physical Education department. Perhaps there is space in the Eccles Performing Arts Center that could be utilized for dance purposes as well. As a last resort, other classes could be cut for now, to add courses that are more focused on degree seeking students.

To conclude, I recommend that preparing students for successful transfer constitute the number one priority for DSC Dance Program. And as previously stated, by adding classes that promote successful transfer, the Dance Program will build a strong foundation on which to add baccalaureate degrees, and at the same time, continue to provide “a diverse population of students an opportunity to achieve their dance education goals.” (Dance mission statement)

(2) Provide community and campus with culturally rich experiences through classes, performances and other events.
The Dance Program offers a variety of lower division courses that can be enjoyed by the general student population as well as students interested in pursuing a four-year dance degree at another institution. The diversity of classes constitutes one of the strengths of the Dance Program and increasing enrollments as evidenced in the “Dance Program Review” are testimony to growing student interest in dance classes. Students can take classes in Tap, Ballet, Modern, Musical Theatre, Jazz, World Dance, Dance Appreciation, and a variety of Ballroom Dance classes - wonderful offerings for such a small program, particularly considering there are no degree options at this point.

Although classes that target the community could be added to the curriculum and most likely filled, I recommend that the Department first add critical courses geared towards building a degree. There are ample courses serving a diverse population of students. It seems that now is the time to allocate resources for courses that are necessary for future degrees and successful transfer. (Refer to Section I)

After reviewing Theatre and Music department web-sties, I found that Music has 109 courses listed, Theatre 60 and Dance 20. Dance has 1 full-time faculty, Music 11 and Theatre 5. This disproportionate allocation of resources raises cause for concern. That being said, I highly recommend that the Department of Performing Arts focus more efforts on adding Dance courses, affording dance students the same opportunities as Theatre and Music students.
Regarding culturally rich performing opportunities, Dixie State Dance Company produces two formal concerts a year, which give large numbers of dancers performing experience, attract sizable audiences and fulfill the mission of the Dance Program to provide culturally rich opportunities for the community and the college. While visiting campus, I observed Dixie State Dance Company’s Spring 2011 concert on video. I was impressed by the variety of pieces and the overall aesthetic of the show. In conversations with Dr. Lei, I realized how vital her direction and understanding of the local community is to the success of Dixie State Dance Company. I commend Dr. Lei for appreciating community needs and providing performances that are accessible, artistic and entertaining for a broad range of community and college audience members.

As previously mentioned, the Dance Program engages the community in a variety of ways. The Outreach Workshop brings over one hundred junior-high and high-school students to campus. Dance faculty teach classes in ballet, modern, jazz, tap and ballroom. Additionally, Dixie State Dance Company performs. Undoubtedly this event recruits students to Dixie’s Dance Program and at the same time engages with the community in a meaningful way. As well, The End-of-Semester Showings attract large audiences with over three hundred dance students participating in the event.

Dixie’s Dance Program does a wonderful job of providing culturally rich experiences for the campus and community. My main recommendation in this area is to add more dance classes, especially but not limited to, courses needed to build four-year degrees and prepare students for successful transfer.

(3) Develop and Implement Dance degrees.
DSC Dance Program needs degrees. According to DSC Web-sites for Theatre and Music, both programs offer Associate and Baccalaureate degrees, as well as emphases in Integrated Studies. Dance students and faculty deserve similar degree options, which will greatly enhance all aspects of the Dance Program, as well as compliment and complete the Performing Arts Department. Dance, Theatre and Music constitute the three strands of most Performing Arts Schools, Colleges and Departments. They are all equally important.

In conversations with students during my on-site visit, they expressed an overwhelming desire to stay at DSC and pursue their dance education. One student, Kristina Moyle, actually left DSC for Utah Valley University’s Department of Dance, and then returned to Dixie because she loves the faculty and the Dance Program’s diverse class offerings. Another student, Darien Ortega, said the dedicated and knowledgeable faculty and the nurturing yet rigorous learning environment are the big draw for him. Darien wants to stay at Dixie and earn a Dance degree. He expressed great passion for his dance studies at Dixie, as well as his desire to pursue a professional career in dance. Darien said eventually he will go elsewhere if Dance
degrees are not offered at DSC. I also visited with freshman, Abbigail Valadez. She discovered the Dance Program through the Outreach Workshop and came to DSC specifically to study dance. Abby expressed her desire to choreograph and was very enthusiastic about the Dance Program. However, she also mentioned that she had no advising and thought Dance degrees were offered at Dixie. Abby is unsure what to do now, she just knows she wants to dance and she wants to stay at DSC.

The common thread of conversation with students was: (1) Their desire to stay at Dixie and earn a dance degree, (2) An overwhelming expression of appreciation and respect for faculty, particularly Dr. Lei. (3) Concerns that they are not privy to the same opportunities as the other performing arts students, and (4) Misconceptions regarding the eventual offering of dance degrees.

I also had the opportunity to observe students in Dixie State Dance Company rehearsals. I witnessed the joy and passion in their dancing, and the respect they have for their instructors in their professional, engaged manner. The dancers also demonstrated strong technical and performing skills. I highly recommend if it has not been done recently, to conduct an official student survey to help build a case for Dance degrees. My sense is that there will be overwhelming support for developing and implementing dance degrees. Students are intensely dedicated to the program.

My conversations with faculty also support the case for dance degrees at Dixie. Part-time faculty, Heather Sprouse, has witnessed growing student demand for dance classes in her three-year tenure at Dixie. She mentioned that all of her classes are full. Heather conveyed an excitement about the growth of the Dance Program, and articulated her deep appreciation and respect for Dr. Lei's indefatigable efforts to build the program. Part-time faculty member, Misty Frisby, said that DSC Dance Program is a great place to build a dance program and she very much wants to be a part of those efforts. Misty echoed student requests for upper division dance courses and for dance degrees. She spoke very highly of her colleagues and the discipline.

I also spoke with part-time faculty member, Roy Fitzell. I was fascinated by his bio and it was a pleasure to visit with such a dance icon. He brings a wealth of expertise to the program, with knowledge in ballet, tap, modern, flamenco and jazz. Roy has had a very distinguished professional dance career and is a draw for students. He also expressed his deep appreciation for Dr. Lei's guidance and leadership. He knows first hand the sacrifices she has made to bring the dance program where it is today.

Additionally, I spoke very briefly with Bene Arnold, another dance icon, who I have known for thirty-seven years. Having recently left the University of Utah, Professor Arnold currently resides in St. George. She is a
great asset to the program and her knowledge and expertise of dance in higher education, and the professional ballet world, will be a great benefit in developing four-year dance degrees.

During my on-site visit, I spent time with Dr. Lei, who is the only full-time faculty member in the program. She wears many hats and has single handedly built the Dance Program. I met Dr. Lei previously in Board of Regents Major’s meetings with all USHE institutions, which I chaired for several years. I was always impressed with her dedication to Dixie’s program and her intense desire to learn and do as much as she can to bring Dixie’s program into the future of dance in Utah. I thoroughly enjoyed spending time with her during my visit and have a much greater appreciation for her and for Dixie’s Dance Program. Dr. Lei is incredibly well qualified and has sacrificed much for the benefit of students. In conversations with her, students were always her number one concern. Dr. Lei’s unique expertise in dance and physics is a huge asset to the program and should be utilized more fully in upper division courses such as Kinesiology. She has worked wonders with limited resources and is the perfect person to usher in four-year Dance degrees at Dixie.

The topic of Dance degrees also came up in my conversations with Dr. Hansen, Associate Dean of Fine Arts. Dr. Hansen conveyed the administration’s long-term commitment to Dance; however, he also shared the fact that right now, Dance degrees are not a priority. The priority as I understood his comment, is to develop other degrees considered more critical to attaining university status.

From an outside perspective I want to note that given the number of degrees offered by DSC Theatre and Music departments, the implication is that Dance is not as important as the other performing arts - an arguable point. In fact, UVU Department of Dance led the way and was the first of the Performing Arts Departments to receive Board of Regents approval for baccalaureate degrees. Currently the UVU Dance program graduates more students than Music and Theatre, testimony to the demand for Dance degrees in Utah and the rich cultural Dance heritage of our great state. Utah is unlike any other state in the nation when it comes to Dance Education. Almost every high school in the state has a dance program, which is unheard of elsewhere. These programs are feeders for dance programs in the state and also provide opportunities for employment. Dance students surely deserve the same opportunities as Theatre and Music students, the Performing Arts department would be well-served by adding dance degrees.
Section II- “Dance Program Review”

Program Description, Mission and Goals, Outcomes
The “Dance Program Review” introduction offers a succinct and relevant history of Dixie’s Dance Program and its goals, ending with a statement of commitment to prepare students for transfer to four-year institution dance programs. It was this statement that informed my focus in Section I. Subsequent mission statement and goals were well articulated and in line with the Dance Program and the College’s mission. The Program Goals could be better articulated. It might be helpful to place the following phrase in front of each objective.

Upon completion of the Dance Program students will be able to:
1) Demonstrate a familiarity of diverse genres of dance.
2) Demonstrate an understanding of major eras of Dance History.
3) Self-Assess technique, performance and choreography.
4) Choreograph well-crafted dances with strong intent and development of personal voice.
5) Exhibit significant skill level in area of emphasis.

Overall the “Dance Program Review” exhibits a clear vision and developed mission, goals and outcomes that provide good direction for the program. In my observations and conversations with students, the diversity of class offerings came up again and again as a positive draw for students and faculty. I suggest adding this element to the mission, goals, and objectives because it makes DSC Dance Program unique. When I was working on UVU’s Dance degrees, the Board of Regents mandated that our program be unique among other USHE institutions, which is why we chose to add Bachelor of Science in Dance with a Ballroom Dance emphasis.

Faculty/Staff
Based on my observations and recommendations thus far, I advise adding an additional full-time tenure track faculty line to the one most recently allocated to Dance, and currently in the search process. This would translate to a total of three full-time faculty for the Dance Program. The “Dance Program Review” indicates that more faculty have expertise in Ballet than in Modern or Contemporary Dance. That being said, I recommend seeking candidates with Graduate degrees, preferably MFA or PhD’s in Contemporary Modern to compliment existing full and part-time faculty. Adding full-time faculty will allow the Dance Program to more effectively meet its mission, goals and objectives as stated in the “Dance Program Review.”
During my on-site visit, I met with part-time and full-time faculty and also had the opportunity to watch them in action rehearsing students for their upcoming fall concert, as well as teaching theory courses. I found the faculty to be extremely knowledgeable and intensely dedicated to the program, particularly to students. I observed students treat faculty with the utmost respect and regard. Students worked hard, were actively engaged, showed sincere trust in the faculty and respect for the rehearsal and class process. The positive, enthusiastic interaction with students and faculty further demonstrates the talent, skills and dedication of DSC Dance Program faculty.

The increase in part-time or adjunct faculty lines, from one faculty member in 2000 to seven in 2012 demonstrates administration’s commitment to Dance. However, the optimal ratio of part-time to full-time full time for most institutions hovers around 40/60 or 30/70, compared to 80/20, which represents the current DSC Dance Program ratio. The need for a more balanced ratio makes a good argument for additional full-time lines.

With respect to adjunct qualifications, three of the seven faculty hold bachelor degrees in Dance and the others have degrees in other areas and/or outside dance experience that greatly contribute to the program. Ideally, part-time faculty should hold graduate or undergraduate degrees in Dance, but this is not always possible at most institutions because of the nature of dance courses and the specific areas of expertise required, much like Music. Since the “Dance Program Review” was submitted, Bene Arnold joined the part-time faculty and her qualifications are superb.

At this time, the Dance Program has no staff lines. As the Dance Program grows and adds classes and degrees, a part or full-time administrative assistant will be vital to efficiently and effectively running the program. I believe that anyone in a Department Chair or Director position will testify to the importance of their administrative support.

To conclude, DSC Dance faculty are extremely well qualified and dedicated to the Dance Program. The critical need now is for additional full-time tenure-track faculty so that the Dance Program can meet student and community needs, prepare students for successful transfer, and develop degree options for Dance students. A staff line will be imperative in the near future so that faculty may focus on teaching, professional development, creative scholarship and student mentoring.

**Students**
According to the “Dance Program Review,” student enrollments have more than doubled since 2000, testimony to Dr. Lei’s tireless efforts to enhance dance offerings at DSC and build a quality program and dance company. The students I met were enthusiastic, dedicated to the Dance Program, passionate about
their artistry and wanting to stay at Dixie and pursue their dance education. Adding degrees, even an Associate Degree in Dance, will increase student enrollment and retention in the Dance Program, help build momentum towards baccalaureate degree offerings and complete and compliment the Performing Arts at Dixie.

**Financial Analysis Form**
According to this chart, the overall revenue/expense for the Dance Program has declined since AY06/07, undoubtedly a result of budget crisis and recession and subsequent decrease in legislative appropriation. It does seem odd however, that enrollments are up, more classes added, more faculty and so on, yet revenue is down. It would be helpful for further comment to look at the revenues for AY10/11, which were not included in Financial Analysis Form.

**Allocated Dance On-Going Budget**
Although student enrollments are up, and additional faculty and studios have been added to the Dance Program, the on-going dance budget has declined since 2004/2005 and is currently at $4000. Having run a department for eight years, I cannot fathom how Dr. Lei accomplishes what she does with such a limited budget. While visiting campus, faculty commented on how they buy their own costumes for performances, and students mentioned that they clean the studios themselves. It seems dance faculty and students sacrifice a great deal so that they can pursue their dance education at Dixie. Given the success of Dixie Dance Company, I recommend that a performance enhancement budget be created to assist with production costs, costumes, choreographers, marketing and publicity.

While on campus, I had the opportunity to briefly review Theatre and Music budgets and at first glance found an overwhelming disparity in budget allocations. I realize that Theatre and Music offer degrees and have more classes, thus receive more funding, however; I consider the disproportionate distribution of funds a huge obstacle for the Dance Program. How can a program exist on $4000 a year, yet alone grow and thrive and offer students a quality education? I realize that as an outside reviewer, I do not have knowledge of the bigger picture, but this small budget snapshot raises a red flag and will hopefully be addressed and rectified by administrators.

**Program Assessment**
This section provides an excellent description of courses, objectives and assessment measures. The attention to detail with assessment measures and the use of results to improve the program and teaching is quite impressive. Dr. Lei’s excellent work in this area demonstrates a commitment to best practices in the discipline and a commitment to higher education where more and more we are asked to provide information
and documentation on assessment. While on campus, I reviewed assessment documentation and found it comprehensive and well organized.

**Physical Facilities, Equipment and Technology**
The Eccles Fine Arts Center provides a state of the art home for DSC performing arts and shines like a beacon for all the arts in the region. The Dance Program is fortunate to have performing facilities of this caliber and DSC is fortunate to have a dance program that provides quality performances in the Eccles Fine Arts Center for the campus and community. As the dance program grows, I hope they can book additional performing dates in this amazing facility.

The new dance building, although small, provides beautiful state of the art studios and offices. This allocation of physical resources is highly encouraging. The dance building appears well utilized and offers the dance students and faculty a home. This helps create a sense of place and community, vital for student success and retention and the future growth of the program.

Library resources seem sufficient especially given the small size of the program. However, for future reports, I suggest asking library personal to provide a listing of the titles of all dance materials. This paints a much clearer picture of library resources for evaluation purposes.

**Closing Statement**
Overall, I am very impressed with DSC Dance Program and commend Dance Director, Dr. Li Lei, for her astonishing and tireless efforts to build a quality dance department with minimal resources.

After visiting campus, speaking with students, faculty and administrators, and reviewing the arts programs on-line and in written reports and assessments, it appears that DSC greatly values the performing arts and considers itself a cultural center for the region. Testimony to the College's commitment to the arts is the stunning Dolores Dore Eccles Fine Arts Center. As stated on the DSC website, it provides “support facilities for active music, dance and theatre departments,” and “is the pinnacle of arts facility design and construction.” The addition of two new dance studios and office area, as well as a new full-time line, also demonstrates the administration’s commitment to the Dance program. However, in conversations with administrators, I learned that a Bachelor's degree in Dance is currently not a priority because it is not considered a foundational degree for a comprehensive four-year college, an arguable point. Additionally, I found that Dance receives substantially less resources than Music and Theatre, and seems to operate more like an appendage to these much larger baccalaureate degree programs. This model is somewhat outdated and does not do justice to the rich cultural heritage of Dance in Utah or in Higher Education in general. At the very least, Dance needs an Associate Degree and requires more resources to better prepare students
for successful transfer to other dance departments. Dance students and faculty deserve the same opportunities as the other performing arts.

The purpose of this review was to provide feedback and guidance on the current program, as well as strategies for building towards a baccalaureate program. I hope my insights and recommendations prove useful. I wish nothing but continued success for DSC Dance Program and am more than happy to provide further clarifications on this report upon request.

While visiting campus, I found all students, faculty, administrators, and staff extremely cordial and helpful. Dixie has something very special in it’s commitment to the Arts and to Dance. Bravo!
Reviewers Bio:
Kim Strunk is a Dance artist, educator, administrator and scholar with twenty-eight years experience in the discipline. She currently teaches at Utah Valley University, where she served as Department of Dance Chair from 2002-2010. During her tenure as Chair, Strunk led the Department through a tremendous period of growth. In 2002, the department offered an Associate Degree in Dance. Now the Department offers: (1) Bachelor of Fine Arts in Dance, Ballet or Modern emphasis, (2) Bachelor of Science in Dance Education, (3) Bachelor of Science in Dance, Ballroom emphasis, and (4) Integrated Studies emphases in Ballet, Modern and Ballroom. Strunk was instrumental in developing and defending all the degree proposals, which were approved by the Utah Board of Regents in 2005. Strunk successfully facilitated implementation of all degrees and many now consider UVU’s program one of the best in the region. She also had a distinguished performing career with Repertory Dance Theatre from 1984-1996 and as an Independent Dance Artist since 1987.