

Theatre Arts Department
Academic Program Review
Spring 2011

DEPARTMENT/PROGRAM REVIEW ACADEMIC PROGRAM REVIEW

SECTION 1 - BRIEF DESCRIPTION AND HISTORY OF THE PROGRAM

1.1 Introduce the self-study with a brief department history. Include changes in staffing, curriculum, facilities, etc.

The history of the Theatre Arts Program at Grossmont College originates with the opening of the College at the Monte Vista High School campus in the fall of 1961. Since the department's inception many full-time faculty and staff, both classified and certified, have come and gone including the following: Martin Gerrish, Neil Towne, James Baker, Clark Mires, Norma Johnson, Gene Reilly, Steven Judson, Diane Stengle, David Thayer. Between 1986 and 1988 the department lost two full-time faculty members and two full-time classified staff upon their retirements. Henry Jordan was hired in 1988 in a full-time faculty position and Craig Everett was hired in 1989 as a Theatre Production Design Technician. David Kievit was hired in 1989 as a full-time faculty member returning the faculty to three full-time employees. Judi Shenar was hired in 1996 as the Theatre Operations Facilitator, replacing Janet Wlodek who retired. Clark Mires retired from the college in 1998, and was replaced by Beth Duggan in fall of 1998. David Kievit left the college in 2000 and was replaced by Craig Everett as a full-time faculty member in the fall of 2002. Manuel Lopez replaced Craig as the Theatre Production Design Technician in January 2003. A new position of Costume Lab Technician was created in 2001 because of the strong recommendation of the Program Review Evaluation; Gwen Dunham was originally hired and was replaced by Esther Deck in 2002. Therefore, since 2003 the Theatre Arts faculty and staff, has remained at three full-time faculty, four full-time technicians, and approximately seven adjunct faculty.

Since our last Program Review our Production Schedule has increased to six full productions: a semi-annual musical, a children's and a high school tour production, and four other major productions.

Various changes have occurred with the Theatre Arts Curriculum including the adoption of a Musical Theatre Degree program in 2002, a newly revised and approved Technical curriculum in 2002, as well as the addition of various classes in the area of acting and performance. Articulation agreements have been created with the CSU and UC systems for course transferability of all courses within our discipline.

Outreach programs into various community entities continue to be a major component of the Theatre Arts program. The Theatre Arts Department has

instituted an annual Children Touring Production in 2003 to our district's elementary schools. This program alone has visited and entertained over 5000 students annually at approximately 15 elementary schools, introducing school children to the Theatre and advancing their reading skills with children books from the productions. Our annual high school tour [Inside the Actor's Process] created in 2006, visits approximately 15 high school campuses each spring semester. Both the Children's Tour and High School Tour shows also have public performances here at Grossmont College. Coordinating with the high school districts, an annual DramaFest and Tech. Fest have also been created. These two annual events bring high school students to our campus for acting and technical theatre workshops, which in turn expose students to a college level experience and helps in articulation with high school districts. Outreach continues to solidify with the high school districts in technical classes for students wishing to take college level courses prior to graduating from high school. Audience development has expanded for productions here on our campus; over 5000 people attend our productions here on campus, which gives residents of our community access and knowledge of the Theatre at Grossmont College. Judi Shenar, in coordination with The Culinary Arts Department has successfully created a luncheon/dinner theatre package for our senior patrons.

Lastly, we continue to feel the prestige of the Theatre Arts Department within the college community is noteworthy, and its reputation remains outstanding within the theatre community in greater San Diego and the State of California.

Department/program Goals

Program Goals

- 1.2 Appendix 1** contains the most recent 6-year Unit Plan for the program. From the 6-year Unit Plan, select your most and least successful goals and answer the following questions.

For your most successful goal:

Our most successful goal was in the area of Curriculum Development. The Theatre Arts Department has grown to understand the curriculum process here at Grossmont College. This is partly because Beth Duggan was a member of the Curriculum Committee for four years. Over the last five years, we have reorganized the Rehearsal and Performance classes (THTR 111, 112, and 113), Theatre Workshop Lab classes (THTR 122, 123 and 124) and the Theatre Production Practicum classes (THTR 102, 103, and 104).

- a) What activities did you undertake to achieve this goal?

The Official Course Outlines for these classes were reviewed and modified to more accurately reflect the content of the courses. These classes were also brought into strict compliance with Title V standards.

- b) Report and explain the data you have to verify progress toward your goal.

Completed, approved course outlines presently exist and are filed with the appropriate offices here at Grossmont College.

- c) How did the achievement of this goal help move the college forward toward fulfillment of the planning priority goals in its strategic plan?

The completion of this goal is helpful to the college strategic plan in the area of Goal 3: Provide an Exceptional Learning Environment to Promote Student Success of the college goals.

For your least successful goal:

Where to begin...

Perhaps our least successful goal has occurred in the area of Faculty and Staff Development. Our pursuit of additional full-time faculty, and replacement full-time faculty, has been difficult and less than rewarding.

- a) What challenges or obstacles have you encountered?

First, the wholesale changes that have occurred with the College Planning Process make pursuing additional faculty and staff more difficult. The application process for new staff seems to favor the creation of new programs and positions, as opposed to the continuation and strengthening of existing programs. The reliance on WSCH and FTES numbers is problematic since Theatre Arts Department numbers vary widely with the size of productions, popularity and tenure of faculty (be they full-time or adjunct), and availability of classes. The Theatre Arts Department offers approximately 30 class sections a semester in a very impacted facility so changing course offerings is approached with great care.

The reliance the District places on recordable, reviewable, quantitative data also makes it difficult for the Theatre Arts Department to qualify for a new instructor. It is difficult to ask for new faculty when you have essentially one class section providing data. Presently, Musical Theatre Performance is one of two campus wide AA degrees that have NO full-time faculty.

The process to add, or replace retiring faculty, is somewhat vague but the

importance of these positions cannot be understated.

Lastly, the lack of hiring by the District, and the basic question of the economy, is of great concern to the Theatre Arts Department.

b) Has this goal changed and why?

This goal had a major shift in January of 2011. Two long-time, full-time employees announced their retirement at the end of school year 2010-2011. Hank Jordan, who teaches full-time and directs HALF of our main-stage productions every academic year, is leaving. Judi Shenar, who staffs our box office and deals with our Departmental budget, is also leaving. Nonetheless, it does not change our need for a Musical Theatre Faculty member.

Presently, we are unable to serve all the students that wish to study or participate in Musical Theatre in some way and as previously stated, the Musical Theatre Program is one of two AA degrees offered by this campus that does not have a dedicated full-time faculty member.

Implementation of Past Program Review Recommendations

1.3 Your program 6-year plan in **Appendix 1** contains the most recent Program Review Committee recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review.

1. Develop camera acting methods course.

Since our last program review, the Department has discussed this recommendation numerous times, hoping to implement such a course. However, due to the lack of proper facilities, competent faculty in this area and the obvious budget concerns this recommendation has not been accomplished. Additional new courses to our program will remain a possibility in the future, after our core course offerings get through this current budget crisis.

2. Investigate broadening course offerings in technical theatre areas.

As per the committee's recommendation, the department has implemented numerous changes in the technical area, specifically Theatre Production Practicum (Costumes-102, Sets-103, Lighting/Sound-104), Rehearsal and Performance (Acting-111, Stage Management-112, Production Crew-113), and Theatre Workshop Lab (Acting-122, Construction-123, Production Crew-124). Official Course outlines now reflect changes in the Technical area and give students additional opportunities to participate and learn in all areas of production.

3. Expand facilities for instruction, rehearsal, performance and storage.

We would like to report that a Performing Arts Building has been completed, but this has not happened. We can report that an IPP was sent to Sacramento, and we await funding for the FPP. A design firm has been selected. Additional storage for costumes was obtained when the Media Communications Program moved into the Digital Arts Building giving up their storage in the Theatre Building.

4. Remove the curb and improve landscaping in the Stagehouse entrance area.

For safety reasons the curb in front of the Stagehouse Theatre has been removed. Landscaping has not happened. We urge the committee to again recommend this much need improvement. The landscaping across the campus has greatly improved, yet the very place where thousands of audience members enter the Stagehouse theatre remains an embarrassment and an eyesore to Grossmont College.

5. Continue recruitment of recent high school graduates through the development of a Tech Prep agreement and other outreach efforts.

Initial contacts with local high schools regarding a Tech Prep agreement was accomplished, but some teachers in the high schools felt that their programs curriculums were not sufficient to satisfy the curriculum for the Fundamentals of Theatre Production (THTR100) here at Grossmont College. We have initiated a Drama and TechFest for local high schools with great success, as well as our tour shows to the elementary and high schools. Outreach to the community is a high Priority for the Theatre Arts program; Judi Shenar is constantly developing ideas to generate interest in the Theatre Arts and our productions.

6. Update course outlines to maintain transferability and currency.

Since our last program review 22 course outlines out of 40 have been updated to reflect currency in our discipline. Major changes have occurred in our Technical Theatre classes, Rehearsal and Performance and Theatre Workshop Lab classes. Course outlines have been updated for texts, content, evaluation, writing assignments, journals for acting classes, and the viewing of productions. Some outlines of course descriptions have been altered to reflect currency and possible articulation to CSU and UC schools. As noted in the college catalogue, all Theatre Arts classes at Grossmont are transferable to CSU and UC schools. Articulation agreements sometimes change, so our program at Grossmont tries to stay on top of this issue, always keeping the student success factor in mind.

SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

In **Appendix 2- Catalog Descriptions**, insert copies of your catalog descriptions from the most recent college catalog (see “Courses of Instruction” section. This is the blue section). If your program has an Associate Degree program, include the relevant pages from the catalog (see “Associate Degree” section. This is the yellow section). [NOTE: Do not include your actual course outlines]

2.1 Review your courses outlines and explain how these outlines reflect currency in the field and relevance to student needs, as well as current teaching practices.

As noted in section 1[Committee Recommendations] nearly all of our courses have gone through an examination and modification since our last program review. Course outlines reflect currency in all areas. All course outlines, except Practicum, have a writing and reading component which will aid in basic skills for student success. Technical courses continually reflect changes in technology and methods of design and construction.

2.2 What orientation do you give to new faculty (both full- and part-time) regarding curricular expectations (i.e. SLOs and teaching to course outlines), academic standards, and department practices? How do you maintain an ongoing dialogue regarding these areas? **You are encouraged to use feedback from your Faculty Survey discussion.**

The Theatre Arts program prides itself as a “team” including all faculty and staff in the workings of the department and program. Each semester during departmental meetings and production staff meetings all faculty are informed of the many needs for student success, curriculum changes, SLO progress, production schedules and many other issues facing the department and program. Faculty and staff impute is essential for the working of this department and program.

2.3 Give some examples of how your department members keep their instruction (i.e. delivery, content, materials, syllabus) current and relevant to student academic and/or career needs.

As noted previously, the department has consistently reviewed course outlines updating for currency and relevancy in the Theatre Arts. Working with department faculty a reading and writing component for most of our classes has been incorporated since our last program review. We hope that this will aid students in their basic skills as applied to other non-theatre classes they may take now and in the future. Technical classes are revised to reflect technical advances that students seeking a career path in the technical entertainment industry might need for employment.

2.4 Analyze the data in **Appendix 3 - Grade Distribution Summary Report**. Identify and explain any unusual retention patterns or grading variances. (To figure retention percentages, subtract the "W's" from the total enrollment and divide that result by the total enrollment.)

The most unusual retentions patterns have to be in our THTR 110 – Introduction to Theatre classes. Starting in the fall of 2003 through the spring of 2007, a drop rate of approximately 15% occurred. The spring semesters were particularly harsh in regards to withdrawals. In spring of 2004, 28 of 131 students dropped from both sections of the course for a 21% drop rate. By the fall of 2008, these numbers had stabilized at approximately 10%. This fundamental change may have occurred because of policy changes in enrollment here at Grossmont College and because of several societal factors (weak economy, etc...). Perhaps also the students that enrolled in these classes believed them to be easier than they were and after doing poorly on exams and papers, departed with a less than failing grade.

The class that offers the most sections within the Theatre Arts Department is THTR 130 – Beginning Acting. This class has retention rates that are directly attributable to the instructors of the individual sections. When retention begins to spiral downward, the Theatre Arts Department takes all appropriate measures to return to what was the norm. This course also has greater retention and enrollment in the fall than in the spring of the corresponding academic year. We are at a loss as how to explain this trend.

The grade breakdown for these two courses is what one would expect of any lecture class or any introductory art class. The THTR 110 classes give out a mostly regularly shaped bell curve of grades (with generally more "F's" than "D's"). THTR 130 is a process-oriented course where students are evaluated on the quality of the artistic expression and the process they have used in the class.

Many of our production-oriented classes (THTR 155 – Stagecrafts, THTR 157 – Lighting and Sound, THTR 102-104 – Practicum, etc...) seem to reward large number of "A's." These courses are mainly lab oriented and attendance plays a major role in grades. Students are also evaluated on their safe use of Theatre equipment and their interaction with other students and staff.

The Rehearsal and Performance courses (THTR 111-113) and Theatre Workshop Lab courses are evaluated in a similar manner, with emphasis being placed on performing in a play within the Theatre Arts Department. These courses also award a large number of "A's."

The grades that are awarded in the Theatre Arts Department are consistent from year to year, semester to semester. Large aberrations in the percentages of given letter grades are very rare. All instructors, whether they are

full-time or adjunct, are actively involved in the SLO process and the awarding of grades is very consistent and predictable. For an extended understanding of retention and success rates within the Theatre Arts Department, please see section 5 of this document.

2.5 Describe strategies employed to ensure consistency in grading in multiple section courses and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught).

There are only two courses that have multiple sections Introduction to the Theatre and Beginning Acting. Introduction to the Theatre uses standard methods to grade student success, 4 tests and 2 written critiques are issued during the course of the semester. Critiques are evaluated and graded using the SLO rubrics. Content or core areas are technical components ie: lighting, costumes etc., historical eras, plays/authors and all aspects of Theatre which give the student a complete introduction to the Theatre. All Beginning Acting classes follow the same course outline. Reading and Writing components are stressed. Individual instructors may approach their section a bit differentially than another instructor, but the objectives and instruction remain consistent throughout the multiple sections as described in the official course outlines.

2.6 Describe and give rationale for any new courses or programs you are developing or have developed since the last program review.

Since our last program review (2003) the following courses and program have been added to the theatre arts curriculum: THTR 100 Fundamentals of Theatre Production, THTR 137 Theatre Makeup II, THTR140 A-B Costume Patternmaking, THTR 200 A-B-C-D Dance Workshop Lab and the Musical Theatre AA Degree Program. Each of these classes reflect the need to advance the student's knowledge in specific aspects of the Theatre. THTR 100 presents students with current methods and procedures in the area of Technical theatre, our rationale for this course addition was the absence of in depth technical content offered in the Introduction to The Theatre course. THTR 137 and THTR 140 were created due to student demand. Students wanted to continue learning in a more advanced class in the area of Makeup and Costume Patternmaking. Lastly, the Musical Degree Program was instituted to reflect the need in our region (San Diego and California) for professionally trained musical theatre performers. Also, the opportunity presented itself to Grossmont College to be the first Community College in California to offer such a degree. Placement of professionally trained students from our college has proven quite successful and the response from potential employers in musical theatre has also been quite positive.

2.7 How are current issues (i.e. environmental, societal, ethical, political, technological) reflected in your curriculum?

The theatre has always reflected as stated in the question numerous current issues. Whether in our class curriculum or productions, each of the suggested issues are addressed by our faculty for the success of our student's studies and knowledge. Technology is always a concern for the theatre. Budgets however, do not allow us to be in a "state of the art" posture consistently. We do try to invest in the practical technologies which students will need to advance on a chosen career path in technical theatre. But the learning curve diminishes each year when needed advanced technologies are not forth coming due to inadequate funding through the our meager budget (app.\$13,000). We urge the committee to strongly recommend an increase to our working budget for the needed technologies in our area.

2.8 If applicable, provide a comparison of the retention and success rates of distance learning sections (including hybrid) and face-to-face sections. Is there anything in the data that would prompt your department to make changes? (Please see instructions for help on finding the applicable data.)

Not applicable

2.9 If applicable, list the courses in the program that are duplicated at Cuyamaca College and are not aligned. Comment on the current status and describe the plans for alignment.

There are two courses that are duplicated at Cuyamaca in Theatre Arts, Introduction to the Theatre and History of the Theatre. Some years ago an alignment was reached between our two campuses for Introduction, but now we notice their catalogue description for Intro varies from ours, the description as well as the official course outline which was aligned, may have been altered from the original agreement. No notification of changes has been forth coming from Cuyamaca. The catalogue description for History appears the same as ours, but no formal alignment has been forwarded by Cuyamaca. As of our last program review we stated that a duplication of a Theatre Arts program at Cuyamaca would have impact on Grossmont's theatre program. When we aligned Introduction to the Theatre we were lead to believe that having that class offered at our sister college would "feed" students back to Grossmont for further studies in theatre, attending productions etc. We find little evidence that this has happened. We strongly recommend that the committee comment on this issue.

2.10 If applicable, include the list of courses that have been formally articulated with the high schools. Describe any articulation and/or collaboration efforts with K-12 schools. (Contact the Career and Technical Education Partnership and Tech Prep office for help.)

Not applicable

2.11 Consult with the articulation officer and review both ASSIST.org and the

Grossmont College articulation website. Please identify if there are any areas of concern or additional needs your department has about articulation with four-year institutions. Please describe how the program ensures that articulations with key four-year universities are current.

At this time articulation agreements to four-year institutions(i.e CU, UC) as noted in the college catalogue are current. Craig Everett has been diligent in this area, keeping abreast of any changes to our course status in the area of articulation with CU or UC campuses.

SECTION 3 - OUTCOME ASSESSMENT

Using the course Student Learning Outcome (SLO) assessment data that you've compiled in **Appendix 4 - Annual Progress Reports**, as well as **Appendix 5 – SLO Assessment Analyses** and **Appendix 6 - Course to Program SLO Mapping Document**, answer the following questions:

3.1 What is working well in your current SLO assessment process, and how do you know? What needs improvement and why?

The SLO process has been difficult for our department. Besides teaching classes we also produce six theatrical productions a year. The added work of SLOs has been very stressful. It will get easier when all of the initial documentation and creation of rubrics for each class is completed. The developing and changing of the reporting process has also been difficult for our department.

We are in our second year of SLO assessment. We have been tweaking our SLO assessment process as we go along – at this point the process is relatively successful. Currently instructors are asked to provide SLO assessments at the end of each semester (completed rubrics and analysis of the data), so this information can be discussed (if needed) during the following staff development department meeting. The information is then compiled in the Theatre Arts Department's Annual Progress Report. Our entire faculty seems responsive to this method.

What needs improvement: the majority of our faculty members are adjunct, and as such, they require constant reminders (the beginning and end of each semester) regarding the upcoming SLO evaluations. It has also been challenging to get all faculty members to electronically report their information; some of the faculty would prefer to complete the rubrics in hard copy. Our department has addressed this issue, but our SLO coordinator, Beth Duggan, is still wrestling with the best way to organize all the data in the computer. We will also be simplifying some of our SLOs. At this time they are very complicated and, too often, difficult to evaluate.

3.2 Using your course-level **SLO Assessment Analyses (Appendix 5)** this is part of your annual reporting process your **Course-to-Program SLO Mapping Document (Appendix 6)**, discuss your students' success at meeting your Program SLOs.

We have reached our benchmark of student success (70% of the students passing) in all of the classes assessed at this time. Our success rate is actually closer to 80%. In each course assessed we have found that there are teaching techniques we can improve on. For example: greater stress or more review

placed on specific terms on exams, different memorization techniques, and more guidance with vocal and physical control.

3.3 Based on your discussion in **3.2**, are there any program SLOs that are not adequately being assessed by your course-level SLOs? If so, please indicate by clearly designated modifications to your Course-to-Program SLO Mapping Document in **Appendix 6**. Please discuss any planned modifications (i.e. curricular or other) to the program itself as a result of these various assessment analyses.

Mission Statement

The Theatre Arts Department is designed to provide academic knowledge and practical technical training in all aspects of Theatre Arts at the entry level. The curriculum provides the essential lower division courses necessary for transfer to similar programs at four-year institutions, as well as assisting students towards employment in the professional and community theatre.

Departmental Student Learning Outcomes

1. Develop an appreciation for learning and create a diverse aesthetic for Theatre and its place in culture and society.
2. Provide high quality, accessible theatrical productions at a reasonable cost for our students and the community at large.
3. Equip students with an understanding of the proper artistic conduct in all academic and professional environments.

At this time all of our program SLOs are all being addressed by our course SLOs. The department has been discussing the creation of a few new boutique certificates to our program, which will also directly address Department SLO #3.

SECTION 4 - STUDENT ACCESS

4.1 How does facility availability affect access to your program?

The facility that the Theatre Arts Department occupies is housed within building 21. The Stagehouse Theatre is contained in this building and is numbered room 247. There are several adjoining rooms that service this room including the Scene Shop (room 246), the Costume Shop (room 239), the Makeup Room (room 239a) and the Control Room (room 247b). All of these rooms are in use for any event in the Stagehouse Theatre. When the Dance Department presents its annual Fall Concert, they have access to the space and the various support areas.

Additionally, our main room for teaching classes in performance (3 of 4 Beginning Acting classes, the Intermediate and Advanced Acting classes, Voice and Movement, Mime, and Musical Theatre classes) is 241/242. This room is mid sized, carpeted and desk free. It has a large enough open area to accommodate approximately 18 students that are performing or rehearsing for the various Acting classes.

The main issue that the Theatre Arts Department has is with the installation of shows and rehearsal space for those productions. Whenever a set is installed in either 247 or 241/242, the ability to instruct acting and lecture classes is severely compromised. Within this mode of operation, the Theatre Arts Department is able to continue instruction by occasionally temporarily moving a class or having the instructor adjust their lesson plans.

Also, the full-time Staff members are required, by the CSEA contract, to have a place to successfully complete tasks contained within their job descriptions. This also adds to the issues of space and room availability.

When another department or event comes into the facility, even for the briefest of times, the ability to rehearse, build or install a Theatre Arts Department production is curtailed. Classes must meet at their assigned times for their assigned duration, and having a production rehearsing while another class is in session all too often results in noise issues within the facility.

Even with one day only events, such as DramaFest and TechFest (see section 4.6), the ability to install scenery and rehearse are compromised. The schedule of classes and productions is exceptionally busy, and we have included a scan of the internal Theatre Arts Department production calendar (sans classes) for our most recent semester. All of the different colored dates refer to different shows, due dates for those particular shows, and days and evenings when the Stagehouse Theatre is occupied and in use.

Fall 2010 Master Calendar

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Week 0	Aug 15	16	17	18 Auditions for Fall Semester (T.B.A.)	19	20	21
Week 1	22	23 Classes Begin	24	25	26	27	28
Week 2	29	30 <i>SENATE</i>	31 Prop List Due	Sept. 1	2	3	4
Week 3	5 Labor Day Holiday Tour Show to Costume Shop	6	7	8	9	10	11
Week 4	12	13 <i>W/SB</i>	14	15	16	17	18
Week 5	19	20 <i>SENATE</i>	21	22	23	24	25 <u>Tech Fest</u>
Week 6	26	27 Light Plot Due	28	29 Drawings to Scene Shop Renderings to Cost. Shop	30 Dance Hang	Oct. 1 <i>D.V. CHAIRS</i>	2

Week 7	TBA	3	Dress 1 7p	4	Publicity Photos 6p Dress 1	5	Final Dress 7:30p	6	Show 1 7:30p	7	Show 2 7:30p	8	Shows 3 & 4 7:30p	9	Shows 5 & 6 7:30p
			SENATE								TRANSFER STUDENTS Final Designs Due				
Week 8		10		11		12	Show 3 7:30p	13	Show 4 7:30p	14	Photo Call	15	Shows 7 & 8 7:30p	16	Shows 9 & 10 7:30p
			Col 523			Tech Tour Show Rm 241 8a-11a								Strike!!	
Week 9 and 8 weeks		17		18		19		20		21	Tour Group Show 1 7:30p	22	Tour Group Show 2 & 3 2p & 7:30p	23	Tour Group Show 4 & 5 2p & 7:30p
			SENATE												
Week 10		24		25		26		27	Dance TBA	28	Dance TBA	29	Dance TBA	30	Dance TBA
											Light Plot Due				
Week 11		31	Dance Nov. Tech	1	Dance Tech	2	Dance Final Dress	3	Dance 1 7:30p	4	Dance 2 7:30p	5	Dance 3 & 4 2p & 7:30p	6	Dance 5 & 6 2p & 7:30p
			SENATE Prop List Due									D/W CHAIRS			
Week 12	Dance 5 3p	7		8	Set Load-In Begin Light Hang	9		10		11	Veterans Day Holiday	12		13	
			Strike!!												
Week 13		14		15	Sound Plot & Show Tape Due	16		17	Program Due	18		19		20	
			SENATE								Focus 2-5p				
Week 14		21		22	Focus 2p-5p Levels 6-10p	23		24	Cue to Cue 6-10p	25	Thanks- giving	26	Thanks- giving	27	Run Thru 9a-1p Dress 1 3-6p
Week 15	TBA	28	Dress 2 6p-10p Publicity Photos	29	Dress 3 7:30p	30	Dress 4 7:30p	Dec. 1	Show 1 7:30p	2	Show 2 7:30p	3	Shows 3 & 4 2p & 7:30p	4	Shows 5 & 6 2p & 7:30p
			SENATE									D/W CHAIRS			
Week 16		5	Auditions for Spring Tour (T.B.A.)	6		7	Show 5 7:30p	8	Show 6 7:30p	9	Show 7 7:30p	10	Shows 8 & 9 2p & 7:30p	11	Shows 10 & 11 2p & 7:30p
			Hamlet SENATE					Photo Call						Strike!!	
Week 17		12		13		14		15		16		17		18	

The occasions that we have moved classes to other facilities have met with mixed results. There is one evening section of a general education lecture class (THTR 110) that is taught in building 51. Other attempts to move Acting classes to other rooms have failed because of perceived security issues or an unwillingness of other academic entities to cooperate.

What would be of great help to the Theatre Arts Department, and the students we attract, would be the completion of a Performing Arts Building here on campus. This is presently listed as a Final Project Proposal with the State and is awaiting funding. An available facility to do large scale, full orchestra musicals with a chorus and dancers would also increase the cooperation between the Dance, Music, Media Communications/Audio and the Theatre Arts Departments.

4.2 Discuss what your program has done to address any availability concerns (i.e. alternative delivery methods, alternative scheduling sessions, off-site offerings).

The Theatre Arts Department has been adjusting times for classes since its inception. Quite often, the class schedule within the Theatre Arts Department is altered in small increments to accommodate as many students as possible. The possibility of switching some classes to online and hybrid has been discussed, but there are certain classes that cannot have this model applied to them. All of the performance classes and all rehearsal classes (9-12 sections per semester), along with all classes in production and technology (5-7 sections per semester) require use of the facility and must meet with an instructor in a room in the facility, both because of concerns about safety and because of available technology and tools.

In the 2007-2008 academic year, the Theatre Arts Department re-instituted its Technical Internship classes. These classes sent advanced technical students off-site to work with local theatrical companies in a variety of roles. As the program was picking up steam, it fell victim to budget issues and the entire program was halted in the spring of 2009.

What remains of the curriculum, after all of these concerns, is general education/lecture type classes. The Theatre Arts Department teaches five classes per semester which are in this category. Four of the courses use the Theatre Facility as a teaching tool on a weekly or daily basis, and all of these classes rely upon class discussion and mentoring by a faculty member. In theory, a hybrid style class could be used, but for all practical purposes it is more beneficial to Theatre Arts students to be on-site with their classmates and the instructor of the class. One of the most important aspects of Theatre, indeed most teachers of any art form would agree, is that group cooperation is important for success.

An idea that has been recurring within the Theatre Arts Department for the last decade or more (we know that sounds like a long time) is to again, offer a summer production as we did in the 1970's and 1980's. There have been various approaches to this idea. Years ago, the Theatre Arts Department had an

annual summer musical that was staged at the East County Performing Arts Center. Within the immediate confines of the department, the most popular idea would be to offer a musically oriented program for young audiences.

There exists, in the East County, a real possibility to market this idea to daycare facilities. Although, for the most part, our college operates on a ten-month academic year, most daycare centers operate year round. Providing an event or outing for these businesses would foster excellent outreach for Grossmont College and the District in general. David Weeks first championed this idea more than a decade ago. At the time, David and his wife had two children involved in daycare and he saw the potential of this.

There are several issues with bringing this to fruition. To make any new project work correctly there must be a leader for that project. Normally within a theatrical setting, this person is the director of the show. Our directors are normally faculty members. There is no full-time faculty member that has the expertise to direct a musical for young audiences, let alone a full-time faculty member that is dedicated to musical theatre. Until a full-time faculty member can champion this show, there will be extraordinary difficulties in taking the first step.

Expanding on this idea of instruction, the question comes up of how we would get students involved, and legally enrolled, in the production. Presently, the Theatre Arts Department has classes that are specifically for actors and stagehands involved in a particular show. These are the THTR 111, 112 and 113 courses (Rehearsal and Performance) and the THTR 122, 123 and 124 courses (Theatre Workshop Lab). These courses give credit to students involved in the production, and since enrolled students are covered by District insurance and legal considerations, we cannot have productions that do not incorporate these classes.

The next issue revolves around the ability to physically produce a show. Although the Theatre Arts Department is now fully staffed with a Scene Shop Technician (David Weeks), a Lighting and Sound Technician (Manny Lopez), a Costume Technician (Esther Skandunas) and a Box Office Technician (Judi Shenar, who is due to retire at the end of this school year), coordinating their vacation schedules is a difficult task. Indeed, Judi Shenar's position as "Theatre Operations Facilitator" is a ten-month position. This position is responsible for the advertising, box office, banking, and the booking of all types of events within the department, along with many other duties. To think of offering another production at a time when any of these positions is unoccupied (through either retirement or vacation) would be impossible.

Also, with any musically oriented event there exists a need to have, on staff, an accompanist and a Musical Director to aid the director in their duties. Someone has to provide music for the show and at present, whenever a musical is staged at Grossmont College, the Theatre Arts Department ends up having to

pay the salary for this person. Perhaps some of you that are reading this have wondered why the Theatre Arts Department stages a musical only once every two years? The bottom line is that it costs a great deal of money to produce these plays (our last royalty fee for a four person musical was over \$1,200 for 9 performances) and since our Supply Budget was never re-encumbered after we gave money back to secure a Costume Technician, it is financially questionable for us to produce musicals more often.

We hope that in the not to distant future, the remaining obstacles to attempting this project will be solved. The reduction of summer course offerings throughout the District will one day end, but until that time it is impossible to add any new sections of classes. Until we return to what we offered before the “great class reduction of 2009,” a new direction for the Theatre Arts Department will not occur. Also, there presently exists a Final Project Proposal at the state level for a Performing Arts Center here on the Grossmont College campus. This facility is slated to seat 500 - 600 people and would serve as an excellent location for a summer, young audience oriented musical.

4.3 Based on your analysis of the Student Survey results in **Appendix 7**, what trends did you observe that might affect student access (i.e., course offerings, communication, department and course resources)?

The student survey shows 65% of students either very satisfied or satisfied with the availability of classes with in the Theatre Arts Department. Of all responding students, 18% were dissatisfied or very dissatisfied with the availability of courses within the department.

Q14 How satisfied are you with the availability of courses in this department?

	Frequency	Percent
Very Satisfied	51	30.4
Satisfied	58	34.5
Neutral	28	16.7
Dissatisfied	22	13.1
Very Dissatisfied	9	5.4
Total	168	100.0
No Response	3	
Total	171	

Q15a. What would be your preferred start time(s) for courses to be offered? (Weekdays)

	Frequency	Percent
9am-noon	78	46.7
12-3pm	70	41.9
4pm-10pm	47	28.1
No preference	35	21.0
7am-8am	19	11.4

The largest criticism seems that we do not offer any 7 – 8am classes. Although not specifically listed as an early morning class, our Fall touring show does require students to show up and be transported to various offsite locations. Offsite performances generally start early and a departure time from Grossmont College of 8am is consistent throughout the semester.

The other reason for few early morning course offerings is because of the way that shows are rehearsed here at Grossmont College. Evening rehearsals often last until after 10pm, and to ask students, and in some cases an instructor, to return the following morning at 7 or 8 am is not feasible. This was the case several years ago. Advanced Acting (THTR 230 and 231) was offered on TTH from 8:30am to 11am. The classes were poorly attended and the instructor at the time, Hank Jordan, was teaching in the morning, sleeping in the middle of the day, and rehearsing at night.

Also, it appears there are simply not enough classes offered. This last statement is derived from student commentary and not from any specific question. Comments such as “More students allowed. Higher class count.”, “Add more course focused on performance studies.”, “We need more theater classes. More art performance classes in general.”, “We shouldn’t be cutting classes! We should be adding...”, and “Need more class availability. Need extra classes that aren’t offered...” are telling reminders of the dire financial times that have impacted all of us.

4.4 What implications do these findings from 4.3 have for your program?

As with all courses of study here at Grossmont College, facility availability has become an issue. We are presently in one building and stick to essentially two rooms, 21-247 and 21-241. We have adjusted schedules to meet the needs of a majority of the students and offer as many classes as possible at popular times.

There are some smaller rooms within building 21 that are used, but the spaces that are contractually required for CSEA staff members are used in increasingly large time blocks. This is particularly true in the case of the Costume Storage area, 21-238, and the Lighting and Sound booth, 21-247b.

The student survey also showed that not only is the Theatre Arts Department’s reputation with students excellent, (“Grossmont has an amazing theater program, I just wish there was more classes available.”, “I think we have an amazing theater department! I love Grossmont.”, “Great program, excellent instructors, keep it up!”), but the desire for increased class offerings is becoming more pointed and specialized: (“We need more musicals, and more classes for musical theater.”, “I would like non-theater based acting classes for film or print.”, “Restore the stage movement class.”). All of these ideas are in our minds but we are presently unable to respond to these requests.

If a Performing Art Center is built on this campus in the near future, the ability to present large cast musicals will become a reality. These styles of musicals also require input from the Dance and Music Departments and could also involve the Media Communications Department.

What the student survey told us is what we already knew – our class offerings are excellent and our instructors are top-notch.

4.5 Based on your analysis of questions 3 through 16 in the **Appendix 7-Student Survey**, identify any changes or improvements you are planning to make in curriculum or instruction.

Analysis of questions 3 through 16 offers some varied results. First, it is important to understand questions 11 and 12, which occupy 8 of the 20 pages of summations, have data that is not of great or obvious use to the Theatre Arts Department. The questions in these areas deal not with the Theatre, but with Assessment and Testing, the English Writing Lab, the Tech Mall, Library and On-line resources, the Tutoring Center, DSPS, EOPS, Department Computer Labs, the Blackboard Helpline, and the Math Study Center.

The reason that this data is less than useful is two-fold. First, when the student surveys were being completed, it was the understanding of the Theatre Arts Department's that the study would be about the Theatre Arts Department. These additional areas have minimal impact within the Theatre Arts Department and the number of Theatre students that these areas serve pale in comparison to the overall number of Theatre students.

Second, 22 of the 37 questions had "No Response" as an answer over 50% of the time. On numerous questions, the percentage of "No Response" rose to over 80%. When questions were answered, such as 12c, ("Which of the following campus resources would you recommend to future students to assist in completing this course? - Tech Mall"), of those students that did respond, "Not Applicable" constituted 42% of the given answers.

If the student survey for the Mathematics, History or Science departments contained questions such as, "Which of the following campus resources would you recommend to future students to assist in completing this course?" and then had categories such as Theatre, Athletic Facilities, Music Rehearsal Rooms, Sculpture/Foundry Area, or TV Studio, we are sure those departments would find the results as confusing as we do.

Question 3 of the student survey deals with student retention by the Theatre Arts Department. 33% of students questioned had taken at least 3 classes within the Theatre Arts Department. This number seems to be out of step with the number of Degrees and Certificates rewarded. What is most likely happening is students are taking classes that they either enjoy or that will transfer, and then moving on before completing a degree.

Question 15 also has some less than meaningful information. This question is divided into 4 parts. This question asks about start times for classes. 15a asks about weekday classes and has valuable information (please see above graphic), but 15b asks about Saturday start times, 15c asks about Sunday start times and 15d asks about Online class start times. Until a time arrives that weekend courses can be added to our already full and busy schedule of classes, the thought of offering a Sunday class is really not useful. As for the start time for an online class we ask the following question, "Is there really a start time for an online class, or do you just have to log into a chat room at certain hours?" Also, a start time for an online class seems to go against the very nature of those types of classes.

Questions 5 and 6 in the student survey ask for information regarding the delivery method for classes. Because of the nature of performing arts, there really is limited ability to offer classes in less than traditional methods. Regardless, the preferred method of student – instructor contact is overwhelmingly in a face-to-face manner.

Q5b. What modes of communication do you use most often when contacting your instructor?

	Frequency	Percent
Face to Face	135	79.4
Other	112	65.9
Email	56	32.9
Telephone/Voice Mail	24	14.1

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 170).

Q5c. What modes of communication do you prefer your instructor to use when responding to your message?

	Frequency	Percent
Face to Face	136	80.0
Other	92	54.1
Email	42	24.7
Telephone/Voice Mail	28	16.5

Perhaps the most disturbing responses were from question 13 – “What I am learning/have learned in this class could be useful outside of the classroom for purposes other than achieving my academic goals.” Only 2% of students sampled answered yes to this question, which means that the knowledge being presented by the Theatre Arts Department is not being equated or related to students’ lives beyond the classroom.

4.6 Discuss program strategies and/or activities that have been, can be, or will be used to promote/publicize the courses/program. Comment on the effectiveness of these strategies in light of the results of the **Student Survey (Appendix 7)**

Students most often stated that they heard of our classes by perusing the class schedule or college catalog. The next most often cited method of hearing about classes within the Theatre Arts Department is from an instructor. What is unclear in the question is if the instructor is a Theatre instructor or from some other discipline on campus. It is enlightening that students still respond to instructors, and that they look for classes in traditional methods.

To reach off-campus entities, the Theatre Arts Department produces a seasonal flyer announcing our season of plays and activities. This is distributed to the community (app. 5000 are currently contacted on the department mailing list). Community interest has increased over the years for our program due to this direct contact. Each production has publicity packages released to the press and organizations interested in the theatre

By continually increasing outreach to the community our audiences have substantially increased since our last program review. We accommodate nearly 5000 patrons over the annual school year; an increase in seasonal ticket packets has increased as well. Our close connection with many of the departments on our campus, plus our persistent pursuit of audience and students from local High School Districts, ensures the program's success.

Our Fall Tour Show to the elementary schools in local Districts provides our students with opportunities in the area of Children's Theatre and youngsters can witness dramatic productions at very affordable rates. There is no way to accurately count the numbers of elementary school students that attend this production. The production goes to 16 off site locations and sometimes performs two shows at one school. The number of students that view these shows is conservatively estimated to be between 5000 and 7000 per semester.

Our Spring Tour Show to the high schools in the District has recently reached critical mass. Last year, 14 performances were done at various off-site locations (see section 4.6). These shows are performed for specific high school classes that number between 25 and 35 (as opposed to the Fall Tour, which often plays for the entire student body at an elementary school), and are becoming a recruitment tool for the Theatre Arts Department and Grossmont College. After these shows, there is a question and answer period and brochures and flyers are passed to any interested students. What this show does best is show the progress that performance students have made from high school to Grossmont College.

Additionally, the Theatre Arts Department is home to two different events for local high school students. These two events are becoming

major recruitment tools for the Theatre Arts Department. DramaFest, which occurs annually in the spring, is for performance students. There is a competition and awards are given out in several categories. Grossmont College faculty and students are used as mentors and judges for this and in 2010 we had 120 high school participants. This event has been going on since 2004.

TechFest is one-day event that brings local high school technical students, their instructors, and Theatre Arts Faculty, staff, and students together. This event instructs, through various workshops, participants in the safe and orderly methods of a modern, professional theatre. Although only three years old, TechFest is already attracting larger numbers than our facility can accommodate.

All of these connections ensure the Grossmont Theatre Arts Department will have high visibility throughout San Diego County. The "word of mouth" for our program is excellent and Students know that our classes, faculty, staff and productions are known to be of the highest quality.

4.7 Explain the rationale for offering course sections that are historically under-enrolled. Discuss any strategies that were used to increase enrollment.

The Theatre Arts Department does not have any courses that are historically under enrolled. On occasion, there are sections of classes that may be soft on student numbers, but since changes were instituted in the Theatre Arts degree packages in the 2003/2004 Academic year, our classes have been full.

If a class tends to be soft, we first adjust the meeting time for the class. We have had great success in scheduling classes during the later morning and early afternoon hours. Also, the idea of a once per week class in the Theatre Arts Department is slowly dying. At present, there exists only one of these courses and it is a general education/lecture class (THTR 110).

The class that might fall into the category of under enrolled is Intermediate Acting (THTR 131). There are issues with enrolling in this course because of a pre- and co-requisite block. Students in this class must also be enrolled or have completed Fundamentals of Theatre Production (THTR 100). THTR 100 is capped at 25 and every student majoring in Theatre here at Grossmont College must take this class. With online registration, THTR 100 fills quickly and then prohibits additional THTR 131 students from registering. THTR 100 is taught in a room that has a capacity of 25. THTR 100 uses the facility as a teaching tool so it is not possible to change the delivery method of the course. We have considered raising the cap on the class but the room cannot accommodate any more students.

Perhaps a more far sighted strategy for evening out any sort of soft enrollment numbers would be to have full-time faculty teach a greater number of classes within the performance area. At present, there is one full-time faculty member whose area of specialization is in acting and performance. That faculty member is Hank Jordan, and he has announced his retirement for the end of this school year.

Even if it were possible for a retiring instructor to teach additional classes, there would be an issue when it comes to overload assignment. Mr. Jordan's position is already over load. At this time, Mr. Jordan's teaching assignment consists of one Acting Class, two lecture classes, and 2 additional Rehearsal classes (which are part of his duties as a director for our shows) every semester. The Theatre Arts Department is responsible for between 11 and 13 performance classes every semester and only ONE acting class is taught by a full-time faculty member.

Full-time faculty, in the arts, is what creates a program's direction and purpose and adjunct faculty augment that vision. An additional full-time instructor would allow a greater number of performance classes to be taught by full-time faculty and, in turn, even out overload issues that are presently occurring in the Theatre Arts Department in regards to full-time faculty. Without Hank Jordan, and an additional full-time faculty member, we are at a loss as to how to continue to ramp up our program and our department.

4.8 Based on an analysis and a review of your **6-year Unit Plan (Appendix 1)**, what specific strategies were utilized to address access issues of special populations (e.g. ethnicity, age, and gender).

To answer the question directly, the most visible aspects to access of special populations would be access to the Theatre Facility (building 21). In 1995, the Theatre facility was renovated and brought into compliance with 1995 ADA code. There is an elevator to allow access to upper levels in the Theatre building, doors were widened and ADA accessible seating was installed in the Stagehouse Theatre. Our entire facility, including the box office, is wheelchair compliant.

Another extremely visible aspect of the Theatre Arts Department is the season of plays and musicals that are performed. When we select a season, care is taken in regards to the types of shows and the casts that can be accommodated for those shows. The shows that have been produced in the last several years have had actors cast in roles that varied widely in regards to age, gender and ethnicity.

The Theatre Arts Department here at Grossmont College continues to comply with District mandates in regards to employment practices. We actively seek to hire instructors that reflect the diverse population of our community and avail ourselves of all that the Human Resources Department has to offer. We hire the most qualified instructors and we are proud of our history and success.

In closing, we do not single out any specific person (or group of people) within the Theatre Arts Department. We do not wish to sound in any way dismissive about this question, or its implications, but the fact is that everyone who comes to Grossmont College, enrolls in Theatre Arts classes, attends a play or other event, or just visits any District facility, is immediately struck by the equality of opportunity. We cannot force the diverse population of San Diego County to come to school here, but the District, Grossmont College and the Theatre Arts Department let everyone know that we are open and available.

SECTION 5 - STUDENT SUCCESS

5.1 Building on your answer to question 4.8, what specific strategies were utilized to maximize success issues of special populations (e.g. ethnicity, age, and gender).

Our strategy in regards to maximizing success for special populations does not exist. Nevertheless, we will endeavor to answer this question and analyze pertinent data in regards to ethnicities, ages and genders.

What the Theatre Arts Department does best is to not even observe any of these reporting issues. In the area of theatre, students are evaluated on the timely completion of their tasks, their ability to work as a member of a group and their creative problem solving. The ideas of age, gender or physical/mental abilities do not enter into our thinking. Students are expected to complete their assignments regardless of any sort of issue you may or may not have.

Gender

The Theatre Arts Department has chosen to use the CalPass website for information because of the two different counts that came from the Reports website. There were "Duplicated" and "Unduplicated" data charts that, because of the variance in the numbers from form to form, caused some confusion. Also, the numbers from the CalPass site had success rates inherent within their data.

Looking at the Grossmont College information from the CalPass website indicates the following in regards to gender.

From 2002/2003 to 2009/2010, an average of 68.35% of female students were successful at Grossmont College. During the same time, 64.56% of male students were successful.

During the same time, within the Theatre Arts Department, an average of 76.59% of female students were successful, along with 73.92% of the male students.

Therefore, we can conclude that we are better than the College average in regards to teaching male and female students. We are 8-9% better than the average of the rest college. Yea!!!

Success Rate by Time Period by Gender

		Success Rate								
		2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
Female		68.02%	68.14%	68.42%	68.38%	67.54%	68.06%	68.65%	70.26%	68.35%
Male		64.17%	64.40%	64.07%	64.01%	64.53%	63.91%	64.69%	67.84%	64.56%
Unknown		70.17%	65.50%	71.16%	64.06%	67.14%	69.55%	68.66%	68.75%	68.11%
Total		66.39%	66.58%	66.61%	66.47%	66.24%	66.26%	66.95%	69.19%	66.73%

Success Rate by Time Period by Department by Gender

		Success Rate								
		2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
Female	TTTR	73.54%	76.37%	75.00%	79.09%	75.57%	77.99%	75.29%	82.14%	76.59%
	Total	73.54%	76.37%	75.00%	79.09%	75.57%	77.99%	75.29%	82.14%	76.59%
Male	TTTR	71.79%	71.62%	76.26%	76.63%	76.11%	71.11%	72.11%	75.70%	73.92%
	Total	71.79%	71.62%	76.26%	76.63%	76.11%	71.11%	72.11%	75.70%	73.92%
Unknown	TTTR	0.00%	57.14%	57.14%	75.00%	76.47%	88.89%	60.00%	44.44%	67.95%
	Total	0.00%	57.14%	57.14%	75.00%	76.47%	88.89%	60.00%	44.44%	67.95%
Total		72.71%	74.17%	75.45%	77.97%	75.83%	75.16%	73.61%	78.73%	75.30%

Disability

Using the same parameters, information from the CalPass website indicates the following in regards to Disability.

From 2002/2003 to 2009/2010, an average of 66.52% of Learning Disabled students were successful at Grossmont College. An average of 64.12% of Other Disability students were also listed as successful.

During the same time, within the Theatre Arts Department, an average of 76.98% of Learning Disabled students were successful. An average of 67.19% of Other Disability students were listed as successful.

What is intriguing with the Theatre Arts percentages is the fact that several semesters have percentages that resemble real numbers. In 2005/2006, the Learning Disabled percentage was 66.67%. This is $\frac{2}{3}$. There are equally straightforward numbers found in the Other Disability category. In 2003/2004 the percentage is 84% and in 2009/2010 the percentage is 70%. These percentages equate to $\frac{21}{25}$ and $\frac{7}{10}$, respectively. What this leads us to believe is that the numbers of students with disabilities that come to the Theatre Arts Department are fairly small.

Because of these percentages, additional information was compiled in regards to the actual numbers of disabled students enrolled in Theatre Arts classes. Please see the third chart in this section. Corresponding to the above-mentioned percentages, 18 students that identified themselves as Learning Disabled took Theatre Arts classes in 2005/2006. Of those, 12 students passed. Of students that identified themselves as Other Disability, the numbers are

equally straightforward. In 2003/2004, 25 students enrolled in Theatre Arts classes and 21 succeeded, and in 2009/2010 10 students enrolled and 7 succeeded.

What all this is meant to show is that while we are mostly above average for success rates with students that identify themselves as disabled in some manner, the number of students of this type that Theatre Arts Department serves is such a small sample that any conclusions must be considered somewhat questionable.

Success Rate by Time Period by Disability

Success Rate		2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
Learning Disabled		65.90%	63.62%	63.88%	68.20%	65.68%	67.39%	67.97%	71.32%	66.52%
Other Disability		67.75%	64.63%	65.77%	62.74%	62.10%	62.45%	63.77%	64.56%	64.12%
Not Identified as Disabled		66.36%	66.69%	66.68%	66.59%	66.40%	66.40%	67.06%	69.38%	66.83%
Total		66.39%	66.58%	66.61%	66.47%	66.24%	66.26%	66.95%	69.19%	66.73%

Success Rate by Time Period by Department by Disability

Success Rate		2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
Learning Disabled	THTR	86.96%	85.00%	85.71%	66.67%	68.75%	81.25%	64.00%	85.71%	76.98%
	Total	86.96%	85.00%	85.71%	66.67%	68.75%	81.25%	64.00%	85.71%	76.98%
Other Disability	THTR	68.75%	84.00%	70.97%	62.50%	68.97%	52.00%	62.50%	70.00%	67.19%
	Total	68.75%	84.00%	70.97%	62.50%	68.97%	52.00%	62.50%	70.00%	67.19%
Not Identified as Disabled	THTR	72.38%	73.61%	75.53%	78.50%	76.23%	75.79%	74.53%	78.71%	75.52%
	Total	72.38%	73.61%	75.53%	78.50%	76.23%	75.79%	74.53%	78.71%	75.52%
Total		72.71%	74.17%	75.45%	77.97%	75.83%	75.16%	73.61%	78.73%	75.30%

Course Enrollment Count and Course Enrollment Count Column Percent by Time Period by Disability by TOP Code

		2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
Enrollment Count	Learning Disabled	23	20	7	18	16	16	25	14	139
	Other Disability	16	25	31	16	29	25	40	10	192
	Not Identified as Disabled	800	830	903	851	770	780	752	489	6,175
	Total	839	875	941	885	815	821	817	513	6,506
Column Percent	Learning Disabled	16.55%	14.39%	5.04%	12.95%	11.51%	11.51%	17.99%	10.07%	100.00%
	Other Disability	8.33%	13.02%	16.15%	8.33%	15.10%	13.02%	20.83%	5.21%	100.00%
	Not Identified as Disabled	12.96%	13.44%	14.62%	13.78%	12.47%	12.63%	12.18%	7.92%	100.00%
	Total	12.90%	13.45%	14.46%	13.60%	12.53%	12.62%	12.56%	7.89%	100.00%

Age

As with the previous sections, the following information is gathered from the CalPass website and indicates the following in regards to Age.

From 2002/2003 to 2009/2010, an average of 66.73% of students from all age groups were successful at Grossmont College. Statistically, the most successful age group at Grossmont College is students aged 0 – 16. The least successful students are those immediately following, those whose age is from 17 – 19. The difference is rather alarming. Once a student goes from the age of 16 to the age of 17 their success rate falls from 81.20% to 63.72% overall. The reasons behind this are beyond the scope of this report.

In the Theatre Arts Department, the overall success rate is 75.30%. The

variation in success rates amongst the various age groups is between 79.25% and 70.15%. The small variation in success rates between all age groups could be interpreted as the Theatre Arts Department's overall excellence in instruction. This could also be a statistical abnormality. During our last program review, students over the age of 49 (that was a category at that time) showed the greatest fluctuations from semester to semester and there was no way to quantify or qualify a discernable trend.

Success Rate by Time Period by Age at Term

		Success Rate								
		2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
0 - 16		81.98%	76.35%	81.01%	80.68%	81.41%	81.05%	81.88%	85.07%	81.20%
17 - 19		62.49%	63.62%	62.78%	63.39%	63.48%	63.57%	64.03%	67.84%	63.72%
20 - 24		64.31%	65.01%	65.50%	65.35%	65.31%	64.95%	65.36%	67.66%	65.31%
25 - 34		70.79%	70.00%	70.42%	69.48%	68.76%	69.61%	71.15%	70.71%	70.12%
35 +		74.36%	73.29%	74.45%	73.79%	72.81%	72.94%	74.21%	74.67%	73.79%
Total		66.39%	66.58%	66.61%	66.47%	66.24%	66.26%	66.95%	69.19%	66.73%

Success Rate by Time Period by Department by Age at Term

		Success Rate								
		2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
0 - 16	THTR	66.67%	75.00%	75.00%	100.00%	87.50%	75.00%	100.00%	40.00%	79.25%
	Total	66.67%	75.00%	75.00%	100.00%	87.50%	75.00%	100.00%	40.00%	79.25%
17 - 19	THTR	75.81%	73.86%	68.13%	76.26%	73.82%	76.00%	71.69%	78.43%	73.97%
	Total	75.81%	73.86%	68.13%	76.26%	73.82%	76.00%	71.69%	78.43%	73.97%
20 - 24	THTR	69.49%	76.35%	79.67%	79.56%	79.11%	75.90%	74.42%	79.76%	76.82%
	Total	69.49%	76.35%	79.67%	79.56%	79.11%	75.90%	74.42%	79.76%	76.82%
25 - 34	THTR	71.30%	72.58%	82.54%	78.85%	76.74%	77.53%	79.12%	77.14%	76.89%
	Total	71.30%	72.58%	82.54%	78.85%	76.74%	77.53%	79.12%	77.14%	76.89%
35 +	THTR	76.62%	68.75%	71.01%	75.64%	60.00%	61.82%	62.16%	82.14%	70.15%
	Total	76.62%	68.75%	71.01%	75.64%	60.00%	61.82%	62.16%	82.14%	70.15%
Total		72.71%	74.17%	75.45%	77.97%	75.83%	75.16%	73.61%	78.73%	75.30%

Ethnicity

Using information from the CalPass website, Grossmont College has a breakdown of the following selected ethnicities over the period from 2002 – 2003 to 2009 – 2010. All of these percentages have been rounded to the nearest whole percentage.

American African – 8%
Hispanic – 18%

Asian – 9%
Native Amer. – 1%

Filipino – 4%
White – 50%

Within the Theatre Arts Department, the CalPass website offers the following percentages from 2002 – 2003 to 2009 – 2010.

American African – 7%
Hispanic – 14%

Asian – 4%
Native Amer. – 1%

Filipino – 3%
White – 57%

These percentages indicate that the Theatre Arts Department is much in line with the basic ethnic enrollment of Grossmont College. Since we are a smaller department, any marked trends away from the norm (such as 4% fewer Hispanic students, 5% fewer Asian students and 7% more white students) must be viewed as acceptable within the sample size for the Theatre Arts Department.

Course Enrollment Count									
	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total
African-American	8,832	8,656	9,363	9,743	9,944	12,004	11,991	7,391	77,924
Asian	13,060	12,572	11,111	10,185	10,470	11,561	12,167	6,920	88,046
Filipino	3,993	4,588	5,114	5,324	5,358	5,966	6,407	3,612	40,362
Hispanic	20,670	20,784	21,752	21,471	22,724	24,355	25,327	17,413	174,496
Native American	1,543	1,333	1,310	1,292	1,319	1,434	1,337	656	10,224
Other	4,656	4,549	4,189	4,176	4,269	4,604	4,569		31,012
Pacific Islander	1,526	1,568	1,570	1,562	1,924	2,199	2,447	1,171	13,967
Unknown	4,122	5,906	7,424	7,453	8,236	8,656	9,802	6,826	58,425
White	74,086	69,027	65,811	60,351	59,816	61,668	61,150	36,689	488,598
Total	132,488	128,983	127,644	121,557	124,060	132,447	135,197	82,522	984,898

Course Enrollment Count by Time Period by Department by Ethnicity

Course Enrollment Count										
	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	Total	
African-American	THTR	30	46	56	75	75	84	52	35	453
	Total	30	46	56	75	75	84	52	35	453
Asian	THTR	23	23	43	33	38	29	32	20	241
	Total	23	23	43	33	38	29	32	20	241
Filipino	THTR	17	25	38	39	15	18	13	8	173
	Total	17	25	38	39	15	18	13	8	173
Hispanic	THTR	109	111	128	127	107	96	140	90	908
	Total	109	111	128	127	107	96	140	90	908
Native American	THTR	7	19	9	11	15	10	7	4	82
	Total	7	19	9	11	15	10	7	4	82
Other	THTR	39	33	34	29	19	15	16		185
	Total	39	33	34	29	19	15	16		185
Pacific Islander	THTR	6	7	10	9	1	6	4	5	48
	Total	6	7	10	9	1	6	4	5	48
Unknown	THTR	32	49	41	69	107	71	71	55	495
	Total	32	49	41	69	107	71	71	55	495
White	THTR	576	562	582	493	438	476	472	271	3,870
	Total	576	562	582	493	438	476	472	271	3,870
Total	839	875	941	885	815	805	807	503	6,470	

The Theatre Arts Department has essentially the same breakdown of age, gender, ethnicity and disability as the campus as a whole. Whether this accurately reflects the community around Grossmont College is beyond the scope of this report. Although we do not specifically target special groups for inclusion, the tolerance for differences that the Theatre Arts Department

maintains must be seen as one of the strong points of our teaching.

By attempting to observe any collective trend from all the different classes of data, some conclusions can be drawn. It seems that, from our non-statistician point of view, the most likely student to be successful is an over 30, white female that is enrolled in a Spring semester class within the last three years. On the other end of the spectrum, the least successful student would be a Black or Hispanic male student, age 19 to 24, that enrolled in a Fall semester course, (especially the Fall of 2003).

5.2 Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects aimed at encouraging students to become actively engaged in the learning process inside and outside of the formal classroom.

The idea of a formal classroom setting is a debatable item within the Theatre Arts Department. Of all our offered classes, it is safe to say that only 4 out of 30 sections per semester fit the idea of straight lecture. The Introduction to Theatre sections (THTR 110), History of Theatre (THTR 120/121) and Historic Costume (THTR 143/144) are straight lecture style classes, but they all rely on the theatre facility to elucidate and clarify specific topics presented in those classes.

What happens with the Theatre Arts Department can best be summarized with the following two words; kinesthetic learning. We are a hands-on department and the students that take classes here are actively involved in performing, producing and designing the shows that occur within the department.

The Theatre Arts Department actively adheres to the tenets of basic skills and our classes have writing components to them. Reports and papers are assigned and graded in a consistent manner. Tests and quizzes are routinely given in any number of forms (written, oral, skills demonstration) and then evaluated in a timely manner. Classroom discussion and presentations are constantly done. These points alone should suggest that the learning process within the Theatre Arts Department is innovative, but where we truly diverge from the norm is after five in the evening on weekdays and over the course of 10 weekends per semester.

During these additional hours, we produce plays and musicals. The amount of effort involved in these productions, and their impact, cannot be underestimated. The faculty and staff of the Theatre Arts Department routinely work after the close of normal business hours and this dedication is shown to all students that attend or are part of a production at Grossmont College. Instructors are consistently on site while a production is playing for an audience and the entire process of producing a play (from casting all the way through the tear down of the set) is shown to, and completed by, students.

Two rather obvious examples of instructional innovation are the ongoing DramaFest and TechFest projects. These two events not only involve local area high school students and their instructors, but also showcase the abilities of our program. The normal operating procedure for these events is to have current Grossmont College Theatre students, under the leadership and guidance of a faculty member from Grossmont College, evaluate the high school students that attend. Not only do the Grossmont students help promote our program, but they also see just how far they have come in the short amount of time since they were in high school. Also, the high school students are able to see what level of education and training is available at Grossmont College.

Additionally, our two Touring productions are excellent ways of innovating curriculum. These two shows routinely play for thousands of students every year, and they do this off-site from Grossmont College. Perhaps the best way to evaluate this concept is to consider the idea of a satellite campus. This is a tough sell and is often prone to special interest involvement and self-serving agenda (look no further than the disservice that Southwestern College's off-site location created). What the Touring shows from Grossmont essentially do is create a two hour long, off-site location for classes in the Theatre Arts Department. Other schools provide the facilities and we are able to occupy the room.

In 2004, our Musical Theatre Degree received permanent approval. This is another example of innovative teaching, and was the first approved degree of its kind in the State of California. This program of study was created by part- and full-time faculty within the Theatre Arts Department and was then debated, modified and eventually moved to degree status with the help of the Music and Dance Departments. This program is exceptionally rigorous and Grossmont College has created the model for how these degrees should be approached.

5.3 Explain how the program collaborates with other campus programs (e.g. interdisciplinary course offerings, learning communities, community events, tournaments, competitions, fairs) to enhance student learning inside and outside of the formal classroom.

As mentioned above, the Musical Theatre Degree is a collaborative entity between the Dance, Music and Theatre Arts departments. At this time, the program is run from within the Theatre Arts Department and implemented by faculty and staff that the Theatre Arts Department interviews and hires. The shows that are produced for this program, because performance is a requirement for the AA degree, are funded from the Drama Trust and Supply Budgets.

The degree package for Musical Theatre has 8 units of Dance classes, 11 units of Music and 15 units of Theatre Arts classes. Additionally, there are 6 more units that are cross-listed between the three departments. The total unit

load for this degree is 42 and that does not relieve the student of any GE obligations.

What is holding this program back from larger growth is a lack of a full-time faculty member to champion it, and an accompanist to assist the instructor. The popularity of musicals is great throughout San Diego County and our musicals are always well attended. The city of San Diego has a vibrant theatre community and Grossmont College is proud to be a part of it.

What is interesting in this question is the idea of collaborating for “community events, tournaments, competitions, [and] fairs.” We here in the Theatre Arts Department create many of the events, tournaments, and fairs that bring interested students, and the general public, to our campus.

Other departments within our division also receive support from the Theatre Arts Department. The fall Dance Concert occurs in the Stagehouse Theatre and uses large numbers of students and staff from the Theatre Arts Department. For the fall of 2010, there were 18 Theatre students involved with this event. These students worked as electricians and programmers and students worked over 150 total hours. Also, the Theatre Design Technician, Manny Lopez, put forth a great amount of time for this production.

What would help the Theatre Arts Department in its ability to collaborate on a larger scale would be a facility that could house large, traditional musicals. There is presently a Project Proposal for a Performing Arts Center here at Grossmont College and with a large cast musical, there would be need of an orchestra, a chorus, numerous dancers, and a large number of stagehands and technicians. This type of performance would increase the involvement of the Dance and Music departments, and then begin to involve the Media Communications Department in regards to sound reinforcement.

One area of our previous program review that has not been addresses was a suggestion to create a class with an emphasis on Acting for the Camera. This is presently missing from the curriculum within the Theatre Arts Department. These courses are very popular at other institutions. This class would most likely involve the Media Communications Department in some way but there is, at present, no way to add a new class. Beth Duggan has numerous Acting for Camera syllabi from other schools and has a good idea of how to approach this class, but there are many logistical issues. A faculty member could be found but this class should reside in the area of Theatre because it is an acting class more than anything else. The necessity to share some equipment and portions of different facilities also make this difficult to schedule.

5.4 Based on an analysis of “Reports” data (This is found on the intranet under “Reports”), discuss trends in success rates, enrollments and retention, and

explain these trends (e.g. campus conditions, department practices). Provide examples of any changes you made to address these trends.

For the last Theatre Arts Program Review, there was an overall student success rate of 72% while the campus success rate was nearly 77%. Since that time, these numbers have essentially switched. How or why this has occurred is purely speculation, but some factors must be considered. The first factor must be the length of time that faculty has been here in the Theatre Arts Department. There have been no changes in the last seven years to any full-time faculty and the curriculum that is being taught has stabilized. The number of adjunct faculty has also stabilized and several adjunct faculty members have also now been through their second Program Review. What will happen to these numbers with the retirement of Hank Jordan and any other part-time faculty members can only be speculated upon, but the smart money would be on a decrease in success rates.

Another factor toward student success must be the increase of articulated classes to four-year institutions. The greater the reward for passing a class, the more likely students are to succeed. When your academic record will follow you for a lifetime, it behooves all involved (student and instructor) to succeed. How these numbers will change can, again, only be speculated upon, but with a seeming guarantee of transfer to a CSU or UC school for community college students that complete an AA, (this is the idea behind SB 1440), these numbers may actually improve.

One area in which the Theatre Arts Department is seemingly marginal is in the Percentage of Max category contained in the WSCH/FTE report. In the Fall of 2008, our overall percentage was 75.94. In the Spring of 2009, the percentage was 87.48. In the Fall of 2009, the percentage was 98.15 and in the Spring of 2010, the percentage was 92.3. These numbers are very much in line with the Division of Arts, Languages and Communication but could be higher if there was some understanding of how classes are structured within the Theatre Arts Department.

Several of our classes (THTR 111, 112, 113, 122, 123, 124) are used to enroll student actors, technicians and designers for the effort that they put forth for a specific show. The capacity for these classes is set at 20 for THTR 111, 112 and 113 and 15 for THTR 122, 123 and 124 and students must register for one of each for insurance reasons. These numbers are set regardless of how many students it takes to stage a production. If a cast of four were required with a crew of four, then the total number of students involved for a given production would be eight TOTAL, instead of 25 (the total of THTR 111/2/3 and THTR 122/3/4). This makes the fill-rate look very suspect and lowers our overall Percentage of Max accordingly. Unfortunately, the Theatre Arts Department is unable to do large cast shows consistently. The facilities to support productions of this size are unavailable and the workload on faculty, staff and student would be unsustainable.

Removing these courses from consideration shows the lecture, general education, and degree specific classes offered within our department having retention rates over 92% for the last four years.

Our retention rates with regard to age, for the period from Fall of 2003 to Spring of 2010, is right around 85%. Please see the following chart from the GCCCD "Reports" Website. The older students (30 – 50+) that enroll in our courses show large changes in retention from semester to semester, but there is no recognizable, consistent trend. Since the total number of students in this category is small, any analysis of this data must be considered questionable.

What is of use here is the overall Withdrawal Rate over the same period of time. This rate has steadily fallen from 19.3% to just above 11.1%. Why this has occurred is most likely the result of the same reasons mentioned previously – predictability of instructor, number of full-time faculty, stability of curriculum and transferability of courses.

Term	Age	Success		No Success		Withdrawal		Retention		Total
		N	%	N	%	N	%	N	%	
2003FA	19 or less	132	71.0%	25	13.4%	29	15.6%	157	84.4%	186
	20-24	91	72.8%	11	8.8%	23	18.4%	102	81.6%	125
	25-29	26	78.8%	2	5.1%	5	15.2%	28	84.8%	33
	30-49	37	66.1%	1	1.8%	18	32.1%	38	67.9%	56
	50+	7	50.0%	2	14.3%	5	35.7%	9	64.3%	14
	Total		293	70.8%	41	9.9%	60	19.3%	334	80.7%
2004FA	19 or less	128	69.2%	24	13.0%	33	17.8%	152	82.2%	185
	20-24	163	79.8%	14	6.9%	27	13.2%	177	86.8%	204
	25-29	27	87.1%	1	3.2%	3	9.7%	28	90.3%	31
	30-49	35	72.8%	3	6.3%	10	20.0%	38	79.2%	48
	50+	3	60.0%	0	0.0%	2	40.0%	3	60.0%	5
	Total		356	75.3%	42	8.9%	75	15.8%	398	84.1%
2004SP	19 or less	122	76.7%	14	8.8%	23	14.5%	136	85.5%	159
	20-24	139	80.3%	6	3.5%	28	16.2%	145	83.8%	173
	25-29	24	58.5%	2	4.8%	15	36.6%	26	63.4%	41
	30-49	34	85.0%	1	2.5%	5	12.5%	35	87.5%	40
	50+	5	83.3%	0	0.0%	1	16.7%	5	83.3%	6
	Total		324	77.3%	23	5.5%	72	17.2%	347	82.8%
2005FA	19 or less	132	73.7%	24	13.4%	23	12.8%	156	87.2%	179
	20-24	136	79.5%	22	12.8%	13	7.6%	158	92.4%	171
	25-29	25	80.6%	5	16.1%	1	3.2%	30	96.8%	31
	30-49	36	78.3%	1	2.2%	8	19.6%	37	80.4%	46
	50+	21	87.5%	0	0.0%	3	12.5%	21	87.5%	24
	Total		350	77.6%	52	11.5%	48	10.9%	402	89.1%
2005SP	19 or less	103	66.5%	28	18.1%	24	15.5%	131	84.5%	155
	20-24	148	80.3%	11	5.9%	26	14.1%	159	85.9%	185
	25-29	40	83.3%	1	2.1%	7	14.6%	41	85.4%	48
	30-49	27	71.1%	2	5.3%	8	23.7%	29	76.3%	38
	50+	12	100.0%	0	0.0%	0	0.0%	12	100.0%	12
	Total		330	75.3%	42	9.6%	66	15.1%	372	84.9%

Term	Age	Success		No Success		Withdrawal		Retention		Total
		N	%	N	%	N	%	N	%	
2006SP	19 or less	121	77.6%	20	12.8%	15	9.6%	141	90.4%	156
	20-24	131	78.0%	12	7.1%	25	14.9%	143	85.1%	168
	25-29	27	71.1%	2	5.3%	9	23.7%	29	76.3%	38
	30-49	14	66.7%	1	4.8%	6	28.6%	15	71.4%	21
	50+	10	83.3%	2	16.7%	0	0.0%	12	100.0%	12
	Total		303	76.7%	37	9.4%	55	13.9%	340	86.1%
2007FA	19 or less	143	73.0%	28	14.3%	25	12.8%	171	87.2%	196
	20-24	101	74.3%	13	9.6%	22	16.2%	114	83.8%	136
	25-29	20	83.3%	2	8.3%	2	8.3%	22	91.7%	24
	30-49	20	55.6%	4	11.1%	12	33.3%	24	66.7%	36
	50+	7	87.5%	0	0.0%	1	12.5%	7	87.5%	8
	Total		291	72.8%	47	11.8%	62	15.5%	338	84.5%
2007SP	19 or less	115	76.7%	15	10.0%	20	13.3%	130	86.7%	150
	20-24	135	78.5%	13	7.6%	24	14.0%	148	86.0%	172
	25-29	21	72.4%	1	3.4%	7	24.1%	22	75.9%	29
	30-49	17	81.0%	1	4.8%	3	14.3%	18	85.7%	21
	50+	3	42.9%	1	14.3%	3	42.9%	4	57.1%	7
	Total		291	76.8%	31	8.2%	57	15.0%	322	85.0%
2008FA	19 or less	140	70.4%	31	15.6%	28	14.1%	171	85.9%	199
	20-24	100	72.5%	19	13.8%	19	13.8%	119	86.2%	138
	25-29	21	80.8%	2	7.7%	3	11.5%	23	88.5%	26
	30-49	24	86.0%	0	0.0%	1	4.0%	24	96.0%	25
	50+	4	50.0%	1	12.5%	3	37.5%	5	62.5%	8
	Total		289	73.0%	53	13.4%	54	13.6%	342	86.4%
2009SP	19 or less	121	74.7%	19	11.7%	22	13.6%	140	86.4%	162
	20-24	130	73.9%	23	13.1%	23	13.1%	153	86.9%	176
	25-29	20	64.5%	2	6.5%	9	29.0%	22	71.0%	31
	30-49	21	65.6%	2	6.3%	9	28.1%	23	71.9%	32
	50+	3	100.0%	0	0.0%	0	0.0%	3	100.0%	3
	Total		295	73.0%	46	11.4%	63	15.6%	341	84.4%
2009FA	19 or less	127	75.1%	26	15.4%	16	9.5%	153	89.5%	169
	20-24	168	78.1%	22	10.2%	25	11.6%	190	88.4%	215
	25-29	32	78.0%	2	4.8%	7	17.1%	34	82.9%	41
	30-49	30	78.9%	1	2.6%	7	18.4%	31	81.6%	38
	50+	4	80.0%	1	20.0%	0	0.0%	5	100.0%	5
	Total		361	77.1%	52	11.1%	55	11.8%	413	88.2%
2010SP	19 or less	123	78.3%	18	11.5%	16	10.2%	141	89.8%	157
	20-24	169	83.3%	12	5.8%	22	10.8%	181	89.2%	203
	25-29	38	90.5%	0	0.0%	4	9.5%	38	90.5%	42
	30-49	32	80.0%	2	5.0%	6	15.0%	34	85.0%	40
	50+	6	75.0%	0	0.0%	2	25.0%	6	75.0%	8
	Total		368	81.8%	32	7.1%	50	11.1%	400	88.9%

With regards to ethnicity, our overall success rate is approximately 86%. This is certainly within the norm for Grossmont College, but again, the sample size is very limited for the Theatre Arts Department. Since 2003, the Theatre

Arts Department has never had more than eight Native Americans enrolled in all classes for any semester. The number of Pacific Islanders is also on par with this data. Studying a group that has a larger sample rate is of some value here. In regards to Hispanic students, the overall success rate within the Theatre Arts Department is 83%. This number is based on a much larger sample size and the trend associated with it is of note. For the last four semesters, the success rate has steadily risen from 80% to 91%. This is a trend that we hope to continue, or at least retain. Equally important within this data is an appalling 14.5% overall withdrawal rate for Hispanic students. The reason for the large number of withdrawals is not apparent within the data and any conjecture at the reason for this percentage must be considered questionable.

Term	Enroll	Success	% Success	Withdraw	Attrition	OT
2003FA						
American Indian/Alaskan Native	4	4	100.0%	0	0	5
Asian	5	4	80.0%	1	20.0%	11
Black non-Hispanic	8	4	50.0%	4	50.0%	17
Hispanic	7	1	14.3%	6	85.7%	10
Hispanic	42	6	14.3%	36	85.7%	57
Not Reported	35	4	11.4%	31	88.6%	43
Pacific Islander	2	2	100.0%	0	0.0%	2
Two or More	2	0	0.0%	2	100.0%	2
White non-Hispanic	198	23	11.6%	175	88.4%	297
Total	293	41	13.9%	252	86.1%	414

Term	Enroll	Success	% Success	Withdraw	Attrition	OT
2004FA						
American Indian/Alaskan Native	2	2	100.0%	0	0.0%	3
Asian	18	0	0.0%	18	100.0%	24
Black non-Hispanic	18	5	27.8%	13	72.2%	31
Hispanic	13	1	7.7%	12	92.3%	18
Hispanic	48	6	12.5%	42	87.5%	66
Not Reported	29	3	10.3%	26	89.7%	39
Pacific Islander	5	5	100.0%	0	0.0%	5
Two or More	6	1	16.7%	5	83.3%	8
White non-Hispanic	219	25	11.4%	194	88.6%	275
Total	356	42	11.8%	314	88.2%	473

Term	Enroll	Success	% Success	Withdraw	Attrition	OT
2004SP						
American Indian/Alaskan Native	4	4	100.0%	0	0.0%	7
Asian	7	0	0.0%	7	100.0%	9
Black non-Hispanic	18	2	11.1%	16	88.9%	23
Hispanic	14	1	7.1%	13	92.9%	15
Hispanic	37	2	5.4%	35	94.6%	52
Not Reported	26	2	7.7%	24	92.3%	39
Pacific Islander	4	4	100.0%	0	0.0%	4
Two or More	2	0	0.0%	2	100.0%	4
White non-Hispanic	212	14	6.6%	198	93.4%	267
Total	324	23	7.1%	301	93.2%	419

Term	Enroll	Success	% Success	Withdraw	Attrition	OT
2005FA						
American Indian/Alaskan Native	4	4	100.0%	0	0.0%	4
Asian	14	0	0.0%	14	100.0%	15
Black non-Hispanic	26	6	23.1%	20	76.9%	41
Hispanic	23	1	4.3%	22	95.7%	29
Hispanic	42	11	26.2%	31	73.8%	62
Not Reported	27	3	11.1%	24	88.9%	32
Pacific Islander	1	1	100.0%	0	0.0%	2
Two or More	4	0	0.0%	4	100.0%	5
White non-Hispanic	235	31	13.2%	204	86.8%	294
Total	350	52	14.9%	298	85.4%	451

Term	Enroll	Success	% Success	Withdraw	Attrition	OT
2005SP						
American Indian/Alaskan Native	3	3	100.0%	0	0.0%	5
Asian	13	0	0.0%	13	100.0%	14
Black non-Hispanic	19	3	15.8%	16	84.2%	23
Hispanic	15	1	6.7%	14	93.3%	16
Hispanic	43	9	20.9%	34	79.1%	64
Not Reported	23	3	13.0%	20	87.0%	27
Pacific Islander	3	3	100.0%	0	0.0%	5
Two or More	4	2	50.0%	2	50.0%	7
White non-Hispanic	207	24	11.6%	183	88.4%	277
Total	330	42	12.7%	288	87.3%	430

Term	Ethnicity	Success		No Success		Withdrawn		Retention		GPI
		N	%	N	%	N	%	N	%	
2006FA	American Indian/Alaskan Native	4	50.0%	0	0.0%	4	50.0%	4	50.0%	8
	Asian	13	81.3%	1	6.3%	2	12.5%	14	87.5%	18
	Black non-Hispanic	28	78.0%	5	15.2%	2	6.1%	31	93.9%	33
	Filipino	5	71.4%	0	0.0%	2	28.6%	5	71.4%	7
	Hispanic	37	59.7%	11	17.7%	14	22.6%	48	77.4%	62
	Not Reported	40	83.3%	4	8.3%	4	8.3%	44	91.7%	48
	Pacific Islander	1	100.0%	0	0.0%	0	0.0%	1	100.0%	1
	Two or More	3	42.9%	2	28.6%	2	28.6%	5	71.4%	7
	White non-Hispanic	170	76.6%	27	12.2%	25	11.3%	197	89.7%	222
	Total	299	74.0%	50	12.4%	55	13.0%	349	86.4%	404

Term	Ethnicity	Success		No Success		Withdrawn		Retention		GPI
		N	%	N	%	N	%	N	%	
2006SP	American Indian/Alaskan Native	4	50.0%	1	20.0%	0	0.0%	5	100.0%	5
	Asian	14	87.5%	2	12.5%	0	0.0%	18	100.0%	18
	Black non-Hispanic	23	69.7%	1	3.0%	9	27.2%	24	72.7%	33
	Filipino	7	77.8%	1	11.1%	1	11.1%	8	88.9%	9
	Hispanic	43	69.4%	10	16.1%	9	14.5%	53	85.5%	62
	Not Reported	20	62.2%	7	15.8%	10	22.2%	35	77.0%	45
	Pacific Islander	1	50.0%	0	0.0%	1	50.0%	1	50.0%	2
	Two or More	5	33.3%	1	6.7%	9	60.0%	6	40.0%	15
	White non-Hispanic	170	85.6%	14	6.7%	16	7.7%	192	92.3%	200
	Total	300	76.7%	37	9.4%	55	13.9%	340	86.1%	395

Term	Ethnicity	Success		No Success		Withdrawn		Retention		GPI
		N	%	N	%	N	%	N	%	
2007FA	American Indian/Alaskan Native	1	50.0%	0	0.0%	1	50.0%	1	50.0%	2
	Asian	13	100.0%	0	0.0%	0	0.0%	13	100.0%	13
	Black non-Hispanic	27	61.4%	5	11.4%	12	27.3%	32	72.7%	44
	Filipino	3	60.0%	1	20.0%	1	20.0%	4	80.0%	5
	Hispanic	33	63.5%	9	17.3%	10	19.2%	42	80.0%	52
	Not Reported	27	64.3%	5	11.9%	10	23.0%	32	76.2%	42
	Pacific Islander	2	66.7%	1	33.3%	0	0.0%	3	100.0%	3
	Two or More	2	50.0%	1	25.0%	1	25.0%	3	75.0%	4
	White non-Hispanic	180	77.8%	25	10.8%	27	11.5%	208	89.5%	235
	Total	291	72.0%	47	11.8%	62	15.5%	330	84.5%	400

Term	Ethnicity	Success		No Success		Withdrawn		Retention		GPI
		N	%	N	%	N	%	N	%	
2007SP	American Indian/Alaskan Native	2	40.0%	1	20.0%	2	40.0%	3	60.0%	5
	Asian	13	81.3%	0	0.0%	3	18.0%	13	81.3%	16
	Black non-Hispanic	29	78.3%	4	10.5%	5	13.2%	30	86.0%	39
	Filipino	3	37.5%	0	0.0%	5	62.5%	3	37.5%	8
	Hispanic	29	64.4%	7	15.6%	9	20.0%	38	80.0%	45
	Not Reported	46	85.2%	4	7.4%	4	7.4%	50	92.8%	54
	Two or More	2	40.0%	0	0.0%	3	60.0%	2	40.0%	5
	White non-Hispanic	167	80.3%	15	7.2%	28	12.5%	182	87.5%	200
	Total	291	76.0%	31	8.2%	57	15.0%	322	85.0%	379

Term	Ethnicity	Success		No Success		Withdrawn		Retention		GPI
		N	%	N	%	N	%	N	%	
2008SP	American Indian/Alaskan Native	7	87.5%	1	12.5%	0	0.0%	8	100.0%	8
	Asian	13	92.9%	1	7.1%	0	0.0%	14	100.0%	14
	Black non-Hispanic	13	34.2%	9	23.7%	18	42.1%	22	57.9%	39
	Filipino	3	37.5%	3	37.5%	2	25.0%	6	75.0%	8
	Hispanic	37	80.4%	3	6.5%	6	13.0%	48	87.0%	48
	Not Reported	25	78.1%	2	6.3%	5	15.6%	27	84.4%	32
	Pacific Islander	2	100.0%	0	0.0%	0	0.0%	2	100.0%	2
	Two or More	5	62.5%	1	12.5%	2	25.0%	6	75.0%	8
	White non-Hispanic	178	81.3%	17	7.8%	24	11.0%	195	89.0%	219
	Total	290	75.5%	37	9.9%	55	14.7%	320	85.3%	375

Term	Ethnic	Success		No Success		Withdrawn		Attendance		GPA
		N	%	N	%	N	%	N	%	
2009FA	American Indian/Alaskan Native	4	100.0%	0	0.0%	0	0.0%	4	100.0%	4
	Asian	10	52.0%	5	28.2%	4	21.1%	15	70.9%	19
	Black non-Hispanic	22	73.2%	3	10.0%	5	16.7%	25	83.3%	30
	Filipino	5	100.0%	0	0.0%	0	0.0%	5	100.0%	5
	Hispanic	50	70.7%	14	17.1%	10	12.2%	72	87.0%	82
	Not Reported	40	76.9%	6	11.5%	6	11.5%	48	80.5%	52
	Pacific Islander	4	80.0%	1	20.0%	0	0.0%	5	100.0%	5
	Two or More	10	89.2%	4	15.4%	4	15.4%	22	84.6%	28
	White non-Hispanic	200	81.8%	19	7.0%	28	10.8%	219	89.5%	245
	Total	361	77.1%	52	11.1%	55	15.8%	413	80.2%	460
2010SP	American Indian/Alaskan Native	2	40.0%	1	20.0%	2	40.0%	3	60.0%	5
	Asian	6	50.0%	3	25.0%	3	25.0%	9	75.0%	12
	Black non-Hispanic	19	84.2%	3	20.0%	2	7.1%	28	92.9%	20
	Filipino	5	71.4%	0	0.0%	2	20.0%	5	71.4%	7
	Hispanic	75	81.5%	9	9.0%	8	8.7%	84	91.3%	92
	Not Reported	27	75.0%	2	5.6%	7	19.4%	29	80.6%	36
	Pacific Islander	4	66.7%	0	0.0%	2	33.3%	4	66.7%	6
	Two or More	19	86.4%	2	9.1%	1	4.5%	21	95.5%	22
	White non-Hispanic	212	87.8%	7	2.9%	20	9.5%	219	90.5%	242
	Total	360	81.0%	32	7.1%	50	11.1%	400	80.9%	450

5.5 If state or federal licensing/registration examinations govern the program, please comment on student success.

Not applicable to the Theatre Arts Department

5.6 Referring to **Appendix 8- Degrees and Certificates** if the program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates.

After analyzing information from the Reports website on Degrees and Certificates, the following conclusions can be drawn. The Theatre Arts Department awards an average of three degrees and two certificates each year. This totals to less than 1% of all degrees awarded for Grossmont College. Although this number may be considered small (and it is) this number is certainly in keeping with general averages. Contained within the reports is information for all majors and discounting departments or fields of study where a certificate or degree is the required outcome (AOJ, Nursing, CVTE, etc.), Theatre Arts awards just as many degrees and certificates as other fields of study within our division (Art, Communication, Dance, Media Communication, Music and Foreign Languages).

Also, the Theatre Arts Department awards proportionally a greater number of degrees than much larger departments with a greater number of full-time faculty. The English, Exercise Science, and Mathematics departments all have 10 to 30 times more students in their classes but never award 10 times the number of degrees and certificates as the Theatre Arts Department.

When the Theatre Arts Department was told that they would be doing

Program Review, Craig Everett (a writer of Program Review) created a Facebook page to begin to track former students of the Theatre Arts Department and access their involvement in Theatre. After two days of the Facebook page being open, Mr. Everett had already "Friended" 87 former students that had continued to pursue Theatre after leaving Grossmont College. One former student had earned a Phd. in Theatre, 12 more had, or were earning, Masters and Master of Fine Arts degrees, and most of the remainder were receiving BA's in Theatre or a related field (Film, Television, Playwriting, etc.).

What was really wonderful about the information, although it may seem somewhat anecdotal, is that every respondent was still actively involved in Theatre in some way. What was truly disheartening about this approach was the complete failure of Facebook. After two days, Mr. Everett's campus email started to receive 60 to 100 spam messages everyday. When Mr. Everett changed the email account that was linked to the Facebook page, Facebook sent a request for additional information about the Grossmont College Theatre Arts Department page. Phone numbers were solicited and text messages with account information were to be forwarded to private cell phones. This was deemed to be completely unacceptable and the page was shut down after only three days.

Another interesting piece of information from the Reports website, perhaps because this degree immediately follows Theatre Arts in alphabetic listing, is the disproportionate number of University Transfer Studies Degrees that are awarded. Although the academic viability of these degrees is questionable, the frequency of their completion suggests that students are being told to finish these types of degrees instead of pursuing other, more academically rigorous degrees. Where this advice comes from is beyond the scope of this Program Review document, but the data suggests that there be some investigation into this discrepancy.

5.7 Describe activities your faculty has implemented to provide and maintain connections to primary, secondary and post secondary schools.

Our two Touring productions are excellent examples of our contact with primary and secondary schools. Our Fall Tour Show to the elementary schools in the local districts provides our students with opportunities in the area of Children's Theatre and youngsters can witness dramatic productions at very affordable rates. There is no way to accurately count the numbers of elementary school students that attend these productions. The production goes to 16 off-site locations and sometimes performs two shows at one school. The number of students that view these shows is conservatively estimated to be between 5000 and 7000 per semester.

Our Spring Tour Show to secondary schools in local high school districts performed at 14 different high schools. These shows are performed for specific high school classes that number between 25 and 35

(as opposed to the Fall Tour, which often plays for the entire student body at an elementary school), and are becoming a recruitment tool for the Theatre Arts Department and Grossmont College. After these shows, there is a question and answer period and brochures and flyers are passed to any interested students. What this show does best is show the progress that performance students have made from high school to Grossmont College.

Two additional examples of contact with secondary schools are the Drama and TechFest projects, which occur here at Grossmont College. These two events not only involve local area high school students and their instructors, but also showcase the abilities of our program. The normal operating procedure for these events is to have current Grossmont College Theatre students, under the leadership and guidance of a faculty member from Grossmont College, evaluate the high school students that attend. Not only do the Grossmont students help promote our program, but they also see just how far they have come in the short amount of time since they were in high school. Also, the high school students are able to see the level of education and training that is available at Grossmont College.

SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

6.1 Indicate how the program utilizes college support services (i.e. Learning and Technology Resources, Learning Assistance Centers, English reading and writing, Tutoring, Biology, Math, Instructional Media Services, CATL, Library Resources).

Craig Everett suggests that students use the English writing center for his Intro to the Theatre (THTR 110) and Fundamental of Theatre Production (THTR 100) classes. He gives extra points on his critique papers to those students who provide documentation that their papers have been review by the English Writing Center. Beth Duggan strongly recommends that her Costume History (THTR 143 & 44) students get help from the English Writing Center for their research papers. All of the Theatre Arts Faculty recommend the services of the Learning Assistance Centers. But without exception, our faculty offers students in need with additional instruction and support for their classes.

The department has purchased most of the instructional media technologies used by the department. Beth Duggan uses a smart cart from Instructional Media, as the system is not in place in room 239. Videos, DVDs, and CDs required by our department have been purchased by the department and are maintained in the Theatre Arts Department library.

Most all of our students are required to utilize the library resources: plays and monologues for acting classes, fashion research for Costume History papers, and historical, art and architectural research for Design classes.

6.2 Analyze the results of the **Student Survey - Appendix 7** and describe student utilization and satisfaction with campus resources **as it relates to your program** (i.e. availability, usage, relevance).

Questions 11 and 12 have data that is useful only for Assessment and Testing, the English Writing Lab, the Tech Mall, Library and On-line resources, the Tutoring Center, DSPS, EOPS, Department Computer Labs, the Blackboard Helpline, and the Math Study Center.

The information contained in these questions must be considered less than valuable for our department. After these two questions were further subdivided, there were 37 sets of responses returned to the Theatre Arts Department for analysis.

22 of the 37 questions had "No Response" as an answer over 50% of the time. On numerous questions, the percentage of "No Response" rose to over 80%. When questions were answered, such as 12c, **Which of the following campus resources would you recommend to future students to assist in completing this course?** (Tech

Mall), of those students that did respond, “Not Applicable” constituted 42% of the given answers. All in all, for 12c, 102 of 171 responders said that this resource (Tech Mall) was not applicable to a study of Theatre. This was very much the norm for all totals of responses to questions 11 and 12.

If the student survey for the Mathematics, History or Science departments contained questions such as, “Which of the following campus resources would you recommend to future students to assist in completing this course?” and then had categories such as Theatre, Athletic Facilities, Music Rehearsal Rooms, Sculpture/Foundry Area, or TV Studio, we are sure those departments would find the results as confusing as we do.

An overview of the returned data would suggest that students in the Theatre Arts Department do not utilize campus resources often, if at all.

Perhaps the method of presentation of questions should be clarified. Although the instructions for administering the student survey are clear as to what the students should be evaluating, after answering many questions, it would seem that students respond to questions with the entire campus in mind. Here is a prime example:

Q6. Which of the following do you check most frequently for course information and/or messages?

	Frequency	Percent
Blackboard announcements	102	65.4
Voice Mail	27	17.3
Other	24	15.4
Email	13	8.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 156).

What is valuable here is that there are no instructors in the Theatre Arts Department that use Blackboard.

To summarize, it would seem that the best response we could have offered to this questions would have been – “Not Applicable.”

6.3 Describe some of the activities for which your department has used the Institutional Research Office or other data sources.

At this time, other than for program review, we have not used the Institutional Research Office. Now that we are able to access the “reports” website, we are able to check enrollment numbers at the beginning of the semester and at census, as well as checking facilities usage for scheduling classes and events at the end of semester numbers, and other useful statistics.

6.4 Working with your library liaison evaluate and provide a summary of the current status of library resources (i.e. books, periodicals, video, and databases) related to the program.

As new reference books, plays, and related material are published, the Theatre Arts Department will purchase materials for the library, as the library's financial resources are limited. The Theatre Arts Department faculty supplies copies of their textbooks to the library on loan for student use, as texts are extremely expensive.

Books

A search in our library catalog for books in the [circulating] "STACKS" that have either Theatre or Drama in the Subject field shows results totaling 824 when limited to Grossmont's collection.

Grossmont-Cuyamaca Libraries Library Hours
Cuyamaca
Grossmont

Search/Home Reserve Desk My Account Other Libraries

Go Back Help Limit Search New Search Previous Next X-Refs Kept Exit

Search Results

Results not sorted because search retrieved more than 200.

subject "theatre" OR subject "drama" search found 824 titles.
Pages << 1 2 3 4 ...10 ...20 ...30 ...40 ...42 >>

#	PN	Year	Title	Year
#1	PN 2266 I58	2009	Interrogating America through theatre and performance Flacher, Iris Smith.	2009
	Keep		1 copy available at Grossmont College Library in Stacks (bookshelves)	
#2	PN 3035 532	2008	Messiahs of 1933 : how American Yiddish theatre survived adversity through satire Schachter, Joel, 1947-	2008
	Keep		1 copy available at Grossmont College Library in Stacks (bookshelves)	
#3	PS 627 C65 L38	2007	Laugh lines : short comic plays 1st Vintage Books ed. Lane, Eric.	2007
	Keep		1 copy available at Grossmont College Library in Stacks (bookshelves)	
#4	PN 2277 N5 M54	2007	All that glittered : the golden age of drama on Broadway, 1919-1959 1st ed. Mordden, Ethan, 1947-	2007

Continue search in SDSU Library

You Found Titles in Categories

- American Literature
- Classical Languages and Literature
- English
- English Literature
- Germanic Literature
- Literary History and Collections
- Literature of Music
- Psychology, Parapsychology, Occult Sciences
- Recreation, Leisure
- Romance Languages
- Romance Literature**
- Slavic
- World Languages

Try these too...

- Theater

Try these too...

- Literature
- Amateur plays
- Children's plays
- Christmas plays
- Comedy

Since we have a free Interlibrary Loan (ILL) service that allows Grossmont students to easily borrow books from Cuyamaca, the number of books available to them is much greater now that Cuyamaca has added a Theatre Arts program.

When the same search (for Books in the STACKS with Theatre/Theater or Drama in the subject field) is opened to "ALL" libraries, the results number jumps to over a thousand in the combined Grossmont and Cuyamaca collections.

Grossmont-Cuyamaca Libraries

Library Hours
Cuyamaca
Grossmont

Search/Home Reserve Desk My Account Other Libraries

Go Back Help Limit Search New Search Previous Next X-Refs Kept Exit

Search Results

Results not sorted because search retrieved more than 200.

subject "theatre" OR subject "drama" search found 1062 titles.
Pages << 1 2 3 4 ...10 ...20 ...30 ...40 ...50 ...54 >>

#	Call Number	Title	Author	Year	Availability
#1	PN 1631 H385 2010	The theory of the theatre and other principles of dramatic criticism	Hamilton, Clayton Meeker, 1881-1946.	2010	1 copy available at Cuyamaca College Library in Stacks (bookshelves)
#2	PA 6074 S3 2010	Costume in Roman comedy	Saunders, Catharine, b. 1872.	2009	1 copy available at Cuyamaca College Library in Stacks (bookshelves)
#3	CV 1646 E6 R38 2009	The early Stuart masque : dance, costume, and music	Ravelhofer, B. (Barbara)	2009	1 copy available at Cuyamaca College Library in Stacks (bookshelves)
#4	PN 2266 I38 2009	Interrogating America through theatre and performance	Fischer, Iris Smith.	2009	

Continue search in SDSU Library

You Found Titles in Categories

- American Literature
- Classical Languages and Literature
- English Literature
- Literary History and Collections
- Literature of Music
- Recreation, Leisure
- Romance Languages
- Slavic

Try these too...

- Theater

Try these too...

- Literature
- Amateur plays
- Children's plays
- Christmas plays
- Comedy
- Detective and mystery plays
- Dialect drama
- Experimental drama
- Farce

These captured screens give another indication of the wealth of materials available to Grossmont students—the “Continue Search in SDSU” link connects to the Public Access Catalog at San Diego State University. Our ILL courier picks up items from both Cuyamaca and SDSU when Grossmont students request items that are available in either of those libraries.

Periodicals/Databases (grouped together for ease of display)

Here, a search was done through Serials Solutions for periodicals with Theatre in the title. 18 records were found showing dates available and details about which of our subscription databases can be used to retrieve articles. Only the first three in that list are shown here as examples:

18 records retrieved for the search: **Title contains all words "theatre"**

American theatre (8760-3265)

from 01/01/1992 to present in [Gale Academic OneFile](#)
 from 01/01/1992 to present in [Gale General OneFile](#)
 from 01/01/1992 to present in [Literature Resource Center](#)
 from 01/01/1993 to present in [Biography Resource Center](#)
 from 01/01/1995 to present in [Academic Search Premier](#)
 from 01/01/1995 to present in [MasterFILE Premier](#)

Starting from our Periodicals List shows which databases can be used to find articles.

Applied theatre researcher

from 2000 to present in [Directory of Open Access Journals](#)
 from 2000 to 2008 in [Freely Accessible Arts & Humanities Journals](#)

Asian theatre journal (0742-6467)

from 03/01/2000 to 1 year ago in [Gale Academic OneFile](#)
 from 03/01/2000 to 1 year ago in [Gale General OneFile](#)
 from 03/01/2000 to 1 year ago in [Literature Resource Center](#)
 from 03/01/2001 to 1 year ago in [Academic Search Premier](#)

18 records retrieved for the search: **Title contains all words "theatre"**

American theatre (8760-3266)

from 01/01/1992 to present in [Gale Academic OneFile](#)
from 01/01/1992 to present in [Gale General OneFile](#)
from 01/01/1992 to present in [Literature Resource Center](#)
from 01/01/1993 to present in [Biography Resource Center](#)
from 01/01/1995 to present in [Academic Search Premier](#)
from 01/01/1995 to present in [MasterFILE Premier](#)

Starting from our Periodicals List shows which databases can be used to find articles.

Applied theatre researcher

from 2000 to present in [Directory of Open Access Journals](#)
from 2000 to 2008 in [Freely Accessible Arts & Humanities Journals](#)

Asian theatre journal (0742-6457)

from 03/01/2000 to 1 year ago in [Gale Academic OneFile](#)
from 03/01/2000 to 1 year ago in [Gale General OneFile](#)
from 03/01/2000 to 1 year ago in [Literature Resource Center](#)
from 03/01/2001 to 1 year ago in [Academic Search Premier](#)

This next search was asking for periodicals with Drama in the title. Eight records were found in which date and database details are provided. All eight are shown below:

8 records retrieved for the search: **Title contains all words "drama"**

American drama (1061-0057)

from 06/01/2002 to 06/30/2007 in [Literature Resource Center](#)
from 06/01/2002 to 06/01/2007 in [Gale Academic OneFile](#)
from 06/01/2002 to 06/01/2007 in [Gale General OneFile](#)

Comparative drama (0010-4078)

from 03/01/2000 to present in [Gale Academic OneFile](#)
from 03/01/2000 to present in [Gale General OneFile](#)
from 03/01/2000 to present in [Literature Resource Center](#)
from 03/01/2007 to present in [Academic Search Premier](#)

English drama media (1742-5514)

from 06/01/2007 to present in [Gale Academic OneFile](#)
from 06/01/2007 to present in [Literature Resource Center](#)

Journal of Interactive Drama

from 2006 to present in [Freely Accessible Journals](#)

Medieval & Renaissance drama in England (0731-3403)

from 01/01/2002 to present in [Academic Search Premier](#)
from 01/01/2005 to present in [Gale Academic OneFile](#)
from 01/01/2005 to present in [Gale General OneFile](#)
from 01/01/2005 to present in [Literature Resource Center](#)

Modern drama (0026-7684)

from 03/01/1997 to 06/30/2002 in [Literature Resource Center](#)
from 03/01/1997 to 06/01/2002 in [Gale Academic OneFile](#)
from 03/01/1997 to 06/01/2002 in [Gale General OneFile](#)

TDR : Drama review (1054-2043)

from 03/01/1994 to 03/31/2001 in [Biography Resource Center](#)
from 03/01/1994 to 03/31/2001 in [Literature Resource Center](#)
from 03/01/1994 to 03/01/2001 in [Gale Academic OneFile](#)
from 03/01/1994 to 03/01/2001 in [Gale General OneFile](#)

Working with English: Medieval and Modern Language, Literature and Drama

from 2003 to present in [Freely Accessible Arts & Humanities Journals](#)

Searching by subject from the Periodicals List link indicates that there are 53 periodicals falling into their "Drama" category.

Subject Headings in Music, Dance, Drama & Film

- [Dance \(6\)](#)
- [Drama \(53\)](#)
- [Film \(59\)](#)
- Music
 - [Ethnomusicology \(5\)](#)
 - [Music History & Criticism, General \(10\)](#)
 - [Music History & Criticism, Instrumental \(7\)](#)
 - [Music History & Criticism, National - Folk, Patriotic, Political \(1\)](#)
 - [Music History & Criticism, Popular - Jazz, Rock, etc. \(10\)](#)
 - [Music History & Criticism, Vocal \(4\)](#)
 - [Music Instruction & Study \(15\)](#)
 - [Music Literature \(111\)](#)
 - [Music Philosophy \(15\)](#)

Selected examples from the 53 results in this “Drama” list are shown below in alphabetical order by the Periodical title and indicating which databases contain them.

American drama (1061-0057)

from 06/01/2002 to 06/30/2007 in [Literature Resource Center](#)
from 06/01/2002 to 06/01/2007 in [Gale Academic OneFile](#)
from 06/01/2002 to 06/01/2007 in [Gale General OneFile](#)

American theatre (8750-3255)

from 01/01/1992 to present in [Gale Academic OneFile](#)
from 01/01/1992 to present in [Gale General OneFile](#)
from 01/01/1992 to present in [Literature Resource Center](#)
from 01/01/1993 to present in [Biography Resource Center](#)
from 01/01/1995 to present in [Academic Search Premier](#)
from 01/01/1995 to present in [MasterFILE Premier](#)

Asian theatre journal (0742-5457)

from 03/01/2000 to 1 year ago in [Gale Academic OneFile](#)
from 03/01/2000 to 1 year ago in [Gale General OneFile](#)
from 03/01/2000 to 1 year ago in [Literature Resource Center](#)
from 03/01/2001 to 1 year ago in [Academic Search Premier](#)

Back stage (0005-3635)

from 08/01/1984 to 10/01/2005 in [Gale Academic OneFile](#)
from 08/01/1984 to 10/01/2005 in [Gale General OneFile](#)
from 01/06/1995 to 10/20/2005 in [Business Source Premier](#)

Back stage East (1930-5966)

from 10/27/2005 to present in [Business Source Premier](#)
from 11/01/2005 to 10/01/2008 in [Gale General OneFile](#)
from 10/01/2008 to present in [Gale General OneFile](#)

Back stage West (2000) (1531-572X)

from 09/01/1995 to 10/01/2008 in [Gale Academic OneFile](#)
from 09/01/1995 to 10/01/2008 in [Gale General OneFile](#)

Billboard (Cincinnati, Ohio. 1963) (0006-2510)

from 01/01/1991 to present in [Biography Resource Center](#)
from 01/01/1991 to present in [Gale Academic OneFile](#)
from 01/01/1991 to present in [Gale General OneFile](#)
from 01/08/1994 to present in [Academic Search Premier](#)
from 01/08/1994 to present in [Business Source Premier](#)
from 01/08/1994 to present in [MasterFILE Premier](#)

Comparative drama (0010-4078)

from 03/01/2000 to present in [Gale Academic OneFile](#)
from 03/01/2000 to present in [Gale General OneFile](#)
from 03/01/2000 to present in [Literature Resource Center](#)
from 03/01/2007 to present in [Academic Search Premier](#)

Medieval & Renaissance drama in England (0731-3403)

from 01/01/2002 to present in [Academic Search Premier](#)
from 01/01/2005 to present in [Gale Academic OneFile](#)
from 01/01/2005 to present in [Gale General OneFile](#)
from 01/01/2005 to present in [Literature Resource Center](#)

Modern drama (0026-7694)

from 03/01/1997 to 06/30/2002 in [Literature Resource Center](#)
from 03/01/1997 to 06/01/2002 in [Gale Academic OneFile](#)
from 03/01/1997 to 06/01/2002 in [Gale General OneFile](#)

Performing arts & entertainment in Canada (1185-3433)

from 01/01/1991 to 09/30/2002 in [Academic Search Premier](#)
from 01/01/1991 to 09/30/2002 in [MasterFILE Premier](#)
from 09/01/1992 to 09/01/2002 in [Gale Academic OneFile](#)
from 09/01/1992 to 09/01/2002 in [Gale General OneFile](#)

Plays (Boston) (0032-1540)

from 01/01/1994 to present in [Academic Search Premier](#)
from 01/01/1994 to present in [Gale Academic OneFile](#)
from 01/01/1994 to present in [Gale General OneFile](#)
from 01/01/1994 to present in [Literature Resource Center](#)
from 01/01/1994 to present in [MasterFILE Premier](#)
from 01/01/1994 to present in [Primary Search](#)

Shakespeare newsletter (0037-3214)

from 03/01/2001 to present in [Gale Academic OneFile](#)
from 03/01/2001 to present in [Gale General OneFile](#)
from 03/01/2001 to present in [Literature Resource Center](#)

South African theatre journal (1013-7548)

from 01/01/2008 to present in [Literature Resource Center](#)

Stage directions (West Sacramento, Calif.) (1047-1901)

from 08/01/2001 to present in [MasterFILE Premier](#)

TDR : Drama review (1054-2043)

from 03/01/1994 to 03/31/2001 in [Biography Resource Center](#)
from 03/01/1994 to 03/31/2001 in [Literature Resource Center](#)
from 03/01/1994 to 03/01/2001 in [Gale Academic OneFile](#)
from 03/01/1994 to 03/01/2001 in [Gale General OneFile](#)

Theatre history studies (0733-2033)

from 06/01/2001 to present in [Gale Academic OneFile](#)
from 06/01/2001 to present in [Gale General OneFile](#)
from 06/01/2001 to present in [History Resource Center U.S.](#)
from 06/01/2001 to present in [History Resource Center World](#)
from 06/01/2001 to present in [Literature Resource Center](#)
from 07/01/2003 to present in [Academic Search Premier](#)

Theatre journal (Washington, D.C.) (0192-2882)

from 03/01/1993 to 05/31/1995 in [Literature Resource Center](#)
from 03/01/1993 to 05/01/1995 in [Gale Academic OneFile](#)
from 03/01/1993 to 05/01/1995 in [Gale General OneFile](#)

Theatre notebook (0040-5523)

from 02/01/2006 to 1 year ago in [Academic Search Premier](#)
from 02/01/2006 to 1 year ago in [Gale Academic OneFile](#)
from 02/01/2006 to 1 year ago in [Gale General OneFile](#)
from 02/01/2006 to 1 year ago in [Literature Resource Center](#)

Theatre research in Canada (1196-1198)

from 01/01/2002 to present in [Academic Search Premier](#)
from 03/01/2005 to present in [Gale Academic OneFile](#)
from 03/01/2005 to present in [Gale General OneFile](#)

Theatre symposium (1065-4917)

from 01/01/2007 to present in [Gale Academic OneFile](#)
from 01/01/2007 to present in [Literature Resource Center](#)

TheatreForum (La Jolla, San Diego, Calif.) (1060-5320)

from 01/01/2004 to present in [Academic Search Premier](#)

Variety (0042-2738)

from 01/01/1997 to present in [Biography Resource Center](#)
from 01/01/1997 to present in [Gale Academic OneFile](#)
from 01/01/1997 to present in [Gale General OneFile](#)
from 07/12/1999 to present in [MasterFILE Premier](#)
from 07/12/1999 to present in [Vocational & Career Collection](#)

Note:

The blue underlined “hyperlinks” are not necessarily “**active**” in this document, but they show in which of our subscription databases users can conduct searches for articles using on-campus or off-campus computers. On campus, the connection to our subscription databases is automatic via recognition of the Internet Protocol addresses of each individual machine. From off-campus computers, users are asked to “remotely authenticate” by entering their User Name and Password. Conveniently, these two variables are the same ones required to connect to Campus Email and will establish that the searcher is a currently registered student.

Searching Our Library Catalog for video/DVD items at the Media Desk with Drama or Theater in the Subject field yields 211

record 1 of 211 for search subject "theater or drama"

God on trial [videorecording]

Accession Number	Barcode	Call Number	Classification	Material	Location
DVD-1691		1	DVD	Media Desk	

Title: God on trial [Videorecording] / BBC Scotland ; Hat Trick Productions ; produced by Jenna Rodgers ; written by Frank Cottrell Boyce ; directed by Andy Csermany.

Publication info: [Boston] : WGBH Boston Video, [2009]

Physical description: 1 videodisc (95 min.) ; sd., col. ; 4 3/4 in.

Credits: Director of photography, Wojciech Szapel ; editors, Andrew McClelland, Eoin McSuirk ; music, Nick Green, Tristan Norvall.

Cast: Josef Altin, Ashley Artus, Dominic Cooper, Larsen Cranitch, David de Keyser, Stephen Dillane, Rupert Graves.

Abstract: Following the harrowing ritual of selection for death or hard labor, a group of new inmates unsure of their appointed fates begins asking how God could allow for so much suffering. Impulsively, the men decide to put God on trial for abandoning his chosen people. Amid the outside sounds of prisoners being marched to the gas chamber, the trial unfolds. They group address the question: How can there be evil in a universe ruled by an all-powerful, benevolent God?

Technical details: DVD, Full screen (1.33:1).

Language: Closed captioned for the hearing impaired.

Local note: Controversial issues.

Held by: GROSSMONT

Subject: Jewish men--Poland--Czechoslovakia--Drama.

Subject: God (Judaism)--Righteousness--Drama.

Subject: Mock trials--Drama.

Subject: Holocaust, Jewish (1939-1945)--Poland--Drama.

Subject: World War, 1939-1945--Associates--Poland--Drama.

Subject: World War, 1939-1945.

Subject: Religion.

Subject: Philosophy.

results:

The results are displayed in reverse chronological order which places the newest at the top of the list. Each record includes a helpful abstract and shows the viewing time required as well as the Library of Congress subject headings assigned to it for improved retrieval by researchers of the various topics covered.

6.5 How does the program work with the various student support services (i.e. Counseling, EOPS, DSPS) to help students gain access to courses, develop student education plans, make career decisions and improve academic success? How does your program communicate specific and current information that can be used by those student service groups?

On an annual basis, the Theatre Arts Department attends Counseling Department meetings in order to discuss any changes to the Theatre Arts Curriculum, new events, and season information. We also supply the Counseling Department with fliers for both the Musical Theatre and Theatre Arts Degree packages so the counselors can better advise students.

Department members are continually working with students to improve their success rate. The Theatre Arts Department full-time faculty also meet with the students who are declared Theatre Arts and Musical Theatre majors to advise them on degree packages, and transfer and articulation agreements. Our faculty also works professionally in the entertainment industry, so we are able to

pass job opportunities and possible career pathways on to our students. We have also printed the Department Chair's phone number and e-mail address in the class schedule, so during registration students have someone they can contact if they have questions.

All department members work closely with DSPPS by accommodating student's needs, including test-taking opportunities, in order to allow for greater success.

6.6 Describe how the department uses available technology to enhance teaching and learning and to communicate with students? According to the Student Survey in **Appendix 6**, how do students respond to the use of technology?

In most of our classrooms we have the ability to use power point presentations, show overhead projections, slides, DVDs, and play CDs. In our classes we use a mixture of these available technologies to enhance student learning. Several of our instructors use overhead projectors to project outlines of their notes for students to copy. DVDs are used to illustrate acting styles and theatrical performances, and to illustrate concepts and techniques in design. We have a large costume slide collection used in the Costume History classes to illustrate periods in fashion. CDs are used in the Musical Theatre and Mime classes to accompany rehearsals and performances. We also use very specific state of the art technology (saws, sewing machines, computerized lighting and sound consoles, and automated lighting fixtures for our theatrical productions. The students operate all of the technology after detailed instructions by faculty and staff. Our department also has lap top computers for design and drafting projects for the Stagecrafts, Lighting and Sound, and Scenic Design classes.

6.7 Identify and explain additional technological resources that could further enhance student learning.

A projector (which was purchased by the Theatre Arts Department) and retractable screen to be installed in the Costume shop room 239 for use in power point presentations in classes.

6.8 Comment on the adequacy of facilities that your department uses. (e.g., does the room size and configuration suit the teaching strategies?)

The perennial problem for Grossmont College is spaces for teaching, storage, and in the case of the Division of Arts, Languages and Communication, an adequate performance venue. An FPP is in the works for such a building, but at this time the Division is waiting to put a bond on the State Ballot for funding. As this building is intended for the use of the entire Division, the Division must come up with a plan on how the building will be staffed once the building is completed. The Theatre Arts Department will not be staffing and maintaining this new facility.

Currently the Theatre Arts Department is responsible for the continued operation of the only performance space on campus, that being the Stagehouse Theatre. The request for the use of this facility by other departments continues; we are presently unable to accommodate these requests and we are unaware of any solution to this issue, both now and in the future. This has a negative effect on not just our program, but on the College in general. To accommodate any another department's request, daytime classes and evening rehearsals of Theatre productions need to be moved to smaller venues (241/242 – seating 77) or outside of the 8-week formatted classes.

The use of room 241/242 as a performance venue has a major impact on all regularly scheduled classes, as the openness of the floor is limited by a set, which renders the room unusable for all performance classes. There are no other facilities that can accommodate evening rehearsals of the department's season of plays and musicals.

The evening classes are fortunate enough to be held in rooms 575 (Intro to Theatre on Monday evenings), and in the past room 220 (Beginning Acting on Thursday evening). Currently we have been asked to vacate room 220 due to construction in the administration building. This has once again greatly impacted our program. We are currently trying to rehearse two productions, a Beginning Acting class, and accommodate the Dance Department's Fall concert with only two performance spaces. The Department does not have a regular "classroom" (with desks) for any of its lecture classes.

Classes in design, and lecture classes in Costuming and Stagecrafts, are held simultaneously with work being done on costumes and sets in the Shop areas. This creates havoc for the Costume Technician and Stagecraft Technician, who try to not disturb instruction while simultaneously performing their duties. Our current classes rooms (239,239A, and 246 limits the size of current classes. Room 239 and 246 which are used for costume and set construction are also limited for safety reasons students are operating power tools. Room 239A has a limit of 14 workstations for makeup and also used in drafting. Currently all of these classes have reached their maximums, allowing no room for expansion.

SECTION 7 - COMMUNITY OUTREACH/RESPONSE

7.1 How does your program interact with the community (locally, statewide and/or nationally)? Describe activities.

The Theatre Arts Department serves the community in many ways. Each year we provide six theatrical productions that are open to the community. Our play selection is partly based with the community in mind. Between 2004 and 2010 we have sold between 3,800 and 4,200 tickets annually to our productions. We also sell at least one hundred season tickets each year (these are primarily community members and Grossmont College faculty and staff). As part of our Theatre Arts season we also offer a children's production, which performs three times on campus and visits 15 or 16 local elementary schools. The elementary school tour reaches between 3,000-5,000 children each year. The focus of this production is a classic or modern children's story that is adapted into a theatrical script and performed at various school sites. In addition we provide each school library with a copy of the original children's book. Our Elementary school tour is funded by a grant from the Rice Family Foundation. Also as an outreach and educational production we take a touring production, free of charge, to local high schools, where we visit 15 or 16 high schools and reach 500-700 students. This production illustrates different approaches and techniques to acting such as, the monologue, improvisation, and comedy.

In addition to the theatrical performances, the Theatre Arts Department also hosts two high school theatre festivals. In the fall, "TechFest" focuses on the technical theatre components of stage management, set, light, sound, costume, props, crews and publicity. We provide workshops on job descriptions and duties, hands-on lab work, and a "Tech Olympics" or a live production run. In the past we have had nine schools participate with approximately 60 students each year. In the spring semester we host "DramaFest" which focuses on performance skills: monologues and scene work. We offer workshops in musical theatre, improvisation, movement, and auditioning. For "DramaFest" we have 9-10 schools participating with approximately 80-90 students each year.

Beth Duggan sits on the ROP Technical Theatre Advisory Committee for Valhalla High School. This committee meets yearly unless more frequent meetings are required. The last meeting was October 29, 2009. This advisory board meets to discuss curriculum and safety instructional requirements, as well as needed equipment and expenses for the Valhalla drama program.

Proposition H was approved to improve, among other things, local high school theatre facilities. In 2006/2007, Craig Everett and Beth Duggan met with area high school instructors to assist them in the planning process for these improvements, as well as the development of new theatre facilities.

Over the past several years, Beth Duggan has guest lectured and taught workshops for the San Diego Educational Teachers Association. These workshops provide the teachers with information that will assist in their high school drama programs.

Craig Everett and Beth Duggan meet with the High School Arts Council in order to update the high school drama teachers as to new curriculum changes, programs, and seasonal performance information.

The Theatre Arts Department faculty is continually working professionally in the entertainment field, which allows the opportunity to place qualified students in career pathways. Since our last program review we have had students perform all over San Diego including: the San Diego Rep, the North Coast Rep, the La Jolla Playhouse, the Del Mar Fair, Sea World, Disney's California Adventure, Disneyland, Starlight, and Moonlight. In technical theatre we have had students working for the Old Globe, the La Jolla Playhouse and the local unions. We also have students managing the Young Actors Playwrights Project, and Moxie Theatre. Stephen Schmitz, one of our current adjunct instructors, was a former student of our Theatre Department.

Advisory Committee Recommendation

Some disciplines are required to have advisory committees. Answer this question if this is applicable to your program. In **Appendix 9**, please list the organizations represented on the Advisory Committee and include samples of the meeting minutes.

7.2 If appropriate, summarize the principal recommendations of the program advisory committee since the last program review. Describe how the program has responded to these recommendations. Include the date of last meeting and frequency of meetings. List organizations represented.

Not applicable.

SECTION 8 - FACULTY/STAFF PROFESSIONAL DEVELOPMENT

8.1 Highlight how your program's participation in professional development activities including sabbaticals (listed in **Appendix 10**) has resulted in improvement in curriculum, instruction, and currency in the field.

See Appendix 10

Name	Activity	Curriculum/Currency
<p>Beth Duggan- Professor Theatre Arts Costume Designer Current Chair of the Department</p>	<ul style="list-style-type: none"> • Staff Development- Fair Oaks Theatre Festival Summer 1998-present • Overseas travels to theatres and museums in France. London, Denmark, Sweden, Russia. 	<p>Grossmont College Instructor designs at a professional venue, students value their Professor's professionalism and expertise in the design process for costumes this directly impacts instruction and currency.</p>
<p>Craig Everett – Theatre Arts Instructor Technical Director Past Chair of the Department</p>	<ul style="list-style-type: none"> • Staff Development- La Jolla Playhouse, Old Globe Theatre productions include: areas of audio and scenery 	<p>Grossmont College Instructor is employed at professional venues; Students value Instructor's professionalism in technical theatre which improves instruction in the classroom and gains access for possible employment.</p>
<p>Henry J. Jordan- Professor Theatre Arts Director</p>	<p>Sabbatical (Fall 2003) Approved</p>	<p>Investigate other Theatre Training programs in New York, Boston and London for possible revisions to our curriculum here at Grossmont College. Also attending theatrical productions in those cities for possible future productions at Grossmont College.</p>

<p>Jerry Hager- Adjunct Instructor</p>	<ul style="list-style-type: none"> • Script Development- for Fall Children's Tour and Spring High School Tour • Classic for Kids March 2011 • Young Audiences of San Diego 	<p>Jerry's tour shows provides Elementary Schools with Theatrical experience and provides insights into the Actor's Process for High Schools. Students from Mr. Hager's class are used in Classic for Kids. Mr. Hager conducts workshops for children and teachers incorporating theatre activities into their curriculum.</p>
<p>Lisa Berger- Adjunct Instructor</p>	<ul style="list-style-type: none"> • Two KPBS Patte Awards in directing at the Divisionary Theatre and Compass Theatre. • An ensemble member of the New Village Art Theatre as a Director and Acting teacher in the Miesner Technique . 	<p>Her directing experience enhances her teaching skills for the Intermediate Acting students by using various techniques that were originated at the Actor's Studio in New York.</p>
<p>Stephen Schmitz- Adjunct Instructor</p>	<ul style="list-style-type: none"> • Old Globe Theatre employee • Director at local theatres in San Diego 	<p>As a former Grossmont College Theatre student, he brings to the class room a wealth of knowledge regarding four year institutions and the professional theatres around our community.</p>
<p>Susan De Leon- Adjunct Instructor</p>	<ul style="list-style-type: none"> • Director for numerous musical productions including productions at CCT and SDSU 	<p>She brings enormous knowledge to her musical theatre classes and has been able to recommend our college students for casting in local theatres producing musicals.</p>

<p>Scott Grabau- Adjunct Instructor</p>	<ul style="list-style-type: none"> • Designed lighting for North Coast Rep. KPBS Patte Award Best Lighting 2007 • Cygnet Theatre KPBS Patte Award Best Sound 2005 • San Diego Rep. NCAA Theatre Award Best Sound 2006 	<p>Mr. Grabau brings his award winning design skills into our classes, especially THTR 200, which is in association with the Dance Department for the Student Choreographed Concert.</p>
<p>Jeannette Thomas- Adjunct Instructor</p>	<ul style="list-style-type: none"> • Former Associate Artistic Director for Starlight Musical Theatre. Directing assignments for PowPac, Octad-One and Lamplighters Theatres. Educational Advisor for the Mission Trails Experience. Director and Consultant for The Music and Theatre Company. 	<p>Besides directing for numerous theatres throughout San Diego, Jeannette brings her expertise to our Directing class, acting classes and her varied directing assignments here at Grossmont College</p>
<p>Neil Rothschild Adjunct Faculty</p>	<ul style="list-style-type: none"> • Frequently travels to New York to view current Broadway productions. 	<p>Neil brings his knowledge of acting and the theatre to his students by continually viewing local and national productions.</p>
<p>Esther Skandunas Costume Technician Classified Staff</p>	<ul style="list-style-type: none"> • Old Globe Costume Staffer • Costume Designer Whaley House Old Town, S.D., Old Town Christmas Story/Parade, Del Mar Fair Themed Mascots, A member of the Re-enactment Guild of America- Victorian 	<p>Esther's outside activities helps in reinforcing her skills at the Grossmont College's Costume Shop. She also serves a liaison between our program and professional theatres in San Diego.</p>

	Costume designer.	
<p>Manuel Lopez Lighting / Sound Technician Classified Staff</p>	<ul style="list-style-type: none"> • Designer/Director "Night to Shine" talent showcase Helena, Montana • Lighting/Sound Designer – Meeting House Aud. La Ver 	<p>Manuel's outside activities helps to reinforce his skills in the areas of Lighting, Sound and set design at Grossmont College.</p>
<p>David Weeks Stage Craft Technician Classified Staff</p>	<p>A member of the International Plastic Modelers Society [IPMS] In 2010 David was awarded numerous prizes for his outstanding model building. Specifically, the Grand Award "Best in Show" for 2010.</p>	<p>David's skills in the area of scenic area of design are reflected and distinguished in his outstanding career as a professional model builder in California and the United States.</p>
<p>Judy Shenar Theatre Operations Facilitator Classified Staff</p>	<p>Judy consistently keeps contact with social groups including Friendship Force, Red Hat Groups, YMCA Social Groups and other various social groups in our community. She initiated contact and continues to liaison with the Rice Family and Jerry Lester Foundations on behalf of the department.</p>	<p>Judy's response to the outreach component of our program has been invaluable. Her efforts have helped to make the Theatre Arts program at Grossmont College the best in the San Diego County Community Colleges System.</p>

8.2 Describe any innovative professional development activities your program has created.

Since our last Program Review the department has presented, at numerous times for Professional Development, a preview of the productions which the Theatre Arts at Grossmont College will present. We found this event to be popular and helpful in convincing other disciplines on campus to use the theatre experience in their curriculums. Unfortunately, when the schedule for

SECTION 9 - STAFFING TRENDS AND DECISION-MAKING

From the data provided (include the data source), please fill in the table below:

	04-05	05-06	06-07	07-08	08-09	09-10
# of FT faculty	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3	Fa 3 Sp 3
# of PT faculty					Fa 7 Sp 7	Fa 8 Sp 7
Total Full Time FTEF	2.651	2.959	2.8435	2.652	3.0075	3.0145
Total Part Time FTEF	3.1335	2.8835	2.806	2.5395	2.6395	2.8575
Total FTEF	F 6.351 S 6.146 Average 6.2485	F 6.351 S 6.129 Average 6.24	F 6.130 S 6.147 Average 6.1385	F 5.846 S 6.146 Average 5.996	Fa 5.847 S 6.052 Average 5.9495	Fa 5.725 Sp 6.430 Average 6.0775
Total WSCH	F 1682 S 1485	1597 1315	F 1400 S 1294	F 1378 S 1297	F 1676 S 1754	F 1906 S 1857

This information comes from the 2010 Program Review Data Binder that was assembled by Dr. Jerry Buckley and Janet Carter.

The information was very useful but there were some difficulties.

1. There is no count for full-time and part-time faculty before the fall of 2008. We have tried to count adjunct instructors from the Grade Distribution information but we are so unsure as to the methods of counting that the data should be considered questionable.
2. We know that there have never been more than three full-time faculty members in the Theatre Arts Department but in the spring of 2010, the data given to us said there were four full-time faculty members. Because of this error, we are unsure about the validity of the data we have received regarding faculty counts.
3. The totals for FTEF and WSCH were derived by adding consecutive Fall and Spring semesters and dividing by 2.
4. There is a column for XP FTE, which is full-time extra assignment. We were unsure if this should be considered with full-time FTEF or with part-time FTEF, since the pay scale for full-time faculty teaching overload is paid at part-time rates. Even knowing where to assign this additional FTEF would not answer how to accurately figure full-time or part-time FTEF. If this XP FTE is applied to part-time FTE, then does that increase the number of part-time faculty?

5. We were unsure if the release time for Chair was included in totals of FTEF.
6. We have no idea if any Summer Session information has been included.

Utilizing the data in the table **and the results of your Faculty Survey discussion**, answer the following questions:

- 9.1** Explain any observed trends in terms of faculty staffing and describe changes that have occurred (i.e. reassigned time, accreditation issues, expertise in the discipline, enrollment trends).

In the Theatre department, staff stays pretty consistent 30% full-time instructors and 70% adjunct instructors. The major changes occur when the schedule changes for a full-time instructor. Hank Jordan took a sabbatical in 2003 when his classes were backfilled with new adjunct instructors and overload for current full-time instructors. At which time full-time faculty plus extra pay taught 40% of the total FTEF. Craig Everett became department chair in fall 2006 this explains the drastic switch in staffing trends. 60% of FTEF taught by full – time faculty plus extra pay. Craig's load was too great, so a class was reassigned to Scott Grabau (THTR 102,103,104) which dropped the ratio to 56/55% FT+XP and 44/45% PT. Later the reassigned class was changed to THTR 157. Due to the cuts in course offerings, beginning in 2009, that affected both full-time and adjunct instructors the total FTEF was split 50%. In the fall of 2010, Craig Everett received reassigned time for the position as technical director so again the FTEF taught by FT+XP jumps to 62%.

Extra Pay FTE –

fa 09 .211 - sp 10 .200
 fa 08 .200 - sp 09 .405
 fa 07 .846 - sp 08 .763
 fa 06 .233 - sp 07 .745
 fa 05 .614 - sp 06 .181

The variations in full-time extra pay is based on added course offerings and the availability of adjunct instructors to teach different courses. Additional courses include: Directing THTR 207, Voice and Movement THTR 115, Patternmaking THTR 140, and Rehearsal and Performance THTR 111-113. In the more recent years Fall 08, Fall 09, and Spring 10 with the down-turn in the economy in the more recent years, the Theatre Arts Department has judiciously cut specialized courses that are traditional taught by full-time instructors in order to maintain jobs for all of our adjunct instructors. These cuts occurred in the fall of 2008 and 2009, as well as the spring of 2010.

- 9.2** Discuss part-time vs. full-time ratios and issues surrounding the availability

of part-time instructors.

Typically the Theatre Arts Department maintains seven adjunct instructors. Since 2003 only three of the adjunct instructors have remained the same. Many of our instructors have moved or accepted permanent work elsewhere. Most of our classes are lecture/lab classes with an LED of .283. Only recently have our adjunct instructors been allowed to teach an LED of 67%. This limits our adjunct instructors to two classes. Many of our adjunct instructors teach at several colleges, which makes their schedules somewhat inflexible. Due to the impact of room scheduling in our department, we are unable to move class times around to accommodate instructors scheduling conflicts.'

9.3 List and describe the duties of classified staff, work study and student workers who are directly responsible to the program. Include a discussion of any trends in terms of classified staffing and describe changes that have occurred (i.e. duties, adequate coverage, funding issues).

David Weeks – Stagecraft Technician:

- Oversee and participate in the construction of scenery and props for stage productions.
- Oversee and participate in the set-up and break-down of scenery for stage productions.
- Train and provide work direction to student workers; assign and review work.
- Maintain the physical plant and stage in a clean and orderly condition.
- Order and obtain supplies, parts and materials as needed.
- Operate and maintain various records, such as budget and inventory records.
- Perform related duties as assigned.

Manny Lopez – Theatre Production Design Technician:

- Design lighting and sound for a variety of productions.
- Coordinate and direct technical elements of theatre productions; train and provide work direction to students in the operation of equipment and use of theatre facilities.
- Set up lighting and sound equipment for various productions; oversee and participate in the production of scenery properties.
- Maintain lighting, audio and other technical equipment in clean and proper working condition; perform minor repairs as necessary.
- Obtain supplies and materials as needed for the theatre productions; recommend the purchase of new equipment.
- Assist in the preparation of department season and budget, provide information and recommendations concerning theatre facility operation and upkeep; offer input regarding long-term Department of Theatre objectives.

- Operate a variety of equipment including lighting and sound systems, technical theatre applications of computers and various scene shop tools.
- Maintain routine records related to theatre facility equipment, theatre lighting and sound supplies, and lighting and sound expenditures.
- Maintain currency of qualifications for area of assignment.
- Follow department policies and procedures.
- Perform related duties as assigned.

Esther Skandunas – Costume Lab Technician

- Responsible for costume rentals for Theatre Arts classes and projects, campus functions, outside theatrical organizations and individual rentals.
- Assist costume construction students in use of machines and in developing basic sewing skills necessary to complete assigned class, production and/or individual projects; provide assistance to students according to instructions by instructor/designer.
- Organize and maintain lab areas, storage, costume and make-up stocks, donations and fabric stock.
- Organize and maintain budget, requisitions, and account records for the costume lab.
- Assist designers on productions which may include research, patterning, cutting, stitching, fitting, purchasing of all supplies, supervision of lab and rentals.
- Provide tours and demonstrations of costume facility to other classes and visiting foreign students.
- Assist with/complete strike, laundering/dry cleaning, and restocking/returning costumes, etc., used in production.
- Assist set designer with sewing of curtains, drapes and fabric selection as required.
- Responsible for basic machine maintenance and minor repairs of equipment used in assigned area.
- Responsible for maintaining a safe and clean lab environment.
- Order, receive, and maintain adequate supplies, fabric stocks, materials and equipment for instruction use. Perform related duties as assigned.

Costume Lab Technician position is currently partially paid by the Theatre Arts Department.

Judith Shenar – Theatre Operations Facilitator:

- Perform a variety of public relations duties to facilitate operations; provide information to the public concerning theatre productions, facility use and rental, tickets and related regulations, policies and procedures.
- Schedule production performances and facility usage as required; prepare and maintain calendar of events.
- Coordinate box office sales functions; sell tickets and prepare ticket orders; oversee the work of the box office cashiers.

- Train and provide work direction to box office cashiers; participate in the selection of hiring processes.
- Perform a variety of bookkeeping and financial record keeping duties; reconcile cash, ticket sales and accounts; prepare bank deposits; post and maintain journals, ledgers and other financial records as assigned.
- Participate in publicity and promotional activities, preparing press releases and notice and arrange for media reviews as required.
- Perform specialized duties related to facility rental as assigned; explain rental procedures and regulations and provide cost estimates to clients; prepare rental contracts; compute and process rental charges.
- Coordinate communication and activities with district departments and personnel, the media, vendor and the public to facilitate theatre operations; compose correspondence as necessary.
- Compile information and prepare various reports related to theatre operations as required.
- Operate a variety of office equipment and machines including typewriters, calculators and copiers; operate a computer terminal as required.
- Perform related duties as assigned.

Theatre Operations Facilitator position was reclassified to a pay range of 28.

Ron Councill – Accompanist

- Record music
- Provide piano accompaniment and critiques for the students in the Fundamentals of Musical Theatre-Performance and Fundamentals of Musical Theatre-Scene/Song Classes.

He is paid from the Theatre Arts working budget for approximately six hours per week.

When the Theatre Arts Department produces a musical as part of its season (every two years) Ron is also hired to accompany the musical as well as act as Musical Director/Conductor.

Student workers: Theatre Arts Department House Manger:

- See that ushers are on time, dressed appropriately, and performing their duties.
- Arrive at theatre at least one hour prior to curtain to check the general appearance of the theatre inside and outside and to set up the concession sales cart.
- The House Manager should phone campus security in the event of any emergency at extension 7654.
- Ensure that the audience does not take food, drinks or lighted cigarettes into the theatre and that there is no smoking in the theatre at any time.
- Watch for causes of audience delay (rain, freeway tie-ups, parking problems, etc.) so that if the audience is late, the Stage Manager can be informed.

- After the production begins, see that latecomers are seated as quietly as possible.
- Directs the audience to restrooms, telephones, and refreshments at intermission.
- Sets up and maintains the concession cart; stores items and cart after intermission.
- Makes any necessary announcements to the audience (no flash pictures, no tape recorders or video equipment, unusually long delays in the curtain, any cast changes, and omissions in the program).
- Times intermissions and announces resumption of production early enough to allow the audience to re-seat themselves.
- Coordinates with Stage Manager in securing theatre, also checks for lost articles in seating area after performances.
- Ensures that no children are admitted under 10 years of age unless the production is specifically a children's show.

The Theatre Arts Department House Manager is position paid by the Theatre Arts Guild.

Theatre Arts Department Volunteer Usher:

- Arrive one hour prior to show start time.
- Assist in concession cart setup.
- Make coffee.
- Set up supplies for sales prior to show and during intermission.
- Check date and time on ticket.
- Make sure it is for correct performance.
- Tear ticket, keep stub and return large ticket portion to patron.
- Show patrons to seat if necessary.
- Give program to patron.
- After intermission, ensure patrons do not take food or drink inside and sit in assigned seats.
- Assist House Manger in securing concessions cart.
- Return items to office, refrigerator and cart to storage area.
- When patrons have departed the theatre, make a walk through and pick up any programs and trash left by patrons.

Teaching Assistant:

Hank Jordan receives TA hours for THTR 110 that he applies to a reader for his play critiques. The reader does not assign a grade but reads the critique to evaluate for specific information: introduction, content, specifics on acting, and technical theatre. The student TA will include comments on the critique, recommendations for improvement, or recommends that the student receives assistance from the English Writing Center.

Craig Everett and Beth Duggan have had work/study students in the scene shop and costume shop. The duties of the students vary depending on the production being built at the time. In general, the students are expected to construct scenery (working in wood/metal) or costumes (working with a variety of materials) using the appropriate tools in a safe manner. In the past some of our work/study students have gone on to be employed at the La Jolla Playhouse and the Old Globe Theatre.

In the last few years David Weeks and Judi Shenar have both expressed an interest in retiring. David Weeks has worked for the Theatre department for 30 years and Judi for 21 years. In January 2011 Judi announced her retirement effective June 11, 2011. It is imperative that the Theatre Arts Department is allowed to fill the Theatre Operations Facilitators position as this person serves as the backbone to the theatre operations. He/She is responsible for coordinating all operational aspects of the live theatrical productions staged at Grossmont College. When any retirement occurs in our department it is very important that we are able to replace these positions immediately, as there is no overlap in any of the job descriptions.

The Theatre Arts Department trains students in two ways:

1. Traditional lecture and lab settings.
2. The practical experience of producing live theatrical shows and events.

All of the faculty and staff positions are critical to the education of our students and the maintenance of the Theatre Arts program.

9.4 How are decisions made within your program? What role do part-time faculty and/or classified staff play in the department decision-making process?

Discussions are made in faculty, staff, and production meetings with all department members. When assigning classes, adjunct instructors are consulted as to their availability and their interest in teaching specific classes and directing productions.

In January when the department plans their production schedule for the next season everyone (full-time, adjunct, and staff members) are asked if they are interested in directing or designing. We ask for specific play titles from directors, and the three full-time faculty and four full-time staff members will piece together a season which is diverse and well rounded (period plays, modern, comedy, drama, musicals, children's plays). The full-time faculty and staff discuss budgets and scheduling based on the plays chosen.

All full-time and adjunct faculties are encouraged to develop new courses and to assist in the modification of current official course outlines in order to reflect currency in the field and the instructor's area of expertise. However, at this time, with reduction in course offerings due to budget changes, our faculty

does not have the opportunity to make major curriculum changes. Several of our adjunct faculty are new and came into the department after we had completed major course and degree modifications, as well as the development of course SLOs. This will explain the neutrality 22.2% and disagreement 11.1% to question 2b in the faculty survey. All faculty members participate in the development and evaluation of SLOs for the department. The evaluation and assessment of individual SLOs is done during the semester as the course material is being taught. At the faculty meeting during staff development week we discuss the outcomes and possible changes to the SLOs. From time to time we have faculty who do not attend our faculty meeting (they are out of town or teaching elsewhere), which explains 11.1% disagreement in response to the faculty survey question 2b.

The Theatre Department is very collaboration oriented. Everyone is involved in the decision making process for the department. The Theatre Arts Department is committed to instilling in their students practical skills and attitudes that extend far beyond the world of theatre, such as effective communication and public-speaking skills, reading and writing skills, and practical applications of math and science skills. Our goal is to also provide students with a well-rounded education that will provide students with an opportunity to transfer to a four-year institution, and to receive training suitable to positions in the work place (community/profession theatre, churches, unions, production companies, and trade shows to name a few).

SECTION 10 - FISCAL PROFILE and EFFICIENCY

Refer to **Appendix 10**, Grossmont WSCH Analysis Report for efficiency: comment on trends reflected in the column "Earned WSCH/FTE(F)" for your overall department/program, and for specific courses over a five year period.

10.1 Analyze and explain any trends in enrollment, numbers of sections offered, average class size and efficiency.

For a start, the Theatre Arts Department acknowledges that we are not the largest department on campus. Indeed, we are probably one of the smallest, except in terms of community outreach. Knowing this, our WSCH/FTEF numbers may appear somewhat small. The reasons for this are numerous and have been discussed throughout this document, but there is something that needs to be clearly stated and understood in regards to our numbers. Our small class capacity and low number of sections offered are very fragile. During the past year, with sections being slashed and the importance of numbers increasing, the reductions that have been placed on the Theatre Arts Department have been devastating.

It is the feeling of the entire Theatre Arts faculty that smaller departments feel the hit of section reductions much harder than larger departments. We are at a point where we are unsure how to offer students a full slate of classes to complete a degree or certificate within our department. There is an economy of scale that we abide by, but the loss of three sections is particularly difficult when the entire department offers only 26. Our students take not only Theatre classes, but also Math, English, Business, Chemistry and Communication courses. If the "sacrifice the arts for basic skills" mentality moves up the educational food chain from K-12 to the community colleges, there will, in our opinion, be fewer and fewer students to occupy Math, English and other courses that are being labeled as "core" and "important" because there will be fewer students at our school.

There are students who come here to study Musical Theatre, or Guitar, or Photography, or ASL, or Golf, or Culinary Arts or any of a number of specialized fields of study. What happens is that these students are encouraged and succeed in their area of interest, and eventually they realize that education is something they are capable of and it is something that is important. It is then that they go to other departments to complete a degree or take classes for transfer. Our department, indeed the entire division of Fine Arts and Communication, teaches students to creatively solve problems, to be engaged with, to interact with, and to rely on their fellow citizens, and to understand the importance of the timely completion of a project. Our students communicate not just on paper, but also verbally in face-to-face situations, through the movement of their bodies, with a canvas or a camera, and by any other means possible or necessary.

THTR 100 – Fundamentals of Theatre Production

This class came into existence in the 2003 – 2004 catalog year and is now the pre-requisite for all students pursuing a major in Theatre Arts. The course is routinely over-enrolled in the one and only section that is offered. Retention rates for the class are variable but continue to rise. The reason for this is most likely found in the changes that occurred to the Theatre Arts Department and its curriculum since 2003. In the last two academic years, the class retention rate has stabilized at around 90%. Although this is a good trend, this class in particular requires some investigation into the idea of hard and soft pre-requisites.

The course THTR 131 (Intermediate Acting) requires THTR 100 as a pre- or co- requisite. Because THTR 100 is capped at 25, the ability of students to register in THTR 131 becomes difficult after THTR 100 fills up. Additionally, the Musical Theatre Degree requires THTR 131 (but does not require THTR 100) so often these students will register for the class but drop it during the Add/Drop period. Why these Musical Theatre students are then not dropped immediately from THTR 131 is both a blessing and a curse.

THTR 102, 103, 104 – Theatre Production Practicum

There was a change in the catalog of classes in this area in the 2006-2007 academic year. Beth Duggan, with direction from Dr. Dean Colli, reworked the structure of the Practicum classes to avoid having students re-enroll in classes for which they had already received a satisfactory grade. Although this had been the practice for many years, and it was a requirement to earn an AA degree in Technical Theatre, these changes brought the courses into compliance with State Education Code and these changes were also the last changes to be applied to the Technical/Non-Performance portion of the Theatre Arts curriculum.

These classes are what produce the sets, costumes, lights and sound for Theatre Arts Department productions. The popularity of these classes has exploded in the last three years. The class is team-taught by Beth Duggan (who could not build scenery or paint if she had to) and Craig Everett (who's ability with a needle and thread generally results in blood spurting from his thumb) and the classes are routinely over-enrolled. The classes are hands-on learning environments that teach students how to interact as a group, creatively solve problems, and finish projects on a deadline.

The small capacity, and continual over enrollment, also makes it necessary for the various Theatre Arts Department Technicians (Esther Skandunas, Manny Lopez, David Weeks and Judi Shenar) to be involved in the process of instruction. There are varied and large issues associated with these classes. Students use a variety of power tools, work on catwalks, climb ladders, carry large and heavy loads and operate complicated equipment. These classes

would not succeed without the efforts of everyone involved.

These classes are well structured and, although they are perpetually over enrolled, they are necessary to the department.

THTR 110 – Introduction to Theatre

Our general education, large lecture THTR 110 (Introduction to Theatre) shows a downward trend over the last few years. The number of students in the various sections of the class was 249 in the 2003 – 2004 academic year. By 2009 – 2010, that total had decreased to 144. The trend down is partly explained by new and interesting changes to enrollment at the college. For the summer of 2010, the Introduction class was cancelled due to budget considerations. (As a note, for the summer of 2010, the entire campus was told to reduce the number of sections offered by half.) In 2008-2009, 182 students enrolled in THTR 110. This decline by 38 students is easily offset by the cancelled section.

Also, for the last year, there has been a class maximum imposed by the school on how many students can take certain classes. Originally, the Fall and Spring sections of Introduction to Theatre had maximums associated with the capacity of the rooms in which they were taught. Dr. Tina Pitt, who is no longer with the school, implemented a contract derived class maximum of 50 for these classes. This has had the added impact of lowering the number of students in these classes.

For the most recent reporting year, the efficiency of our department within these classes has seemed to taper, but the policies that have been put in place by the school and the district are most likely the catalyst. If efficiency for the entire campus has gone up over the last year at the expense of the Introduction to Theatre course, then the trade off is of some merit.

THTR 111, 112, 113, 122, 123, 124, 145, 146, 147, 148 – Rehearsal and Performance/Theatre Workshop Lab

These classes are for students that either perform in or technically crew shows within the Theatre Arts Department. These include actors, stagehands, dressers and various operators. In the 2006-2007 Academic year, a change similar to THTR 102/103/104 occurred with these classes.

More than any other class in our department (and most likely on the entire campus), these classes have an extremely variable number of students. Because the enrollment figures are tied to the size of casts and crews, there is often great variance from semester to semester and from year to year. The variance on the total number in these classes goes from a low of 50 (Fall 2006 and Spring 2008) to a high of 70 (Spring 2009). The median total enrollment for

all these courses is 58 with a combined max of 70 per semester. In the Fall of 2006, Fortinbras (cast of 14) and Shakespeare's R&J (cast of 4) were added to our Touring Show (Beverly Billingsley, cast of 10) and the stagehands for the various shows. This produced 50 total students for that semester. In the Spring of 2009, I Love You Because... (cast of 6) and Charlie's Aunt (cast of 18) were added to our Touring Show (Inside the Actors Process – Improvisation, cast of 10). The crew requirements for I Love You Because... and Charlie's Aunt were large (I Love You Because... was a musical and had a crew of 12!) so the total student count for that semester was 70.

The variance is explained by the shows that the Theatre Arts Department produces. It is impossible for the Theatre Arts Department to produce large cast shows at all times.

First, the nature of modern playwriting is to write small cast, short duration, dramatic shows or large cast, expensive musicals. Here within the department, we strive to offer students the ability to work on a wide range of shows. Over the course of two years (about the duration of time that a Community College Student is here) there will exist opportunities to be involved in a musical, a classic piece of theatre (Greek, Shakespeare, Moliere, etc), a modern comedy, a modern drama, a young audience touring production, and an improvisation/skills oriented touring production.

Secondly, the facility within which shows are produced is not capable of housing huge cast productions. It is not just the performance facility, but also the accompanying support areas (dressing rooms, costume area, wing space off stage, lack of a fly loft) that limit the casts of the shows that are produced here. Indeed, we use rooms 241 and 242 to accommodate our productions when the Dance Department's Fall Concert is in room 247. Please keep in mind that while shows are being produced, classes are being taught in those same rooms so access during the day is difficult at best. The impact that a large set has on a lecture class is enormous and it is worse when scenery is put in the way of any Acting or Directing Class.

10.2 Analyze the earned WSCH/FTEF data in Appendix 11- Grossmont WSCH Analysis. Explain trends for your overall program and for specific courses over a five-year period.

There has been very little trend that is not easily accounted for within the Theatre Arts Department. The earned WSH/FTEF over the last seven years has remained somewhat constant, with a seven-year average of 293. The greatest deviations from this norm occurred in the Fall of 2009 (a high ratio of 332.92) and in the Spring of 2007 (a low ratio of 261.27). These numbers are both within a

deviation of approximately 10%.

The high ratio represents a semester during which a large cast production was staged (The Tempest, by William Shakespeare, had a cast of 22) and this was also a semester in which there were some rather draconian cuts to campus class offerings. The low ratio was during a semester in which a small cast show (Proof had a cast of 4) and a mid size cast show (Dracula had 14) were both staged.

The earned WSCH/FTEF ratio has remained fairly constant since the Spring of 2005. The variances have several other factors associated with them that are worth mentioning. In the Spring of 2005, we began to see degrees and certificates awarded at a rate that was far beyond any previous year. This is because of changes to the Theatre Arts catalog that occurred two years previous. A number of classes were changed at that time for transfer and articulation concerns and when the Theatre Degrees became more rigorous and transferable, a greater number of students began to pursue them. In the Spring of 2007, the number of FTEF was very high at 6.14. During this semester, there were new students that began to pursue a Technical Training Certificate and one of the requirements of that certificate was to do an Internship at an offsite theatre. This program had been re-introduced in the Fall of 2007 and was on a course to improve before the program was made inactive in the fall of 2008 because of budget concerns. The students in the Internship classes were then encouraged to pursue different degrees and certificates within the Theatre Arts Department.

Additionally, there are some statistics worthy of note in regards to the number of full-time equivalent faculty (FTEF). With the number of class offerings being reduced campus wide over the last few semesters, it would make sense that we would see a corresponding decrease in the number of FTEF. In the spring of 2010, the last period for which complete data is available, the FTEF for the Theatre Arts Department was 6.43. This is the highest number during the 7-year reporting cycle. The lowest number for FTEF during the seven-year cycle was in the Spring of 2008 at 4.85.

This entire idea of Full Time Equivalent Faculty can be somewhat confusing. The Reports website has some strange and interesting methods of addition associated with it and has given the Theatre Arts Department a scare or two recently. When looking at the number of Full-Time Faculty, which has been three since 1974, the Reports website informed the Theatre Arts Department that in the Spring of 2010, there were four full-time faculty. This came as news to us and after some investigation, we were informed that these numbers came from the Human Resources Department. How this number was generated is still a mystery to the Theatre Arts Department, but our best understanding is that the total LED of release time and the total LED of overtime for all full-time faculty are added into this number. What this says is that the three full-time faculty members within the Theatre Arts Department are doing the work of **four** full-time

faculty. This is not surprising since we have submitted requests for an additional full-time faculty member repeatedly over the last several years.

Most of the courses within the Theatre Arts Department are consistently at or near 100% of capacity. If we look at 2005 as a baseline year for WSCH and % of max (reorganization of our technical curriculum occurred in 2003 and, adding a two-year cycle to get most students into the new catalog, moves us to the 2005 academic year) certain courses are just consistently full and constantly over-enrolled. Costume Design and Construction (THTR 134a/b), Theatre Makeup (THTR 136), Stagecrafts (THTR 155), Fundamentals of Scenic Design (THTR 156), and Fundamentals of Stage Lighting (THTR 157) rarely have had less than 90%, since 2006. The Theatre Production Practicum classes, which are tied to a head section of THTR 102 (post 2006) or THTR 103/104 (pre 2006), are similarly popular with a high of 150% of max occurring in the fall of 2009.

Of the straight lecture classes that the department offers, the two semesters of History of the Theatre (THTR 120 and 121) are also chronically over-enrolled. An articulation agreement with San Diego State makes these two classes transfer to SDSU to fulfill a lower division course that all Theatre, Film, Video and New Media students at SDSU are required to have.

Our base performance class, Beginning Acting (THTR 130) has an equally stellar record in regards to % of max, which is at or near 90% consistently. Any issues with fill-rates on the different sections of this class are being addressed through subtle and minor alterations in their meeting times, and changing of faculty to teach the various sections of Acting. This class is also high on the list of articulated courses and transfers to every institution to which we have applied.

Looking at the data, it is obvious that several of our adjunct faculty are being followed by different cohorts of students. The Musical Theatre curriculum goes through a decline every time that a new instructor is hired. This happened when Lisa Drummond replaced Carolyn Keith in 2002 and happened again in 2008 when Susan Jordan-DeLeon replaced Lisa Drummond. Once a predictable instructor is in place, this class flourishes and is constantly over-enrolled. At present, the Musical Theatre courses (THTR 234 and 235, and their Dance and Music counterparts) are regularly over-enrolled.

The same can be said for a unique course offering within our Department, that being Theatre Mime (THTR 119). Long time adjunct faculty member, Jerry Hagar, teaches this course. Mr. Hagar is a very popular Beginning Acting instructor and also is the director of our Fall and Spring touring productions. Students that are in his classes enroll in everything he teaches, and when he does teach a specialized class (like Mime) it is ridiculously over capacity. In the spring of 2010, this class was reported being at 186% of max. As of the writing of this document (12-01-2010), his spring 2011 Mime class is full with a substantial wait list. Indeed, one of our current instructors, Steve Schmitz, was

originally going to pursue a History degree when he came to Grossmont College in 2001, but after taking Jerry Hagar's THTR 130 class, he came into the light and pursued a BA and MFA in Theatre.

Earned WSCH/FTEF could, and should, be divided into two separate sets of reports for every semester in the Theatre Arts Department. There are full semester classes and there are also short-term classes within the semester. These short-term Rehearsal and Performance classes (THTR 111, 112 and 113) and Theatre Workshop Lab classes (THTR 121, 122 and 123) should be considered differently. These types of classes are used to cover enrollment in productions that occur at least twice a semester. The WSCH/FTEF for these classes vary with the required size of the cast and crew for a given show.

If the short-term classes are removed from the total WSCH/FTEF ratio, our average climbs to approximately 335. This number still does not truly reflect the participation and basic interest in Theatre Arts Department classes. The Theatre Arts Department understands and acknowledges this condition. There is a concerted effort by the faculty and staff to address this, and large shows in one semester are normally matched with shows of a smaller scale.

10.3 Using Appendix 14 - Fiscal Year FTES Analysis by Program Report and Appendix 15 - Fiscal Data: Outcomes Profile analyze and explain the Cost/FTES of the program in relation to Earned WSCH/FTEF.

The Theatre Arts Department Cost/FTES numbers have risen over the last few years for a number of predictable and explainable reasons. Starting with 2003/2004, the cost per FTES was \$4,756 and during the 2009/2010 school year, the cost was \$6,383. The trend has been to see increases to this cost every year as salaries go up, but there are some discrepancies.

The most significant increase (in total and by percentage) occurred from 2005/2006 to 2006/2007. At this time the cost rose from \$5,159/FTES to \$6,893/FTES. The reasons for this are apparent when analyzing salary costs. In 2006/2007, both Beth Duggan and Craig Everett made horizontal movements on the salary schedule. Beth Duggan moved from Column IV to V and Craig Everett moved from Column V to VI.

Another deviation from what could be considered normal occurred with another significant cost increase (although cost per FTES went down from the previous year) in 2007/2008. During this year, the College District settled with United Faculty and a large amount of back pay and cost of living adjustment was finally awarded. The 2008/2009 year saw a total cost reduction of \$8,000, and at this time a long term adjunct faculty member named Janet Hayatshahi left the Theatre Arts Department.

The earned WSCH/FTEF has remained somewhat constant around 295 for the last seven years. The greatest variations occur when large class shows are presented. This last occurred in the fall of 2009 and moved our WSCH/FTEF ratio up to 322.

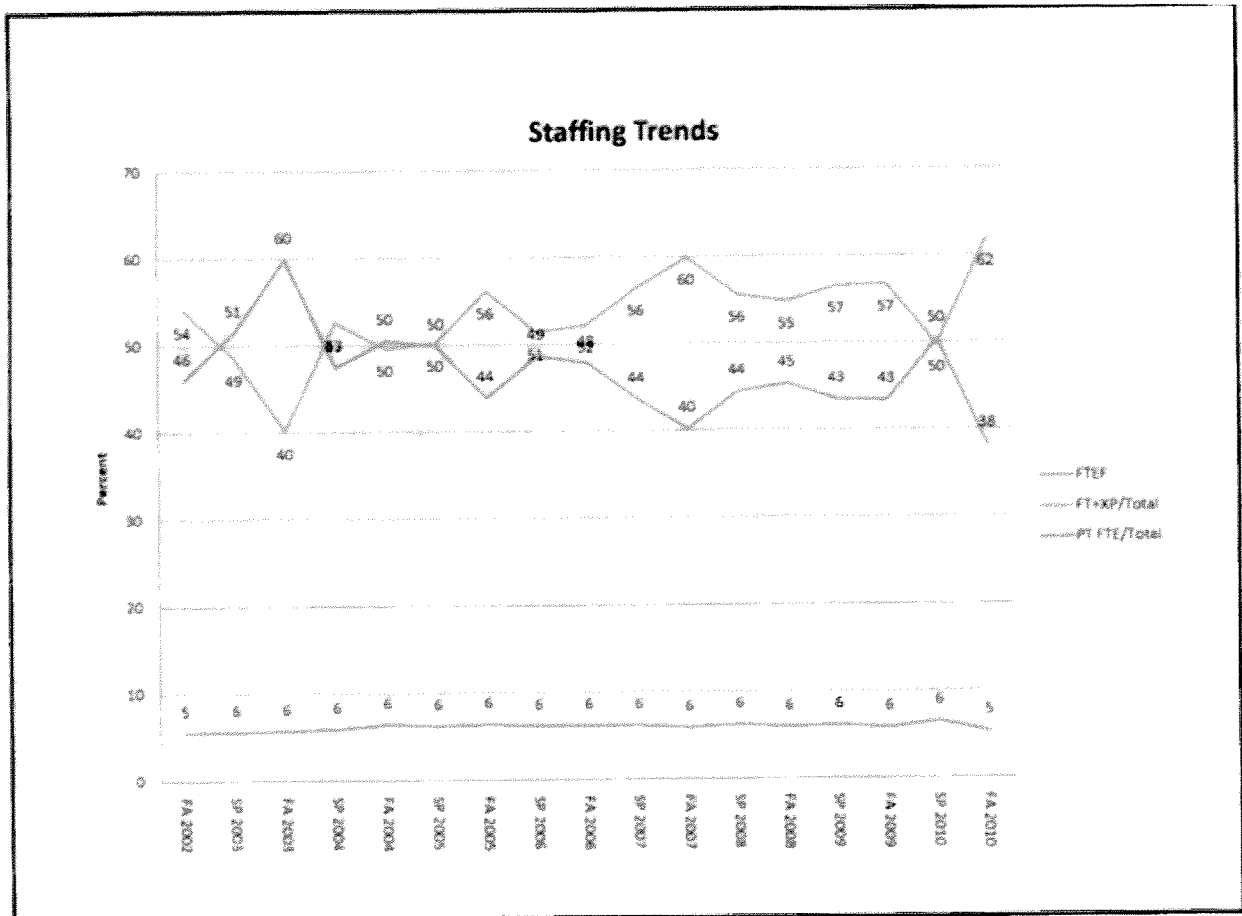
One reason for these numbers is also the size of classes in the Theatre Arts Department. Theatre takes up a large amount of space and the teaching of every discipline within Theatre (Acting, Movement, Makeup, Stagecrafts, Lighting, Costuming, Directing, Musical Theatre) have unique equipment and spatial requirements. The capacities on our classes are not derived solely by the capacity of the rooms in which they are taught, but also by what is being taught. **Safety is paramount**, and keep the following in mind: Makeup classes need a mirror for each student; Acting and Movement need a room devoid of desks and an open area in which to perform; Costuming requires a sewing machine for each student; Stagecrafts needs a table saw and a scene shop; Musical Theatre needs a piano and an accompanist; Lighting needs a functioning theatre space with fixtures, dimmers and a lighting console. Additionally, every one of these areas of emphasis needs a qualified instructor and some support staff to operate, assist and maintain the equipment and area.

The Theatre Arts Department understands the costs involved with this. We are not naïve. But what we strive for, and what we hope is becoming more apparent with the reading of this document, is the commitment of everyone involved within the Theatre Arts Department and the Division of Arts, Languages and Communication, and the fact that 7,000 to 10,000 patrons see and participate with our productions every year. With these ideas in mind...

What would truly help the Theatre Arts Department increase their WSCH/FTEF ratio, and help with our financials, would be an immediate re-hiring of Henry Jordan's vacant full-time position and the addition of fourth full-time faculty member. Since 2005/2006, with the Technical Theatre curriculum being improved and solidified by two full-time faculty members, the course offerings within that area of the Theatre Arts Department have been routinely over enrolled and the persistence of students has increased markedly. (Please see Appendix 8, Number of Degrees and Certificates Awarded). To significantly increase our Acting and Performance areas, another full-time faculty member is needed to augment our one present (and retiring at the end of this year) full-time faculty member. This would also significantly reduce the amount of overtime within the Theatre Arts Department, further lowering yearly overtime expenditures within the Theatre Arts Department. Although the District does save some money by having full-time faculty teach overload, the Theatre Arts Department is reaching a point where additional overtime assignment will be impossible.

Looking at the staffing trends since 2002, the number of Full Time Equivalent Faculty in the Theatre Arts Department has been constant around 5.5. The percentage of classes taught by full-time faculty is around 55% and this is far

below the Title V mandate of 75%. With the retirement of a full-time faculty member (Henry Jordan is retiring in June 2011), the percentage of classes taught by full-time faculty will most likely drop to below 40%.



We are also in quandary with our performance spaces. The shows that tend to have the greatest involvement, in both audience and student participation, are usually Shakespeare and musicals. The Theatre Arts Department must do small cast musicals because the available facilities are spatially small and there is a lack of additional support area (make-up area, dressing rooms, orchestra pit, stage wing space). Our Shakespeare productions are normally reduced, edited and “shoehorned” into the Stagehouse Theatre. Although there is an FPP for a performance facility on the Grossmont College campus, this is a two-edged sword. The Stagehouse Theatre will remain as the primary performance facility for the Theatre Arts Department, but the larger performance facility will require a larger budget to produce. The performance rights for plays are based on capacity of the venue and a larger theatre would also mean additional cost for construction materials and costumes.

10.4 If your program has received any outside financial support or subsidy, list those sources and the amount. Describe how the additional resources are used and how they relate to the regular college budget.

The Theatre Arts Department has an annual Fall Tour show that rehearses for the first eight weeks of the fall semester and then does off-site performances for elementary schools for the last eight weeks of the fall semester. This production has been funded in various ways since its inception 12 years ago. Harcourt-Brace had helped with book donations. Union Bank of California had underwritten these shows at various levels. The now defunct Americorp program also had some financial input into this activity.

For the last several years though, the funding for this show has come from the Rice Family Foundation. This entity has a charter to teach children and without their continuing support this very visible and successful outreach program would most likely cease to exist. The efforts of Judi Shenar, Jerry Hagar and Beth Duggan to stabilize funding, and the artistic and instructional merit for this show cannot be lightly dismissed.

The Associated Students of Grossmont College often fund our requests for one-time expenditures. Our Spring Touring Show, which visits local high schools and is a recruitment tool for the College, requires a 10-passenger van. This rental cost has been covered by ASGC for the last two years to the tune of \$1900.

The Theatre Guild at Grossmont College has been a supporter of the academic mission of the Theatre Arts Department. With the retirement of Clark Mires and the unfortunate passing of long time Theatre Arts acting instructor, Katherine Falconer, two scholarships were set up for Theatre Arts students under the Theatre Guild. One scholarship is oriented toward technical theatre students and the other scholarship is for a performance-oriented student.

Recently, another angel/donor has come to our aid. The Lester Scholarship is presently being arranged and will fund two scholarships to aid Theatre students for the foreseeable future. Again, the efforts of Judi Shenar and Beth Duggan need to be mentioned in bringing this to fruition.

SECTION 11 – SUMMARY AND RECOMMENDATIONS

11.1 Summarize program strengths and weaknesses in terms of:

- teaching and learning
- student access and success
- implementing and executing the department's vision and mission statement
- fiscal stability

As has been mentioned in numerous sections of this document, especially sections three, four and five, perhaps the greatest strength of the Theatre Arts Department is our student success and the quality of our instruction. We take great pride in these. Although the numbers of degrees and certificates we award may seem small, we are very proud of our ability to impart our students with a sense of belonging to something greater than themselves, and to also give them a desire to continue to learn for the rest of their lives.

The fact that the District, Grossmont College and the Theatre Arts Department continues to offer our students, staff, faculty, and the East County community at large the ability to access, and participate in, live theatre is something that everyone here at the District should take pride in. At a time of uncertain economic situations, at a time of unfunded mandates on local, state and national levels, and at a time of increasing requirements to be accountable both fiscally and morally to increasingly divergent ideas of right and wrong, our District and our College, has chosen to take a stand and support access to the inspiring, up-lifting ideas of art, the production of those art forms and the instruction of all aspects of artistic expression.

The outreach that the Theatre Arts Department performs is another source of pride. We offer local schools, at levels from kindergarten up to high school, the opportunity to see live theatre at their own institutions, for little to no money. We offer students the opportunity to come to our campus and use our facilities during DramaFest and TechFest. Hopefully, our aim of giving all students, from all walks of life, access to higher education is becoming apparent.

Our support of the College Mission statement, and then our own Theatre Arts Mission statement, is also a great strength for the Theatre Arts Department. Our support of student success, our articulation agreements with four-year institutions, our support of basic skills via written and verbal testing and instruction, and our support of educational access to all students from our community are just a few of the ways that the Theatre Arts Department adheres to and augments the College Mission Statement.

The faculty and staff within the Theatre Arts Department is actively involved in the college planning and review process. Faculty Senate, hiring committees, Institutional Review, statewide Transfer degrees packages, Curriculum, Facility Renovation, and Planning and Resource Committees have all had input and participation from the employees of the Theatre Arts Department. We actively participate in SLO's and modify our teaching methods to reflect our self-evaluation.

We continue to improve our course offerings to more adequately reflect workforce requirements and transferability. We keep up-to-date on changes in College mandates for our syllabi, and the Theatre Arts Department pursues improved technology and instructional methods. We are proud of our curriculum and we take great pains to see that it stays current and viable.

It is also important to the Theatre Arts Department that an intelligent, appropriate, challenging and insightful production be offered to our audiences. In the last ten years, with the hiring of a full-time Costume Technician, the quality of our productions here at Grossmont College has improved. The commitment of all theatre faculty, staff, and students to this idea is apparent to any audience member. If, as the saying goes, "The proof is in the pudding," then we have become excellent chefs within the world of Theatre.

Perhaps our greatest shortcoming is in the area of fiscal stability. Although the Theatre Arts Department has five different scholarships available to qualified students, the financial condition of the Department is precarious. The College generously gives us around \$13,000 per year to produce six plays per season. Unfortunately, this amount is less than ten years ago, and in the last few years, the Theatre Arts Department has seen a dramatic (no pun intended) rise in the cost of production. The cost to secure legal performance rights has increased 100% over the last decade, the costs of lumber, steel, fabric and paint has increased significantly, and the cost of the accompanist for the Musical Theatre Program is born solely by the Theatre Arts Department, even though this is a major that is shared by Theatre, Music and Dance.

Also, as has been mentioned in numerous sections of this document, there is presently an FPP on file with the state in regards to a Performing Arts Center here at Grossmont College. This is a capstone building and would help not just the Theatre Arts Department, but would also be beneficial to the Music, Dance, Communications, and Media Communications departments. The fact that this building has yet to be completed certainly runs counter to the goals of the College and the department.

In conclusion, the high level of competence and the status of the Theatre Arts faculty and staff as working theatre professionals are surely the greatest strengths of the Theatre Arts Department. Because of the immersive nature of Theatre training, it is important that students observe their instructors' creative

process and then be encouraged to modify that process for themselves. This is the goal of the Theatre Arts Department. Indeed, this is the goal of all instruction. It is important to remind everyone involved with this document of one glaring observation: students do not enroll in Theatre classes because they are required to, they enroll because they want to. Our audiences are not required to see our productions; they do so because they want to.

11.2 Describe any concerns that have affected or that you anticipate affecting the program before the next review cycle. These may include items such as increases or decreases in number of full-time and adjunct faculty, sections offered, and growth or decline of the program.

It is imperative that the Theatre Arts Department remain fully staffed and that there are no reductions to the number of full-time employees. There are presently three full-time faculty and four full-time staff in the Theatre Arts Department. The ability to offer a comprehensive degree, stage fully realized dramatic and musical productions, participate in shared governance, maintain the integrity of the Theatre Arts Department, and continue offering the East County a viable artistic outlet is dependant on being fully staffed. We have been at full staff for only eight years in the 45 year history of the department. In the last few years the quality of our productions has improved drastically and the number of students that we serve has improved steadily. The education of the students has also improved, and to let any of the full-time positions within the Theatre Arts Department lie fallow after a retirement or departure would undermine the last ten years of progress.

As of the writing of this document, both Henry Jordan (full-time faculty) and Judi Shenar (full-time staff) have announced their retirements. The Spring of 2011 will be their last semesters here at Grossmont College. We are presently seeking an emergency hiring for Judi Shenar.

At some point in the immediate future, the reinstatement of all cancelled class sections needs to occur. When the Theatre Arts Department cut ten percent of its course offerings, our ability to offer a comprehensive and accessible program of study in Theatre was severally compromised. We are, at present, holding things together with rubber bands and scotch tape, but because of decreased class offerings, classes are all too often overenrolled and our effectiveness as instructors is being lessened.

We need to remain optimistic and have a vision for the future. A new Performance Facility is coming to this campus. It is presently an FPP at the state level. The area that is poised for the greatest growth in the Theatre Arts Department is in the Musical Theatre area. Presently, only adjunct faculty teach this State approved degree. This is, to the best of our knowledge, one of two

degrees here at Grossmont College that has no dedicated full-time faculty member. An eye to the future would see that a permanent, full-time Musical Theatre Instructor would fill a need at the school, district and for the community in general.

We strongly recommend that Cuyamaca College re-align with Grossmont College in the Theatre Arts. Catalogue descriptions [i.e. THTR 110 – Intro to the Theatre], which were once aligned, are now out of alignment. Students wishing to continue taking classes in Theatre at Grossmont from Cuyamaca need to have the same course outlines for all articulated classes. The articulation agreements that the College District has in place are because of the efforts of the faculty and staff here at Grossmont College. A student from Cuyamaca College must have the same knowledge and similar experiences as a student from Grossmont College when transferring to an articulated four-year institution.

We strongly recommend that the college consider some landscaping for the entrance to the Stagehouse Theatre. Over the course of a season of plays thousands of patrons come to our campus, and are witness to a parking lot, cars, trucks and dirt at the entrance. Until, a new performance facility is on campus, landscaping the current facility will make coming to the Stagehouse Theatre a welcoming event.

11.3 Make a rank-ordered list of program recommendations. These recommendations should be clearly based on the information included in Sections 1 through 11 of this document. You may include recommendations that do not require additional fiscal resources.

- 1a. Replace all retiring full-time faculty and staff. Henry Jordan and Judi Shenar are integral to the success of the Theatre Arts Department and the impact of these positions being vacant cannot be overstated.
- 1b. Reinstate all cancelled class sections within the Theatre Arts Department.
- 1c. Pursue an additional full-time faculty member with an emphasis in Musical Theatre. This State approved degree package is one of two majors here at Grossmont College that has no full-time faculty member. With a Performing Arts Facility coming to Grossmont College in the not too distant future, this would only make sense.
2. Increase Supply Budget to a level that more accurately reflects the cost of running a department.
3. Hire a full-time Accompanist to serve the Musical Theatre program and, to a greater extent, the Communication and Fine Arts Division.
4. Increase class and degree offerings – create a class for Acting for the

Camera, reinstate the Technical Internship courses, and create smaller, useful degrees (Boutique Degrees) in the areas of Fashion/Costuming, Lighting Production and Scenic Technology.

5. Cuyamaca College course offerings **MUST** align with our present, and more established, course offerings. This is presently not the case.
6. Maintain, replace and upgrade the physical equipment and infrastructure of the Theatre Arts Department and Building 21.
7. Improve the aesthetics of the Stagehouse Theatre entrance.

Theatre Arts Department
Program Review Appendices

Spring, 2011

Appendix 1

APPENDIX 1

6 Year Unit Plan/Tables

In each of the following 6-year Unit Plan sections, answer the questions below for the most successful goal that you addressed or achieved during this recent program review cycle.

Curriculum Development

<p>Goal: Reorganization of Rehearsal and Performance classes</p>	
<p>Status of goal</p>	<p>Completed</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Review of existing syllabi for THTR 102, 103 and 104 (Rehearsal and Performance) and THTR 122, 123 and 124 (Theatre Workshop Lab). These course descriptions and official outlines have been modified through the curriculum process to be in line with state guidelines on repeatability and to adhere to Title V mandates. The Rehearsal and Performance, and Theatre Workshop classes, are some of the oldest courses that the Theatre Arts Department had not reviewed.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>These changes were completed by Beth Duggan after Dr, Dean Colli recommended the changes. The Theatre Arts Department did not know that, at that time, we were out of compliance with Title V directives.</p> <p>The time involved to change the former structure of our classes was significant</p> <p>The division of these classes into more sections that accurately reflect the efforts of students was a new and unusual way of thinking for the faculty. The tasks of students were sub-divided into three categories.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>We have official course outlines that were vetted and approved by the Curriculum Committee.</p>
<p>Has this goal changed and why</p>	<p>This goal remains as it was when it was suggested. No changes have occurred in this goal because the initial suggestion was accurately requested and the process to complete this goal was clearly laid out.</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>This activity is contained within Goal 3: Provide an Exceptional Learning Environment to Promote Student Success of the college goals.</p>
<p>Additional Comments?</p>	<p>A similar reorganization occurred in the technical area in regards to THTR</p>

	101, 102 and 103 (Theatre Production Practicum)
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Student Success and Support

<p>Goal: Increase articulation agreements with four-year institutions</p>	<p>Ongoing</p>
<p>Status of goal</p>	<p>Ongoing</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Comparisons of numerous lower division curriculums from four-year institutions.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>Contact, through Janice Johnson, of those four-year institutions in regards to articulation agreements. CSU and UC system classes are often done on a quarter basis instead of by semester. We have proposed several "two for one" agreements which have met with limited success. SDSU, where we had 8 articulation agreements, had a knee jerk reaction to the recent statewide budget problems and did wholesale changes to their lower division course offerings.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>The number of articulation agreements which the Theatre Arts Department has in place are now almost too numerous to count. Please see Assist.org for specific agreements. (http://www.assist.org/web-assist/welcome.html)</p>
<p>Has this goal changed and why</p>	<p>The nature of this goal is constant but the means of accomplishment are varied. Transfer is an important part of our curriculum and there is no easy way to complete this goal. It is a slow, constant and variable process.</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>This ties into goals 2, 3, 6, 7 and 10 Goal 2: Respond to changing community needs Learning and Student Success Goal 3: Provide an Exceptional Learning Environment to Promote Student Success Goal 6: Promote Institutional Effectiveness Goal 7: Develop and maintain an exceptional learning environment Goal 10: Develop Innovative Partnerships That Meet Long-term Community Needs</p>

Additional Comments?

The Theatre Arts Department is deeply committed to transferability and articulation of all courses offered within our department. Many courses have been modified through the curriculum process with the express outcome of articulation. One of the most recent changes was to THTR 115 (Voice and Movement for the Theatre) which was changed from 2 to 3 units to aid in transferability.

Program Resources and Development

<p>Goal: Pursue reinstated funding to Supply Budget to cover Costume Technician</p>	
<p>Status of goal</p>	<p>Continuing</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Increased participation in the Planning and Budget process</p> <p>Requests were made through both Shannon O'Dunn and Roger Owens and both were rejected.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>The District is reticent to restore the Theatre Arts Department Supply Budget to its level before we "bought" our way up the old Staffing Request list. \$8,800 was removed from our 4310 account, in an ongoing manner, to cover costs associated with the Costume Technician position. When this occurred, the Theatre Arts Department was assured, by John Al-Amin, that the money would be restored over time. It has been 7 years and no permanent augmentation has happened.</p> <p>Our supply budget is less now than it was seven years ago.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>No, it has not changed.</p>
<p>Has this goal changed and why</p>	<p>This activity applies to Goal 6: Promote Institutional Effectiveness and to Goal 7: Develop and maintain an exceptional learning environment</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>The Theatre Arts Department has been told NO so many times now that we are unsure where or how to proceed. The new process for staffing is all about new positions and replacement positions but not about improving positions that already exist.</p>
<p>Additional Comments?</p>	

Community Outreach/Response

Goal: Expansion of the Theatre Arts Department Touring Productions	
Status of goal	Completed, sort of...
What activities did you undertake to achieve these goals?	Secure funding to support a fall semester children's production and a spring semester high school production.
What challenges/obstacles have you encountered?	Booking of performances at off campus venues, be it elementary or high schools. Development of scripts and content for productions. Securing intercession class for spring high school tour rehearsal process. Scheduling on-campus performances of these productions.
Report and explain the data that you have to verify progress toward your goal?	For the past four years, ASGC has covered the costs of transportation for the Spring Tour show to local high schools. These amounts have been between \$1,726 and \$1,894 per semester. The Fall Tour show to local elementary schools has had its funding stabilized through outside donations to the Theatre Arts Department. The Rice Family Foundation underwrites this production every year.
Has this goal changed and why	This goal has not changed but a change may be coming. The Spring Tour show has reached a critical mass and is now performing at 12-16 schools every semester. The Fall Tour show can expand no further although the Rice Family Foundation has informed the Theatre Arts Department that they are interested in increasing their underwriting donation.
How did the achievement of your unit goals help move the college forward toward	This goal has an effect on the following institutional goals. Goal 2: Respond to changing community needs

How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?

This goal has an effect on the following institutional goals.
Goal 2: Respond to changing community needs
Goal 7: Develop and maintain an exceptional learning environment
Goal 8: Maximize Revenue from Traditional and Non-Traditional Sources
Goal 10: Develop Innovative Partnerships That Meet Long-term Community

Faculty/Staff Professional Development

<p>Goal: Replacement of all retiring faculty and staff</p>	<p>Dreaded, and causing great consternation</p>
<p>Status of goal</p>	<p>Recently completed Faculty and Staffing Requests for Fulltime faculty position (Theatre Arts Performance Instructor), Stagecraft Technician and Theatre Operations Facilitator. All these positions are presently occupied but our department has several necessary and crucial employees that are reaching the end of their time here at Grossmont College.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>The lack of hiring by the District is of great concern to the Theatre Arts Department.</p> <p>We have requested to fill positions that are not yet empty.</p> <p>A lack of true understanding of the College Planning Process. The process for what we are attempting is vague at best but the importance of these positions cannot be understated.</p> <p>Steve Baker has the completed faculty and staffing requests.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>This goal has come to our attention in the last 6 months. It was not on our last six-year plan because no employees had considered retirement. That has changed very recently.</p>
<p>Has this goal changed and why</p> <p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>The hiring of replacement faculty and staff fills nearly every institutional goal listed. Additionally, depending on who may be hired in the future, the ability to achieve goals 1, 2, 4 and 5 would be addressed, and these hirings could also influence goal 10.</p> <p>Goal 1: Better serve students in historically under-served populations Goal 2: Respond to changing community needs Goal 3: Provide an Exceptional Learning Environment to Promote Student Success Goal 4: Promote Student Success for Historically Under-served Populations</p>

How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?

The hiring of replacement faculty and staff fills nearly every institutional goal listed. Additionally, depending on who may be hired in the future, the ability to achieve goals 1, 2, 4 and 5 would be addressed, and these hirings could also influence goal 10.

Goal 1: Better serve students in historically under-served populations

Goal 2: Respond to changing community needs

Goal 3: Provide an Exceptional Learning Environment to Promote Student Success

Goal 4: Promote Student Success for Historically Under-served Populations

Goal 5: Promote Student Success for Historically Under-prepared Populations

Goal 6: Promote Institutional Effectiveness

Goal 7: Develop and maintain an exceptional learning environment

APPENDIX 1

6 Year Unit Plan/Tables

In each of the following 6-year Unit Plan sections, answer the questions below for the most successful goal that you addressed or achieved during this recent program review cycle.

Curriculum Development

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<p>What challenges/obstacles have you encountered?</p>	<p>These changes were completed by Beth Duggan after Dr, Dean Colli recommended the changes. The Theatre Arts Department did not know that, at that time, we were out of compliance with Title V directives.</p> <p>The time involved to change the former structure of our classes was significant</p> <p>The division of these classes into more sections that accurately reflect the efforts of students was a new and unusual way of thinking for the faculty. The tasks of students were sub-divided into three categories.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>We have official course outlines that were vetted and approved by the Curriculum Committee.</p>
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<p>Additional Comments?</p>	<p>A similar reorganization occurred in the technical area in regards to THTR</p>

	101, 102 and 103 (Theatre Production Practicum)
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Student Success and Support

<p>Goal: Increase articulation agreements with four-year institutions</p>	<p>Ongoing</p>
<p>Status of goal</p> <p>What activities did you undertake to achieve these goals?</p>	<p>Comparisons of numerous lower division curriculums from four-year institutions.</p> <p>Contact, through Janice Johnson, of those four-year institutions in regards to articulation agreements.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>CSU and UC system classes are often done on a quarter basis instead of by semester. We have proposed several "two for one" agreements which have met with limited success.</p> <p>SDSU, where we had 8 articulation agreements, had a knee jerk reaction to the recent statewide budget problems and did wholesale changes to their lower division course offerings.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>The number of articulation agreements which the Theatre Arts Department has in place are now almost too numerous to count. Please see Assist.org for specific agreements. (http://www.assist.org/web-assist/welcome.html)</p>
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Additional Comments?

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Program Resources and Development

<p>Goal: Pursue reinstated funding to Supply Budget to cover Costume Technician</p>	
<p>Status of goal</p>	<p>Continuing</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Increased participation in the Planning and Budget process</p> <p>Requests were made through both Shannon O'Dunn and Roger Owens and both were rejected.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>The District is reticent to restore the Theatre Arts Department Supply Budget to its level before we "bought" our way up the old Staffing Request list. \$8,800 was removed from our 4310 account, in an ongoing manner, to cover costs associated with the Costume Technician position. When this occurred, the Theatre Arts Department was assured, by John Al-Amin, that the money would be restored over time. It has been 7 years and no permanent augmentation has happened.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>Our supply budget is less now than it was seven years ago.</p>
<p>Has this goal changed and why</p>	<p>No, it has not changed.</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>This activity applies to Goal 6: Promote Institutional Effectiveness and to Goal 7: Develop and maintain an exceptional learning environment</p>
<p>Additional Comments?</p>	<p>The Theatre Arts Department has been told NO so many times now that we are unsure where or how to proceed. The new process for staffing is all about new positions and replacement positions but not about improving positions that already exist.</p>

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<p>Goal: Expansion of the Theatre Arts Department Touring Productions</p>	
<p>Status of goal</p>	<p>Ongoing</p>
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<p>Report and explain the data that you have to verify progress toward your goal?</p>	
<p>Has this goal changed and why</p>	
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>Goal 2: Respond to changing community needs</p> <p>Goal 7: Develop and maintain an exceptional learning environment</p> <p>Goal 8: Maximize Revenue from Traditional and Non-Traditional Sources</p> <p>Goal 10: Develop Innovative Partnerships That Meet Long-term Community Needs</p>
<p>Additional Comments?</p>	

Faculty/Staff Professional Development

<p>Goal: Replacement of all retiring faculty and staff</p>	
<p>Status of goal</p>	<p>Dreaded, and causing great consternation</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Recently completed Faculty and Staffing Requests for Fulltime faculty position (Theatre Arts Performance Instructor), Stagecraft Technician and Theatre Operations Facilitator. All these positions are presently occupied but our department has several necessary and crucial employees that are reaching the end of their time here at Grossmont College.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>The lack of hiring by the District is of great concern to the Theatre Arts Department.</p> <p>We have requested to fill positions that are not yet empty.</p> <p>A lack of true understanding of the College Planning Process. The process for what we are attempting is vague at best but the importance of these positions cannot be understated.</p> <p>Steve Baker has the completed faculty and staffing requests.</p>
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<p>Has this goal changed and why</p>	<p>The hiring of replacement faculty and staff fills nearly every institutional goal listed. Additionally, depending on who may be hired in the future, the ability to achieve goals 1, 2, 4 and 5 would be addressed, and these hirings could also influence goal 10.</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	<p>Goal 1: Better serve students in historically under-served populations</p> <p>Goal 2: Respond to changing community needs</p> <p>Goal 3: Provide an Exceptional Learning Environment to Promote Student Success</p> <p>Goal 4: Promote Student Success for Historically Under-served Populations</p>

	<p>Goal 5: Promote Student Success for Historically Under-prepared Populations</p> <p>Goal 6: Promote Institutional Effectiveness</p> <p>Goal 7: Develop and maintain an exceptional learning environment</p> <p>Goal 9: Enhance Workforce Preparedness</p> <p>Goal 10: Develop Innovative Partnerships That Meet Long-term Community Needs</p> <p>Goal 11: Promote Employee Success</p>
<p>Additional Comments?</p>	<p>It is hard to consider what will occur to our department if we have retirements and those positions are not filled quickly. The Theatre Arts Department produces 6 shows a year that are viewed by thousands of people. Without the replacement of these positions, our ability to maintain our current standard of academic and professional excellence will be undermined.</p>

Implementation of Past Program Review Recommendations

1.3 Your program 6-year plan in Appendix 1 contains the most recent Program Review

Committee recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review.

1. Develop camera acting methods course.

Since our last program review, the Department has discussed this recommendation numerous times, hoping to implement such a course. However, due to the lack of proper facilities, competent faculty in this area and the obvious budget concerns this recommendation has not been accomplished. Additional new courses to our program will remain a possibility in the future, after our core course offerings get through this current budget crisis.

2. Investigate broadening course offerings in technical theatre areas.

As per the committee's recommendation, the department has implemented numerous changes in the technical area. Specifically, Theatre Production Practicum 102-Costumes, 103- Sets, 104-Lighting/Sound, Rehearsal and Performance 112-Stage Management, 113- Production Crew, Theatre Workshop Lab 123-Construction, 124-Production Crew. Official Course outline now reflect changes in the Technical area and give students additional opportunities to participate and learn in all areas of production.

3. Expand facilities for instruction, rehearsal, performance and storage.

We would like to report that a Performing Arts Building has been completed, this has not happened. We can report that an IPP was sent to Sacramento, and we await funding for the FPP. A Design Firm has been selected. Additional Storage for Costumes was obtained when the Media Communications Program moved into the Digital Arts Building giving up their storage in the Theatre Building.

4. Remove the curb and improve landscaping in the Stagehouse entrance area.

For safety reasons the curb in front of the Stagehouse theatre has been removed. Landscaping has not happened. We urge the committee to again recommend this much need improvement, the landscaping across the campus has greatly improved, yet, the very place where thousands of audience members enter the Stagehouse theatre remains an embarrassment and eye sore to Grossmont College.

5. Continue recruitment of recent high school graduates through the development of a Tech Prep agreement and other outreach efforts.

Initial contacts with local high schools regarding a Tech Prep agreement was accomplished but some teachers in the high schools felt that their programs curriculums were not sufficient to satisfy the curriculum for the Fundamentals of Theatre Production THTR100 here at Grossmont College. We have initiated a Drama and Tech Fest for local high schools with great success, as well as our tour shows to the elementary and high schools. Outreach to the community is a high Priority for the Theatre Arts program, Judy Shenar is constantly developing ideas to generate interest in the Theatre Arts and our productions.

6. Update course outlines to maintain transferability and currency.

Since our last program review 22 course outlines out of 40 have been updated to reflect currency in our discipline. Major changes have occurred in our Theatre Technical classes, Rehearsal and Performance, Theatre Workshop Lab classes. Course outlines have been update for Texts, Content, Evaluation, writing assignments, journals for acting classes and the viewing of productions. Some outlines course descriptions have been altered to reflect currency and possible articulation to CU and UC universities. As noted in the college catalogue all Theatre Arts classes at Grossmont are transferable to CU and UC schools, a few transfer to only CU schools. Articulation agreements sometime change, so our program at Grossmont tries to stay on top of this issue, always keeping the student success factor in mind.

Appendix 2

APPENDIX 2

Catalog Descriptions

THEATRE ARTS 100 – FUNDAMENTALS OF THEATRE PRODUCTION

Catalog Description

This class will present students with an overview of the hierarchy of a modern theatre organization as well as the methods and procedures used when approaching the production of a theatrical event. An overview of theatrical technologies and theatrical spaces as well as the interaction of production personnel and audience will be studied and applied.

THEATRE ARTS 102 A-B-C-D – THEATRE PRODUCTION PRACTICUM: COSTUMES

Catalog Description

Supervised participation in the technical component of costuming for a major theatre arts production.

THEATRE ARTS 103 A-B-C-D – THEATRE PRODUCTION PRACTICUM: SETS

Catalog Description

Supervised participation in the technical component of set construction for a major theatre arts production.

THEATRE ARTS 104 A-B-C-D – THEATRE PRODUCTION PRACTICUM: LIGHTING/SOUND

Catalog Description

Supervised participation in the technical component of lighting and sound for a major theatre arts production.

THEATRE ARTS 110 – INTRODUCTION TO THE THEATRE

Catalog Description

This course is designed to introduce students to the fundamental concepts and practices of theatre. An overview of the creative processes of theatre will provide the student with a basic insight and understanding of the art of theatre. A study of drama as a reflection of humanities ideals and aspirations will lead to the development of a theatre aesthetic. Attendance at selected performances.

THEATRE ARTS 111 A-B-C-D – REHEARSAL AND PERFORMANCE: ACTING

Catalog Description

Supervised participation in the area of acting for a major theatre arts production.

THEATRE ARTS 112 A-B-C-D – REHEARSAL AND PERFORMANCE: STAGE MANAGEMENT

Catalog Description

Supervised participation in the area of stage management for a major theatre arts production.

THEATRE ARTS 113 A-B-C-D – REHEARSAL AND PERFORMANCE: PRODUCTION CREW

Catalog Description

Supervised participation in the area of production crew for a major theatre arts production.

THEATRE ARTS 115 – VOICE AND MOVEMENT FOR THE STAGE

Catalog Description

Expanded training of movement and voice through exercises using voice production, dance and mime and the study of stylistic devices that apply to major theatrical periods. Incorporation of music, art and dramatic literature in interpretation of character. Emphasis placed on both individual and ensemble performance.

THEATER ARTS 119 A-B – THEATRE MIME

Catalog Description

Theatre Mime and Pantomime techniques through direct participation and demonstrations: students will learn how to act with the whole body, to communicate non-verbal statements, emotions, and characterizations. Students will work with masks, makeup, and music, constructing approaches focusing on movement, control, and believability. Theatre mime students will develop a sense of enjoyment and a commitment to the theatre. Students may also be involved in a theatre mime production.

THEATRE ARTS 120 – HISTORY OF THE THEATRE

Catalog Description

This course will survey theatre from Classical Greece through 18th Century France and England. The social, political, philosophical and religious impact of theatre and drama will be studied in depth. Exemplary plays from great theatrical periods will be analyzed and critiqued.

THEATRE ARTS 121 – HISTORY OF THE THEATRE

Catalog Description

This course will survey theatre from 19th Century Germany through 20th Century Europe and America. The social, political, philosophical and religious impact of theatre and drama will be studied in depth. Exemplary plays from great theatrical periods will be analyzed and critiqued.

THEATRE ARTS 122 A-B-C-D – THEATRE WORKSHOP LABORATORY: ACTING

Catalog Description

Supervised participation in the acting component of a theatre arts production.

THEATRE ARTS 123 A-B-C-D – THEATRE WORKSHOP LABORATORY: CONSTRUCTION

Catalog Description

Supervised participation in the technical/construction components of a theatre arts production.

THEATRE ARTS 124 A-B-C-D – THEATRE WORKSHOP LABORATORY: PRODUCTION CREW

Catalog Description

Supervised participation in the management and technical crew components of a Theatre Arts production.

THEATRE ARTS 130 – BEGINNING ACTING

Catalog Description

This course is designed for the beginning actor, laying a foundation in the fundamental skills and methods of acting. Exercises in reading, memorization, body/voice and improvisation. Analysis and presentation of monologues and scenes. The development of characterization, the collaborative process and an understanding of theatrical terminologies and etiquette.

THEATRE ARTS 131 – INTERMEDIATE ACTING

Catalog Description

Theory and practice in body and vocal techniques in acting with special emphasis on playwright's script and language as the major interpretive tool.

THEATRE ARTS 134 A-B – FUNDAMENTALS OF COSTUME DESIGN AND CONSTRUCTION

Catalog Description

This course is designed to study current equipment, materials, techniques, creative theories and applications used in the design and construction of costumes for theatre and film. Current fabric and fabric treatments will be utilized. Students will be instructed in the production of costume accessories and millinery.

THEATRE ARTS 136 – THEATRE MAKEUP

Catalog Description

Basic principles, applications, techniques, and design of makeup for theatre, television, and film.

THEATRE ARTS 137 – THEATRE MAKEUP II

Catalog Description

The study and implementation of advanced makeup techniques including: casting prosthesis, ventilation and air brushed makeup. Emphasis will be placed on the creation of realistic and non-realistic character development and makeup design.

THEATRE ARTS 140 A-B – COSTUME PATTERNMAKING

Catalog Description

Costume design using the flat pattern method. Students will develop a personal master pattern, create original pattern designs, and learn to manipulate basic templates into patterns for different historical periods. Students will also learn specialized construction techniques for creating historical undergarments and/or outer garments.

THEATRE ARTS 143 - HISTORIC COSTUME FOR THE THEATRE

Catalog Description

Survey of historic costume in the Western World, beginning with Ancient Egypt to the end of the nineteenth century.

THEATRE ARTS 144 – 20TH CENTURY FASHION AND COSTUME

Catalog Description

A survey of 20th century fashion in the western world. An in-depth study of fashion trends, designers, fabrics and accessories from 1900 to 2000. A look at how religious, political and economic conditions affect popular clothing trends and the design of theatrical costumes.

THEATRE ARTS 145-146-147-148 – ARENA THEATRE PRODUCTION

Catalog Description

Supervised participation in specialized theatre productions including community outreach tours, intersession/short term productions and student one-act play productions.

THEATRE ARTS 155 – STAGECRAFTS

Catalog Description

This course is designed to introduce students to the planning and construction of scenery for the stage, television and film. The tools, methods and materials of scenic production will be examined and put to use. Work in the scene shop for Theatre Arts Department productions is required.

THEATRE ARTS 156 – FUNDAMENTALS OF SCENIC DESIGN

Catalog Description

This course is designed to introduce students to the fundamental theory and practice of modern scenic design, the tools that are available to scenic designers, methods of research and historical investigation for scenery and properties, the function of scenery and properties in the theatre, and modeling and rendering techniques for scenic design presentation.

THEATRE ARTS 157 – FUNDAMENTALS OF STAGE LIGHTING AND SOUND

Catalog Description

This course is designed to introduce students to the fundamental theory and practice of modern stage lighting and sound design, functions of light and sound in the theatre, and practical experience with a wide variety of lighting and sound equipment.

THEATRE ARTS 189 – MULTIMEDIA AND THE CREATIVE ARTS

Catalog Description

The creative potential that multimedia allows us cannot be studied in a vacuum. Today's powerful new technologies demand a critical examination of the disciplines of art, music, theatre, audio-video and film to fully understand the impact that multimedia can have in every aspect of our contemporary lives. This cross-disciplinary survey course will provide the perspective needed to fully understand the computer's relevance to the creative endeavors of visual and performing artists, photographers, musicians, filmmakers and videographers. This course will present a short history of each discipline, attempting to isolate important issues within a larger historical context as well as providing the cultural, aesthetic and ethical implications each medium has encountered with the introduction of the computer as a creative tool. Students will be guided toward defining the relevance of each medium within the broader context of multimedia, as well as exploring the convergence of these disciplines within the broader context of multimedia, as well as exploring the convergence of these disciplines within the ever-changing new technologies of this century.

THEATRE 200 A-B-C-D - DANCE WORKSHOP LAB

Catalog Description

Supervised participation in a student choreographed production. Emphasis is placed on technical, stage management, lighting and audio aspects of a dance performance. Some weekends and evenings required.

THEATRE ARTS 207-208 – TECHNIQUES OF DIRECTING

Catalog Description

Elementary techniques of directing, including casting, rehearsal scheduling, blocking, focusing, interpreting, and translating of dramatic literature in acting. A comprehensive study of character and environmental analysis.

THEATRE ARTS 230 – ADVANCED ACTING I

Catalog Description

Advanced development and strengthening of individual insights, abilities, and discipline needed to project a dramatic character on stage. Focus on individual development, process, and reading skills with special emphasis on Shakespeare and Classic Realism.

THEATRE ARTS 231 – ADVANCED ACTING II

Catalog Description

Advanced detailed practice of creative and ensemble acting. Special emphasis on coordination of all acting techniques for a unified performance through Classic Realism and contemporary literary genres.

THEATER 233 A-B-C-D (DANCE 233 A-B-C-D) - MUSICAL THEATER DANCE

Catalog Description

A technique and performing course concentrating on the musical theater genre. Students will be

introduced to a variety of Broadway choreographic styles with emphasis placed on characterization and performance quality of each theatrical style.

THEATRE ARTS 234 A-B (MUSIC 234 A-B) – FUNDAMENTALS OF MUSICAL THEATRE-PERFORMANCE

Catalog Description

Fundamentals of Musical Theatre-Performance is a performance-oriented course in which students learn to apply basic acting techniques to musical-theatre performance. The course will help the student integrate acting and singing training by applying acting skills to both dialogue and lyrics, thus bridging the gap between speaking and singing through the creation of a whole, unified character—one who logically and believably sings, moves and acts. The course accommodates various levels of performing arts students: as an introduction for students with little or no previous musical-theatre experience, and as a continuing performance forum for those with previous training. Primary emphasis in this class is placed on the three core areas of performing: singing, acting, and movement.

THEATER ARTS 235 A-B (DANCE/MUSIC 235 A-B) – FUNDAMENTALS OF MUSICAL THEATRE – SCENE/SONG

Catalog Description

Fundamentals of Musical Theatre - Scene/Song is a performance-oriented course in which students participate in a variety of musical theatre projects incorporating singing, acting, blocking, and choreographed movement. During the course, students will perform solo songs, duets, and ensemble musical scenes from the musical theatre repertoire. Ballad and up-tempo songs introduce students to a body of musical theatre literature, and will be used to prepare for auditions and performance work outside of class; while duets and musical scenes help to further integrate singing, acting, and movement skills, as well as develop appreciation of the Musical Theatre as an art form requiring the synthesis and mastery of these diverse skills.

THEATRE ARTS 238 A-B-C - THEATRE ARTS TECHNICAL INTERNSHIP SEMINAR

Catalog Description

A weekly one-hour seminar for students currently enrolled in the internship program. Seminar discussions will include problems and examples of work situations, human relations, public relations, and job-search techniques.

THEATRE ARTS 241 - THEATRE ARTS TECHNICAL INTERNSHIP

Catalog Description

Students will observe operations and work in a professional theatre center. Students will work for five hours per week, on-site, and will report progress to the Grossmont College Theatre Arts advisor weekly. An internship log will be kept of student activities at the production site.

THEATRE ARTS 242 - THEATRE ARTS TECHNICAL INTERNSHIP

Catalog Description

Students will observe operations and work in a professional theatre center. Students will work for ten hours per week, on-site, and will report progress to the Grossmont College Theatre Arts advisor weekly. An internship log will be kept of student activities at the production site.

THEATRE ARTS 243 - THEATRE ARTS TECHNICAL INTERNSHIP

Catalog Description

Students will observe operations and work in a professional theatre center. Students will work for fifteen hours per week, on-site, and will report progress to the Grossmont College Theatre Arts advisor weekly. An internship log will be kept of student activities at the production site.

THEATRE ARTS 254 A-B – ADVANCED DESIGN

Catalog Description

Advanced development and strengthening of insights and skills needed to undertake a theatrical design project. Special emphasis in at least one area of design introduced in Fundamentals of Costume Design and Construction, Theatre Makeup, Fundamentals of Scenic Design or Fundamentals of Stage Lighting and Sound.

Degrees & Certificates

Musical Theatre

The primary focus of the Musical Theatre Program is to provide technical and practical musical theatre training in all aspects of Musical Theatre and to assist students in completing lower division requirements in preparation for transfer to baccalaureate level institutions. Secondly the curriculum prepares students for entry-level employment in professional and community theatre as they pursue their degree objectives.

Associate Degree Major Requirements

Subject & Number	Title	Units
Dance 080A or B or C or D	Modern I or II or III or IV	1.5
Dance 081A	Tap I	1.5
Dance 084A or B or C or D	Jazz I or II or III or IV	1.5
Dance 088A or B or C or D	Ballet I or II or III or IV	1.5
Dance 120A or B or C or D	Musical Theatre Dance	1.5
Dance 205 or 206	Modern Dance Improvisation and Choreography I or II	2

Music 105 or 106	Music Theory and Practice I or II	4
Music 132 or 133	Class Piano I or II	3
Music 170	Class Voice	2
Music 171	Class Voice	2
Theatre 110	Introduction to the Theatre	3
Theatre 102 or 103	Theatre Production Practicum	2
and		
Theatre 104 or 105	Theatre Production Practicum	2
or		
Theatre 109 or 111	Rehearsal and Performance	(2)
and		
Theatre 112 or 113	Rehearsal and Performance	(2)
Theatre 122 or 123	Theatre Workshop Laboratory	1
Theatre 124 or 125	Theatre Workshop Laboratory	1
Theatre 130	Beginning Acting	3
Theatre 131	Intermediate Acting	3
Theatre 234 A or B	Fundamentals of Musical	
or	Theatre – Performance	3
Music 234 A or B	Fundamentals of Musical	
	Theatre – Performance	(3)

Theatre 235 A or B	Fundamentals of Musical	
or	Theatre – Scene and Song	3
Dance 235 A or B	Fundamentals of Musical	
or	Theatre – Scene and Song	(3)
Music 235 A or B	Fundamentals of Musical	
	Theatre – Scene and Song	(3)
	<hr/>	
	Total	41.5
	Plus General Education Requirements	

Certificate of Achievement

Any student who chooses to complete only the requirements listed above under Musical Theatre core curriculum qualifies for a Certificate of Achievement. An official request must be filled with the Admissions and Records Office prior to the deadline as stated in the Academic Calendar. [[top](#)]

Theatre Arts

The Theatre Arts major is designed to provide academic knowledge and practical technical training in all aspects of theatre arts at the entry level. The curriculum provides the essential lower division courses necessary for transfer to similar programs at four-year institutions, as well as assisting students towards employment in the professional and community theatre.

Associate Degree Major Requirements

Subject & Number	Title	Units
Theatre Arts 100	Fundamentals of Theatre Production	3
Theatre Arts 102 or 103 or 104 or 105	Theatre Production Practicum	2
or		

Theatre Arts 109 or 111 or 112 or 113	Rehearsal and Performance	(2)
Theatre Arts 120	History of the Theatre	3
Theatre Arts 121	History of the Theatre	3
Theatre Arts 130	Beginning Acting	3
Theatre Arts 134 A or B	Fundamentals of Costume	
or	Design and Construction	3
Theatre Arts 155	Stagecrafts	(3)
Theatre Arts 136	Theatre Makeup	2
Theatre Arts 143	Historic Costume for the Theatre	3
or	20th Century Fashion and Costumes	(3)
Theatre Arts 144		
	<u>Total</u>	22

Note: Plus one area of emphasis selected from the following:

Area of Emphasis

Acting

(Major Code: 50069)

Subject & Number	Title	Units
Theatre Arts 115	Voice and Movement for the Stage	2
Theatre Arts 131	Intermediate Acting	3
Theatre Arts 207 or 208	Techniques of Directing	3
Theatre Arts 230	Advanced Acting I	3
	<u>Total</u>	11
	Total	32

Required
Plus General
Education
and Elective
Requirements

Recommended Electives:

Subject & Number	Title	Units
Theatre Arts 212 or 213 or 214 or 215	Rehearsal Performance: Advanced	2

[[top](#)]

**Area of Emphasis
Technical**

(Major Code: 50068)

Subject & Number	Title	Units
Theatre Arts 134 A or B	Fundamentals of Costume or Design and Construction	3
or	Fundamentals of Scenic Design	(3)
Theatre Arts 156	Theatre Makeup II	2
or		
Theatre Arts 157	Fundamentals of Stage Lighting and Sound Design	(3)
Theatre Arts 254 A or B	Advanced Design	3
	<hr/>	
	Total	8-9
	Total	30-31
	Required Plus General Education and Elective	

Requirements

Certificate of Achievement

Any student who chooses to complete only the requirements listed above under Theatre Arts core curriculum plus one of the areas of emphasis qualifies for a Certificate of Achievement in Theatre Arts, Acting or Theatre Arts, Technical. An official request must be filed with the Admissions and Records Office prior to the deadline as stated in the Academic Calendar.

Technical Training Program

The Theatre Arts Technical Training Program is designed to provide technical theatre skills and practical technical theatre training in all aspects of Technical Theatre. The curriculum prepares students for entry-level technical employment in the professional and community theatre.

Associate Degree Major Requirements

(Major Code: 50067)

Subject & Number	Title	Units
Theatre Arts 100	Fundamentals of Theatre Production	3
Theatre Arts 102	Theatre Production Practicum	2
Theatre Arts 103	Theatre Production Practicum	2
Theatre Arts 104	Theatre Production Practicum	2
Theatre Arts 105	Theatre Production Practicum	2
Theatre Arts 134 A or B	Fundamentals of Costume Design and Construction	3
Theatre Arts 136	Makeup	2
Theatre Arts 155	Stagecrafts	3
Theatre Arts 156	Fundamentals of Scenic Design	3
Theatre Arts 157	Fundamentals	

	of Stage Lighting and Sound	
Theatre Arts 216	Theatre Production Practicum - Advanced	2
Theatre Arts 217	Theatre Production Practicum - Advanced	2
Theatre Arts 238 A-B-C	Theatre Arts Technical Internship Seminar	1
Theatre Arts 241	Theatre Arts Technical Internship	1
or Theatre Arts 242	Theatre Arts Technical Internship	(2)
or Theatre Arts 243	Theatre Arts Technical Internship	(3)
	<hr/> Total	31-34
	Required Plus General Education and Elective Requirements	

Certificate of Achievement

Any student who chooses to complete only the requirements listed above under Theatre Arts Technical Training Program qualifies for a Certificate of Achievement. An official request must be filed with the Admissions and Records Office prior to the deadline as stated in the Academic Calendar.

Appendix 3

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

		S.T.							TOTAL		TOTAL				
		WKS	HRS	A	B	C	D	F	I	CR	NC	W	ENR	WSCH	INSTRUCTOR
THTR 100	FUNDAMENTALS OF THEATRE PROD											8	16	45.0	EVERETT
7875N	COURSE TOTAL	1	5	1	1	1						8	16	45.0	
THTR 102	THEATRE PRODUCTION PRACTICUM											1	7	42.0	EVERETT
7880	COURSE TOTAL	6										1	7	42.0	
THTR 103	THEATRE PRODUCTION PRACTICUM												1	6.0	EVERETT
7883	COURSE TOTAL	1											1	6.0	
THTR 109	REHEARSAL AND PERFORMANCE												2	11.0	MALLETTE
7887	COURSE TOTAL	2	12.0	2									2	11.0	
THTR 110	INTRO TO THE THEATRE											11	77	231.0	EVERETT
7888	COURSE TOTAL	3.0		20	17	17	3	9				11	77	231.0	
7890N	COURSE TOTAL	3.0		13	11	6	4	8				3	42	126.0	RODDA
THTR 111	REHEARSAL AND PERFORMANCE											14	119	357.0	
7892N	COURSE TOTAL	8	12.0	16	23	23	17	17				14	119	357.0	
THTR 120	HISTORY OF THEATRE											1	17	87.8	BOSWORTH
7895	COURSE TOTAL	3.0		10	4	1	3	3				1	17	87.8	
THTR 122	THEATRE WORKSHOP LABORATORY											4	25	75.0	AYLSWORTH
7897N	COURSE TOTAL	8	8.0	1	4	1	3	3				4	25	75.0	
THTR 123	THEATRE WORKSHOP LABORATORY											1	3	7.3	KATZ
7898N	COURSE TOTAL	8	8.0	3			1	1				1	3	7.3	
THTR 124	THEATRE WORKSHOP LABORATORY											1	4	11.0	KATZ
7900N	COURSE TOTAL	8	8.0	6			5	5				1	4	11.0	
THTR 125	THEATRE WORKSHOP LABORATORY											5	11	21.9	BOSWORTH
7901N	COURSE TOTAL	8	8.0	9			5	11				5	11	21.9	
THTR 130	BEGINNING ACTING											1	10	32.9	BOSWORTH
7903	COURSE TOTAL	5.0		9	1	1	1	1				1	10	32.9	
7904	COURSE TOTAL	5.0		9	1	1	1	1				1	10	32.9	
7910	COURSE TOTAL	5.0		7	5	3	2	2				6	18	90.0	DRUMMOND
7911N	COURSE TOTAL	5.0		8	4	2	2	2				6	18	90.0	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
THTR 234B FUND MUSICAL THEATRE-PERFORMAN														
7947		5.0	2								1	3	15.0	DRUMMOND
COURSE TOTAL		5.0	2								1	3	15.0	
THTR 254A ADVANCED DESIGN														
7952		5.0		1								1	5.0	MALLETTE
COURSE TOTAL		5.0		1								1	5.0	
SUBJECT TOTAL		161	86	43	13	28			3	164	81	415	1650.8	
DIVISION TOTAL		2511	1746	854	193	449			289	164	1263	7469	26062.3	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T.	WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR		
													ENR	WSCH			
THTR 100	FUNDAMENTALS/THEATRE PRODUCTION												3	21	63.0	EVERETT	
7840N	COURSE TOTAL		3.0	7	8	2	1						3	21	63.0	EVERETT	
THTR 104	THEATRE PRODUCTION PRACTICUM													6	36.0	EVERETT	XP
7845	COURSE TOTAL		6.0	6										6	36.0	EVERETT	
THTR 105	THEATRE PRODUCTION PRACTICUM													5	30.0	MALLETTE	
7848	COURSE TOTAL		6.0	3		2								5	30.0	MALLETTE	
THTR 110	INTRO TO THE THEATRE													19	63	JORDAN	
7852	COURSE TOTAL		3.0	9	15	13	2	5					19	63	JORDAN		
THTR 112	REHEARSAL AND PERFORMANCE													9	40	EVERETT	
7857N	COURSE TOTAL		12.0	10	15	4	5	5					28	103	300.0	EVERETT	
THTR 113	REHEARSAL AND PERFORMANCE													11	60.3	THOMAS	PT
7858N	COURSE TOTAL		12.0	11	11	1							11	11	60.3	JORDAN	
THTR 119A	THEATRE MIME													1	55.0	HAGER	PT
7860	COURSE TOTAL		5.0	3	3	2				1			2	11	55.0	HAGER	
THTR 119B	THEATRE MIME													3	15.0	HAGER	
7861	COURSE TOTAL		5.0	1	2									3	15.0	HAGER	
THTR 121	HISTORY OF THEATRE													5	66.0	JORDAN	
7865	COURSE TOTAL		3.0	9	4	3	1						5	22	66.0	JORDAN	
THTR 122	THEATRE WORKSHOP LABORATORY													8	29.3	THOMAS	PT
7867N	COURSE TOTAL		8.0	7	1									8	29.3	THOMAS	
THTR 123	THEATRE WORKSHOP LABORATORY													3	11.0	THOMAS	
7869N	COURSE TOTAL		8.0	3										3	11.0	THOMAS	
THTR 124	THEATRE WORKSHOP LABORATORY													1	36.6	JORDAN	XP
7871N	COURSE TOTAL		8.0	10									1	11	36.6	JORDAN	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T.	WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
THTR 125																
7873N			8	8												
COURSE TOTAL				3									3	11.0	JORDAN	
THTR 130																
7875			5.0	10	2			2				5	19	95.0	DRUMMOND	PT
7877			5.0	7	1			1				3	17	85.0	HESS	PT
7878			5.0	4	8			1				3	16	80.0	HAGER	PT
7879N			5.0	7	6			1				8	23	110.0	ROTHSCHILD	PT
COURSE TOTAL				28	17			7				19	75	370.0		
THTR 131																
7883			5.0	15	4							1	20	100.0	KATZ	PT
COURSE TOTAL				15	4							1	20	100.0		
THTR 137																
7885			4.0	3								2	11	44.0	MALLETTE	
COURSE TOTAL				3								2	11	44.0		
THTR 140A																
7887			4.0	1				2				4	7	28.0	MALLETTE	
COURSE TOTAL				1				2				4	7	28.0		
THTR 140B																
7888			4.0	1									1	4.0	MALLETTE	
COURSE TOTAL				1									1	4.0		
THTR 144																
7889			3.0	1	4	6							3	45.0	MALLETTE	
COURSE TOTAL				1	4	6							3	45.0		
THTR 145																
7890			3.0	7									8	43.9	HAGER	PT
COURSE TOTAL				7									8	43.9		
THTR 146																
7891			3.0	7									1	43.9	HAGER	
COURSE TOTAL				7									1	43.9		
THTR 155																
7897			5.0	6	3			1					10	50.0	EVERETT	
COURSE TOTAL				6	3			1					10	50.0		
THTR 156																
7898			5.0	4	3								7	35.0	EVERETT	
COURSE TOTAL				4	3								7	35.0		
THTR 189																
7899N			3.0	2									3	9.0	BAKER	
COURSE TOTAL				2									3	9.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 214 REHEARSAL PERFORMANCE-ADVANCED															
7900N	8	12.0	2								1	3	11.0	THOMAS	
COURSE TOTAL			2								1	3	11.0		
THTR 215 REHEARSAL PERFORMANCE-ADVANCED															
7901N	8	12.0	2									2	11.0	JORDAN	
COURSE TOTAL			2									2	11.0		
THTR 218 THEATRE PRODUCTN PRACTICUM ADV															
7902	6	6.0	1									1	6.0	EVERETT	
COURSE TOTAL			1									1	6.0		
THTR 230 ADVANCED ACTING I															
7906	5	5.0	8	2							2	13	65.0	JORDAN	
COURSE TOTAL			8	2							2	13	65.0		
THTR 235A FUND MUSIC THEATRE-SCENE/SONG															
7909	5	5.0	8								1	9	45.0	DRUMMOND	PT
COURSE TOTAL			8								1	9	45.0		
THTR 235B FUND MUSIC THEATRE-SCENE/SONG															
7910	5	5.0	5								1	6	30.0	DRUMMOND	
COURSE TOTAL			5								1	6	30.0		
THTR 254A ADVANCED DESIGN															
7914	5	5.0	1									1	5.0	EVERETT	
COURSE TOTAL			1									1	5.0		
SUBJECT TOTAL	193	82	46	13	10				3	267	172	72	419	1719.3	
DIVISION TOTAL	2890	1738	806	188	369				3	267	172	1301	7731	26844.0	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T.	WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
COMMUNICATION AND FINE ARTS															
THTR 100	FUNDAMENTALS/THEATRE	PRODUCTION													
7875N	COURSE TOTAL	3.0	7	7	7	3	1	1			3	21	63.0	EVERETT	XP
THTR 102	THEATRE PRODUCTION	PRACTICUM													
7880	COURSE TOTAL	6.0	6	1	1							7	42.0	EVERETT	
THTR 103	THEATRE PRODUCTION	PRACTICUM													
7882	COURSE TOTAL	6.0	3									3	18.0	MALLETTE	
THTR 109	REHEARSAL AND	PERFORMANCE													
7885N	COURSE TOTAL	8.0	12	1	1							14	76.8	IRVIN	PT
THTR 110	INTRO TO THE	THEATRE													
7888	COURSE TOTAL	3.0	6	19	21	7	11		1	1	14	80	240.0	JORDAN	XP
7890N	COURSE TOTAL	3.0	4	14	4	1	5				9	37	111.0	HINTON	PT
THTR 111	REHEARSAL AND	PERFORMANCE													
7891**	COURSE TOTAL	8.0	3								1	1	0.0	JORDAN	
7892N	COURSE TOTAL	8.0	3									3	16.5	JORDAN	
THTR 115	VOICE & MOVEMENT	FOR THE STAGE													
7893	COURSE TOTAL	4.0	6			2					3	11	44.0	MENDELKUCH	PT
THTR 120	HISTORY OF	THEATRE													
7895	COURSE TOTAL	3.0	4	13	13		1				5	36	108.0	JORDAN	
THTR 122	THEATRE	WORKSHOP	LABORATORY												
7897N	COURSE TOTAL	8.0	12	1	1		1				1	16	54.9	IRVIN	PT
THTR 123	THEATRE	WORKSHOP	LABORATORY												
7898N	COURSE TOTAL	8.0	2									2	7.3	IRVIN	
THTR 124	THEATRE	WORKSHOP	LABORATORY												
7900N	COURSE TOTAL	8.0	5				1				2	8	21.9	JORDAN	
THTR 125	THEATRE	WORKSHOP	LABORATORY												
7901N	COURSE TOTAL	8.0	3								1	4	11.0	JORDAN	

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	
											ENR	WSCH		
THTR 125 THEATRE WORKSHOP LABORATORY (CONT'D)														
		3								1	4	11.0		
THTR 130 BEGINNING ACTING														
7903	5.0	12	2							5	19	95.0	DRUMMOND	PT
7904	5.0	5	8	9	3					3	28	140.0	HAGER	PT
7910	5.0	9	4	4	1					5	26	130.0	THOMAS	PT
7911N	5.0	6	7	2						8	20	100.0	ROTHSCHILD	PT
		32	21	15	4					21	93	465.0		
THTR 131 INTERMEDIATE ACTING														
7913	5.0	10	5		1					2	18	90.0	HAYATSHAHI	PT
		10	5		1					2	18	90.0		
THTR 134A FUND COSTUME DESIGN/CONSTRUCT														
7915	5.0	4	4								8	40.0	MALLETTE	
		4	4								8	40.0		
THTR 136 THEATRE MAKEUP														
7918	4.0	1	2	1	1	2				2	9	36.0	MALLETTE	XP
		1	2	1	1	2				2	9	36.0		
THTR 143 HISTORIC COSTUME FOR THEATRE														
7920	3.0	2	8	2	1	2				2	17	51.0	MALLETTE	
		2	8	2	1	2				2	17	51.0		
THTR 145 ARENA THEATRE PRODUCTION														
7922	6.0	7									7	42.0	HAGER	PT
		7									7	42.0		
THTR 148 ARENA THEATRE PRODUCTION														
7926	6.0	2									2	12.0	HAGER	
		2									2	12.0		
THTR 155 STAGECRAFTS														
7933	5.0	7	1							1	9	45.0	EVERETT	
		7	1							1	9	45.0		
THTR 157 FUND OF STAGE LIGHTING & SOUND														
7934	5.0	5	1	2						1	9	45.0	EVERETT	
		5	1	2						1	9	45.0		
THTR 189 MULTIMEDIA AND CREATIVE ARTS														
7935N	3.0		1							1	2	6.0	BAKER	
			1							1	2	6.0		
THTR 207 TECHNIQUES OF DIRECTING														
7936	5.0	2	1	3						1	7	35.0	KATZ	PT
		2	1	3						1	7	35.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
HTR 208 TECHNIQUES OF DIRECTING														
7937	5.0	1	1							2	2	10.0	KATZ	
COURSE TOTAL														
		1	1							2	2	10.0		
HTR 213 REHEARSAL PERFORMANCE-ADVANCED														
7939	8.0	3								3	4	16.5	JORDAN	
COURSE TOTAL														
		3								3	4	16.5		
HTR 216 THEATRE PRODUCTN PRACTICUM ADV														
7940	6.0	1								1	1	6.0	EVERETT	
COURSE TOTAL														
		1								1	1	6.0		
HTR 230 ADVANCED ACTING I														
7942	5.0	10	1	1						12	12	60.0	JORDAN	
COURSE TOTAL														
		10	1	1						12	12	60.0		
HTR 234A FUND MUSICAL THEATRE-PERFORMAN														
7946	5.0	8								8	9	45.0	DRUMMOND	
COURSE TOTAL														
		8								8	9	45.0		
HTR 234B FUND MUSICAL THEATRE-PERFORMAN														
7947	5.0	5								5	5	25.0	DRUMMOND	
COURSE TOTAL														
		5								5	5	25.0		
HTR 254A ADVANCED DESIGN														
7952	5.0	1								1	1	5.0	MALLETTE	
COURSE TOTAL														
		1								1	1	5.0		
HTR 299 DANCE WORKSHOP LAB														
7954	8.0	12								12	15	43.9	EVERETT	
COURSE TOTAL														
		12								12	15	43.9		
SUBJECT TOTAL														
		186	102	67	18	23		1	1	233	233	1176	74	472
DIVISION TOTAL														
		2666	1760	791	222	419		1	1	1277	7544	1892.8		26316.7

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR	
											ENR				
THTR 100 FUNDAMENTALS/THEATRE PRODUCTION															
7840N	3.0	10	6	4	2					4	26	78.0	EVERETT		
COURSE TOTAL		10	6	4	2					4	26	78.0	EVERETT		
THTR 104 THEATRE PRODUCTION PRACTICUM															
7845	6.0	1	2							1	4	24.0	EVERETT	XP	
COURSE TOTAL		1	2							1	4	24.0	EVERETT		
THTR 105 THEATRE PRODUCTION PRACTICUM															
7848	6.0	5	1	1						1	8	48.0	MALLETTE		
COURSE TOTAL		5	1	1						1	8	48.0	MALLETTE		
THTR 110 INTRO TO THE THEATRE															
7852	3.0	14	29	8	6	3		1		13	74	222.0	JORDAN		
7854N	3.0	17	10	5	7	8		1		5	36	108.0	EVERETT		
COURSE TOTAL		21	39	13	13	11		1		18	110	330.0	EVERETT		
THTR 112 REHEARSAL AND PERFORMANCE															
7857N	8.12.0	6								1	7	32.9	THOMAS	PT	
COURSE TOTAL		6								1	7	32.9	THOMAS		
THTR 113 REHEARSAL AND PERFORMANCE															
7858N	8.12.0	7									7	38.4	JORDAN		
COURSE TOTAL		7									7	38.4	JORDAN		
THTR 119A THEATRE MIME															
7860	5.0	3	3	2						1	9	45.0	HAGER	PT	
COURSE TOTAL		3	3	2						1	9	45.0	HAGER		
THTR 119B THEATRE MIME															
7861	5.0			1							1	5.0	HAGER		
COURSE TOTAL				1							1	5.0	HAGER		
THTR 121 HISTORY OF THEATRE															
7865	3.0	9	11	6						4	30	90.0	JORDAN	XP	
COURSE TOTAL		9	11	6						4	30	90.0	JORDAN		
THTR 122 THEATRE WORKSHOP LABORATORY															
7867N	8.0	1									1	3.7	THOMAS	PT	
7868N	4.0	1									1	1.8	JORDAN		
COURSE TOTAL		2									2	5.5	JORDAN		
THTR 123 THEATRE WORKSHOP LABORATORY															
7869N	8.0	11								1	12	40.2	THOMAS		
COURSE TOTAL		11								1	12	40.2	THOMAS		
THTR 124 THEATRE WORKSHOP LABORATORY															
7871N	8.0	9									9	32.9	JORDAN		
COURSE TOTAL		9									9	32.9	JORDAN		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 125 THEATRE WORKSHOP LABORATORY												4	14.6	JORDAN	
7873N	8	8.0	4									4			
COURSE TOTAL			4									4	14.6	JORDAN	
THTR 130 BEGINNING ACTING												4	80.0	HAYATSHAHI	PT
7875	5.0	6		3	1		2					16	70.0	BRETCHES	PT
7877	5.0	5		2	3		4					20	100.0	HAGER	PT
7878	5.0	5		3	3		2					16	80.0	ROTHSCHILD	PT
7879N	5.0	7		4	1		2					16	330.0		
COURSE TOTAL		23	12	5	5	3	11					66			
THTR 131 INTERMEDIATE ACTING												1	75.0	KATZ	PT
7883	5.0	6		3	4	1						15			
COURSE TOTAL		6	3	4	4	1						15	75.0		
THTR 137 THEATRE MAKEUP II												4	40.0	MALLETTE	
7885	4.0	1		2	2		1					10			
COURSE TOTAL		4.0	1	2	2	1						10	40.0	MALLETTE	
THTR 140A COSTUME PATTERNMAKING												5	32.0	MALLETTE	
7887	4.0	1		1	1							8			
COURSE TOTAL		4.0	1	1	1							8	32.0		
THTR 144 20TH CENTURY FASHION & COSTUME												4	48.0	MALLETTE	
7889	3.0	2		5	2		2					16			
COURSE TOTAL		3.0	2	5	2	2	1					16	48.0	MALLETTE	
THTR 145 ARENA THEATRE PRODUCTION												1	43.9	DRUMMOND	PT
7890	10 9.6	8										9			
COURSE TOTAL		9.6	8									9	43.9	DRUMMOND	PT
THTR 146 ARENA THEATRE PRODUCTION												6	32.9	DRUMMOND	
7891	10 9.6	6										6			
COURSE TOTAL		9.6	6									6	32.9	DRUMMOND	
THTR 155 STAGECRAFTS												2	65.0	EVERETT	
7897	5.0	8		2	1							13			
COURSE TOTAL		5.0	8	2	1							13	65.0	EVERETT	
THTR 156 FUNDAMENTALS OF SCENIC DESIGN												2	15.0	EVERETT	
7898	5.0	1										3			
COURSE TOTAL		5.0	1									3	15.0	EVERETT	
THTR 189 MULTIMEDIA AND CREATIVE ARTS												3	9.0	BAKER	
7899N	3.0	1										3			
COURSE TOTAL		3.0	1									3	9.0	BAKER	
THTR 214 REHEARSAL PERFORMANCE-ADVANCED												4	21.9	THOMAS	
7900N	8 12.0	4										4			
COURSE TOTAL		12.0	4									4	21.9	THOMAS	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T.	WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL	TOTAL	TOTAL	INSTRUCTOR	
												ENR	WSCH			
THTR 215 REHEARSAL PERFORMANCE-ADVANCED																
7901N	8	12.0		4								1	13	65.0	JORDAN	
COURSE TOTAL				4								1	13	65.0	JORDAN	
THTR 230 ADVANCED ACTING I																
7906	5.0			12								2	13	60.0	HAYATSHAHI	PT
COURSE TOTAL				12								2	13	60.0	HAYATSHAHI	PT
THTR 231 ADVANCED ACTING II																
7907	5.0			7	2	2						2	13	40.0	DRUMMOND	PT
COURSE TOTAL				7	2	2						2	13	40.0	DRUMMOND	PT
THTR 235A FUND MUSIC THEATRE-SCENE/SONG																
7909	5.0			7	1								8	60.0	DRUMMOND	
COURSE TOTAL				7	1								8	60.0	DRUMMOND	
THTR 235B FUND MUSIC THEATRE-SCENE/SONG																
7910	5.0			8	4							1	12	20.0	EVERETT	
COURSE TOTAL				8	4							1	12	20.0	EVERETT	
THTR 254A ADVANCED DESIGN																
7914	5.0			2	1							1	4	10.0	EVERETT	
COURSE TOTAL				2	1							1	4	10.0	EVERETT	
THTR 254B ADVANCED DESIGN																
7915	5.0			1	1							2	2	10.0	EVERETT	
COURSE TOTAL				1	1							2	2	10.0	EVERETT	
SUBJECT TOTAL				189	96	44	17	25		1		66	438	1774.1		
DIVISION TOTAL				2862	1953	874	193	393		1		1230	7922	27458.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS HRS A B C D F I CR NC W TOTAL ENR TOTAL WSCH INSTRUCTOR

THTR 100 FUNDAMENTALS/THEATRE PRODUCTION
7875N COURSE TOTAL 3.0 3 11 11 1 1 1 1 2 2 14 4 71 213.0 JORDAN

THTR 102 THEATRE PRODUCTION PRACTICUM
7880 COURSE TOTAL 6.0 6 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

THTR 109 REHEARSAL AND PERFORMANCE
7885N COURSE TOTAL 8.0 8 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

THTR 110 INTRO TO THE THEATRE
7888 COURSE TOTAL 3.0 3 11 11 1 1 1 1 2 2 14 4 71 213.0 JORDAN

THTR 111 REHEARSAL AND PERFORMANCE
7891 COURSE TOTAL 8.0 8 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

THTR 115 VOICE & MOVEMENT FOR THE STAGE
7893 COURSE TOTAL 4.0 4 11 11 1 1 1 1 2 2 14 4 71 213.0 JORDAN

THTR 120 HISTORY OF THEATRE
7895 COURSE TOTAL 3.0 3 11 11 1 1 1 1 2 2 14 4 71 213.0 JORDAN

THTR 122 THEATRE WORKSHOP LABORATORY
7897N COURSE TOTAL 8.0 8 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

THTR 123 THEATRE WORKSHOP LABORATORY
7898N COURSE TOTAL 8.0 8 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

THTR 124 THEATRE WORKSHOP LABORATORY
7900N COURSE TOTAL 8.0 8 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

THTR 125 THEATRE WORKSHOP LABORATORY
7901N COURSE TOTAL 8.0 8 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

THTR 130 BEGINNING ACTING
7902 COURSE TOTAL 5.0 5 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

7903 COURSE TOTAL 5.0 5 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

7906 COURSE TOTAL 5.0 5 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

7908 COURSE TOTAL 5.0 5 11 11 1 1 1 1 2 2 18 4 71 213.0 JORDAN

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F (CONT'D)	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR	
											ENR				
THTR 130	BEGINNING ACTING		8	2								17	85.0	ROTHSCHILD	PT
7911N	COURSE TOTAL	23	34	10	8	1		1		15		94	470.0		
THTR 131	INTERMEDIATE ACTING		3	1								11	55.0	KATZ	PT
7913	COURSE TOTAL	6	3	1		1						11	55.0		
THTR 134A	FUND COSTUME DESIGN/CONSTRUCT		3	1								9	45.0	MALLETTE	XP
7915	COURSE TOTAL	2	3	1	1					2		9	45.0		
THTR 134B	FUND COSTUME DESIGN/CONSTRUCT		1									1	5.0	MALLETTE	
7916	COURSE TOTAL	1										1	5.0		
THTR 136	THEATRE MAKEUP		1	1								10	40.0	MALLETTE	
7918	COURSE TOTAL	5	1	1	1							10	40.0		
THTR 143	HISTORIC COSTUME FOR THEATRE		2	3								14	42.0	MALLETTE	
7920	COURSE TOTAL	4	2	3	2	2				1		14	42.0		
THTR 145	ARENA THEATRE PRODUCTION		1									11	66.0	HAGER	PT
7922	COURSE TOTAL	10	1	1								11	66.0		
THTR 146	ARENA THEATRE PRODUCTION		1									1	6.0	HAGER	
7923	COURSE TOTAL	1										1	6.0		
THTR 147	ARENA THEATRE PRODUCTION		1									1	6.0	HAGER	
7925	COURSE TOTAL	1										1	6.0		
THTR 155	STAGECRAFTS		4	1								14	70.0	EVERETT	
7933	COURSE TOTAL	7	4	1								14	70.0		
THTR 157	FUND OF STAGE LIGHTING & SOUND		7	2								15	75.0	EVERETT	
7934	COURSE TOTAL	6	7	2								15	75.0		
THTR 189	MULTIMEDIA AND CREATIVE ARTS		1									2	6.0	BAKER	
7935	COURSE TOTAL	3	1									2	6.0		
THTR 207	TECHNIQUES OF DIRECTING		1									6	30.0	THOMAS	PT
7936	COURSE TOTAL	3	1									6	30.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F (CONT"D)	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	
											ENR	WSCH		
THTR 207	TECHNIQUES OF DIRECTING	3	1							1	6	30.0		
	COURSE TOTAL	3	1			1								
THTR 208	TECHNIQUES OF DIRECTING			1							2	10.0	THOMAS	
	COURSE TOTAL			1							2	10.0		
THTR 212	REHEARSAL PERFORMANCE-ADVANCED										3	16.5	JORDAN	
	COURSE TOTAL										3	16.5		
THTR 213	REHEARSAL PERFORMANCE-ADVANCED										3	16.5	MALLETTE	
	COURSE TOTAL										3	16.5		
THTR 216	THEATRE PRODUCTN PRACTICUM ADV										1	6.0	EVERETT	
	COURSE TOTAL										1	6.0		
THTR 234A	FUND MUSICAL THEATRE-PERFORMAN									1	11	55.0	DRUMMOND	
	COURSE TOTAL									1	11	55.0		
THTR 234B	FUND MUSICAL THEATRE-PERFORMAN									1	7	35.0	DRUMMOND	
	COURSE TOTAL									1	7	35.0		
THTR 254A	ADVANCED DESIGN										2	10.0	MALLETTE	
	COURSE TOTAL										2	10.0		
THTR 299	DANCE WORKSHOP LAB										12	43.9	EVERETT	
	COURSE TOTAL										12	43.9		
SUBJECT TOTAL		175	118	42	27	25		15			49	451	1866.0	
DIVISION TOTAL		2546	1642	806	229	406		253		134	1255	7271	25934.1	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 100 FUNDAMENTALS/THEATRE PRODUCTION		3.0	8	5	4	2	1	1			2	23	69.0	EVERETT	
COURSE TOTAL			8	5	4	2	1	1			2	23	69.0		
THTR 104 THEATRE PRODUCTION PRACTICUM		6.0	3				1				3	7	42.0	EVERETT	
COURSE TOTAL			3				1				3	7	42.0		
THTR 105 THEATRE PRODUCTION PRACTICUM		6.0	2								2	2	12.0	MALLETTE	
COURSE TOTAL			2								2	2	12.0		
THTR 110 INTRO TO THE THEATRE		3.0	3	13	16	7	8		1		10	58	171.0	JORDAN	
7852 **		11	2	3	1		1		1		2	9	0.0	KIRKWOOD	PT
7854N		3.0	4	12	5		2		1		5	29	87.0	EVERETT	
COURSE TOTAL			7	25	21	7	10		2		15	87	258.0		
THTR 112 REHEARSAL AND PERFORMANCE		8	8								8	8	43.9	DRUMMOND	PT
7857N		12.0											43.9		
COURSE TOTAL			8								8	8	43.9		
THTR 113 REHEARSAL AND PERFORMANCE		8	8								1	9	43.9	JORDAN	
7858N		12.0											43.9		
COURSE TOTAL			8								1	9	43.9		
THTR 119A THEATRE MIME		5.0	3	2	1	1					2	9	45.0	HAGER	PT
7860		5.0											45.0		
COURSE TOTAL			3	2	1	1					2	9	45.0		
THTR 119B THEATRE MIME		5.0	1			1						2	10.0	HAGER	
7861		5.0											10.0		
COURSE TOTAL			1			1						2	10.0		
THTR 120 HISTORY OF THEATR/STUDY ABROAD		11	3	5	1							9	0.0	KIRKWOOD	PT
7863 **		0.0											0.0		
COURSE TOTAL			3	5	1							9	0.0		
THTR 121 HISTORY OF THEATRE		3.0	6	6	5		1				5	23	69.0	JORDAN	
7865		3.0											69.0		
COURSE TOTAL			6	6	5		1				5	23	69.0		
THTR 122 THEATRE WORKSHOP LABORATORY		8	8	14								14	51.2	EVERETT	
7867N		8.0											51.2		
7868N		4.0	1									1	1.8	JORDAN	
COURSE TOTAL			15									15	53.0		

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	
												ENR	WSCH		
MUS 256 JAZZ ENSEMBLE												2	10.0	KUROKAWA	
6584N		5.0	2									2	10.0	KUROKAWA	
COURSE TOTAL			2									2	10.0		
MUS 257 JAZZ ENSEMBLE												3	15.0	KUROKAWA	
6585N		5.0	3									3	15.0	KUROKAWA	
COURSE TOTAL			3									3	15.0		
MUS 266 JAZZ VOCAL ENSEMBLE												1	5.0	SACALAMITAO	
6588		5.0	1									1	5.0	SACALAMITAO	
COURSE TOTAL			1									1	5.0		
MUS 267 JAZZ VOCAL ENSEMBLE												4	20.0	SACALAMITAO	
6589		5.0	4									4	20.0	SACALAMITAO	
COURSE TOTAL			4									4	20.0		
MUS 270 CLASS VOICE												1	4.0	JORDAN	
6590		2.0	1							1		2	2.0	DESTEFANO	
6593		2.0	1									1	2.0	TWEED	
6595N		2.0	1									1	2.0	TWEED	
COURSE TOTAL			3							1		4	8.0		
MUS 271 CLASS VOICE												1	4.0	JORDAN	
6596		2.0	1								1	2	2.0	TWEED	
6598 **		0.0									2	2	0.0	TWEED	
6599		2.0	3								3	3	6.0	DESTEFANO	
6600N**		0.0									1	1	0.0	TWEED	
COURSE TOTAL			4								1	5	10.0		
MUS 290 PERFORMANCE STUDIES												1	10.0	KUROKAWA	
6603		1.0	2			1						1	10.0	KUROKAWA	
COURSE TOTAL			2			1						1	10.0		
MUS 291 PERFORMANCE STUDIES												1	9.0	KUROKAWA	
6604		1.0	5			2						1	9.0	KUROKAWA	
COURSE TOTAL			5			2						1	9.0		
MUS 299 BEGINNING BASS GUITAR												1	30.0	BOOTH	
6605		2.0	5				1					5	15	RIVERA-CEPEDA	
6606		3.0	13				1					2	19	RIVERA-CEPEDA	
COURSE TOTAL			18			1	1					7	34		
SUBJECT TOTAL			778		288	149	51		91		18	4	232	1611	5117.0

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 123 THEATRE WORKSHOP LABORATORY												1	3.7	EVERETT	
7869N	8	8.0	1									1	3.7	EVERETT	
COURSE TOTAL			1									1	3.7	EVERETT	
THTR 124 THEATRE WORKSHOP LABORATORY												5	18.3	JORDAN	
7871N	8	8.0	5									5	18.3	JORDAN	
COURSE TOTAL			5									5	18.3	JORDAN	
THTR 125 THEATRE WORKSHOP LABORATORY												1	3.7	JORDAN	
7873N	8	8.0	1									1	3.7	JORDAN	
COURSE TOTAL			1									1	3.7	JORDAN	
THTR 130 BEGINNING ACTING												5	90.0	THOMAS	PT
7875		5.0	7	3	1		1	1			2	18	90.0	THOMAS	PT
7877		5.0	2	3	2		1	1			4	16	80.0	HAYATSHAHI	PT
7878		5.0	6	5	3		3	3			6	21	105.0	HAGER	PT
7879N		5.0	6	6	6		1	1			6	19	95.0	ROTHSCHILD	PT
COURSE TOTAL			21	23	6	1	6	6			17	74	370.0		
THTR 131 INTERMEDIATE ACTING												1	70.0	HAYATSHAHI	PT
7881		5.0	4	5	3						1	14	70.0	HAYATSHAHI	PT
COURSE TOTAL			4	5	3						1	14	70.0	HAYATSHAHI	PT
THTR 134A FUND COSTUME DESIGN/CONSTRUCT												3	60.0	MALLETTE	
7883		5.0	3	6							3	12	60.0	MALLETTE	
COURSE TOTAL			3	6							3	12	60.0	MALLETTE	
THTR 134B FUND COSTUME DESIGN/CONSTRUCT												1	5.0	MALLETTE	
7884		5.0	1									1	5.0	MALLETTE	
COURSE TOTAL			1									1	5.0	MALLETTE	
THTR 137 THEATRE MAKEUP II												1	44.0	MALLETTE	XP
7885		4.0	3	3	3						1	11	44.0	MALLETTE	XP
COURSE TOTAL			3	3	3						1	11	44.0	MALLETTE	XP
THTR 147 ARENA THEATRE PRODUCTION												8	43.9	HAGER	PT
7892		33.0	8									8	43.9	HAGER	PT
COURSE TOTAL			8									8	43.9	HAGER	PT
THTR 148 ARENA THEATRE PRODUCTION												1	5.5	HAGER	
7893		33.0	1									1	5.5	HAGER	
COURSE TOTAL			1									1	5.5	HAGER	
THTR 155 STAGECRAFTS												6	60.0	EVERETT	
7897		5.0	6	4	1							12	60.0	EVERETT	
COURSE TOTAL			6	4	1							12	60.0	EVERETT	
THTR 156 FUNDAMENTALS OF SCENIC DESIGN												2	40.0	EVERETT	
7898		5.0	2	6								8	40.0	EVERETT	
COURSE TOTAL			2	6								8	40.0	EVERETT	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 215 REHEARSAL PERFORMANCE-ADVANCED															
7901N	8	12.0	6								1	7	32.9	JORDAN	
COURSE TOTAL			6								1	7	32.9	JORDAN	
THTR 219 THEATRE PRODUCTN PRACTICUM ADV															
7903	6	6.0	1									1	6.0	MALLETTE	
COURSE TOTAL			1									1	6.0	MALLETTE	
THTR 230 ADVANCED ACTING I															
7907	5	5.0	5	4								10	50.0	JORDAN	XP
COURSE TOTAL			5	4								10	50.0	JORDAN	XP
THTR 235A FUND MUSIC THEATRE-SCENE/SONG															
7909	5	5.0	7									7	35.0	DRUMMOND	PT
COURSE TOTAL			7									7	35.0	DRUMMOND	PT
THTR 235B FUND MUSIC THEATRE-SCENE/SONG															
7910	5	5.0	7									7	35.0	DRUMMOND	
COURSE TOTAL			7									7	35.0	DRUMMOND	
THTR 299 THEATRE WORKSHOP LAB ADVANCED															
7918N	8	8.0	1									1	3.7	EVERETT	
7919N	8	8.0	1								2	11	32.9	JORDAN	
COURSE TOTAL			10								2	12	36.6	JORDAN	
SUBJECT TOTAL	153	89	44	16	19	1	1	2	157	53	377	1565.4			
DIVISION TOTAL	2603	1600	806	193	376	1	1	239	157	1294	7269	25358.5			

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
THTR 100 FUNDAMENTALS/THEATRE PRODUCTION														
7875N COURSE TOTAL			5	6	3						4	18	54.0	EVERETT
THTR 102A THEATR PROD PRACTICUM: COSTUMES														
7878N COURSE TOTAL			3									3	18.0	DUGGAN
THTR 102B THEATR PROD PRACTICUM: COSTUMES														
7879N COURSE TOTAL			1								1	2	12.0	DUGGAN
THTR 103A THEATRE PRODUCT PRACTICUM: SETS														
7882N COURSE TOTAL			1								1	3	18.0	DUGGAN
THTR 103B THEATRE PRODUCT PRACTICUM: SETS														
7883N COURSE TOTAL			1									1	6.0	DUGGAN
THTR 104B THTR PROD PRACT: LIGHTING/SOUND														
7887N COURSE TOTAL			2	1								3	18.0	DUGGAN
THTR 110 INTRO TO THE THEATRE														
7890N COURSE TOTAL			7	17	10		15				16	75	225.0	JORDAN
7892N COURSE TOTAL			5	15	6		2				14	42	126.0	EVERETT
THTR 111A REHEARSAL & PERFORMANCE: ACTING														
7894N COURSE TOTAL			7									7	38.4	THOMAS
THTR 111B REHEARSAL & PERFORMANCE: ACTING														
7896N COURSE TOTAL			6									6	32.9	THOMAS
THTR 111C REHEARSAL & PERFORMANCE: ACTING														
7899N COURSE TOTAL			4								1	5	21.9	JORDAN
THTR 112A REHEARSAL & PERFORM: STAGE MGMT														
7902N COURSE TOTAL			1									1	5.5	THOMAS
THTR 112C REHEARSAL & PERFORM: STAGE MGMT														
7907N COURSE TOTAL			1									1	5.5	JORDAN

PT

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 120 HISTORY OF THEATRE															
7918 COURSE TOTAL	3.0	6	12	2	1	1					1	23	69.0	JORDAN	XP
THTR 122A THEATRE WORKSHOP LAB:ACTING															
7920N COURSE TOTAL	8.0	7										7	25.6	DUGGAN	
THTR 122B THEATRE WORKSHOP LAB:ACTING															
7922N COURSE TOTAL	8.0	5										5	18.3	DUGGAN	
THTR 122C THEATRE WORKSHOP LAB:ACTING															
7925N COURSE TOTAL	8.0	4									1	5	14.6	JORDAN	
THTR 123A THTR WORKSHOP LAB:CONSTRUCTION															
7928N COURSE TOTAL	8.0	1									1	2	3.7	DUGGAN	
THTR 124A THTR WORKSHOP LAB:PRODUCT CREW															
7936N COURSE TOTAL	8.0	1										1	3.7	DUGGAN	
THTR 124C THTR WORKSHOP LAB:PRODUCT CREW															
7941N COURSE TOTAL	8.0	1										1	3.7	JORDAN	
THTR 124D THTR WORKSHOP LAB:PRODUCT CREW															
7943 COURSE TOTAL	8.0	1										1	3.7	JORDAN	
THTR 130 BEGINNING ACTING															
7944 COURSE TOTAL	5.0	4	4	4			3				2	18	90.0	DRUMMOND	PT
7945 COURSE TOTAL	5.0	4	5	3			1				1	9	45.0	HAYATSHAHI	PT
7947 COURSE TOTAL	5.0	5	5	4			2				2	18	90.0	THOMAS	PT
7948 COURSE TOTAL	5.0	5	6	4			1				1	16	80.0	HAGER	PT
7950N COURSE TOTAL	5.0	2	4	15			4				4	15	70.0	ROTHSCHILD	PT
THTR 131 INTERMEDIATE ACTING															
7952 COURSE TOTAL	5.0	5	5	2			1				1	13	65.0	HAYATSHAHI	PT
THTR 134A FUND COSTUME DESIGN/CONSTRUCT															
7954 COURSE TOTAL	5.0	1	1	2			1				1	6	30.0	DUGGAN	
THTR 134B FUND COSTUME DESIGN/CONSTRUCT															
7955 COURSE TOTAL	5.0	1										1	5.0	DUGGAN	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 134B FUND COSTUME DESIGN/CONSTRUCT				1								1	5.0		
COURSE TOTAL				1								1	5.0		
THTR 136 THEATRE MAKEUP					3	1	1				1	9	36.0	DUGGAN	XP
79577 COURSE TOTAL		4.0	1	3	1	1					1	9	36.0		
THTR 143 HISTORIC COSTUME FOR THEATRE															
79588 COURSE TOTAL		3.0	1	7	5							16	48.0	DUGGAN	
THTR 145 ARENA THEATRE PRODUCTION											1	7	42.0	HAGER	PT
79600 COURSE TOTAL		6.0	6								1	7	42.0		
THTR 146 ARENA THEATRE PRODUCTION															
79661 COURSE TOTAL		6.0	3									3	18.0	HAGER	
THTR 155 STAGECRAFTS															
79665 COURSE TOTAL		5.0	6								1	8	40.0	EVERETT	
THTR 157 FUND OF STAGE LIGHTING & SOUND															
79677 COURSE TOTAL		5.0	7	1	2							10	50.0	EVERETT	
THTR 230 ADVANCED ACTING I															
79688 COURSE TOTAL		5.0	6	1	1							8	40.0	JORDAN	
THTR 234A FUND MUSICAL THEATRE-PERFORMAN															
79700 COURSE TOTAL		5.0	11	2								13	65.0	DRUMMOND	PT
THTR 234B FUND MUSICAL THEATRE-PERFORMAN															
79771 COURSE TOTAL		5.0	5	1								6	30.0	DRUMMOND	
THTR 254A ADVANCED DESIGN															
79773 COURSE TOTAL		5.0	1									1	5.0	DUGGAN	
THTR 299 DANCE WORKSHOP LAB															
79775 COURSE TOTAL		8.0	8									15	54.9	GRABAU	PT
SUBJECT TOTAL		142	93	49	15		35		15	146	55	404	1627.4		
DIVISION TOTAL		2533	1510	720	253		391		243	146	1282	7078	25139.9		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
THTR 100 FUNDAMENTALS/THEATRE PRODUCTION														
7820N COURSE TOTAL	3.0		5	6	4	1	1				5	22	66.0	EVERETT
THTR 102C THEATR PROD PRACTICUM: COSTUMES														
7824 COURSE TOTAL	6.0		2									2	12.0	DUGGAN
THTR 103C THEATRE PRODUCT PRACTICUM: SETS														
7829 COURSE TOTAL	6.0		2									2	12.0	DUGGAN
THTR 103D THEATRE PRODUCT PRACTICUM: SETS														
7830 COURSE TOTAL	6.0											1	6.0	DUGGAN
THTR 104C THTR PROD PRACT: LIGHTING/SOUND														
7834 COURSE TOTAL	6.0		4									4	24.0	DUGGAN
THTR 104D THTR PROD PRACT: LIGHTING/SOUND														
7835 COURSE TOTAL	6.0		1									1	6.0	DUGGAN
THTR 110 INTRO TO THE THEATRE														
7838 COURSE TOTAL	3.0		5	19	11		3				13	57	171.0	JORDAN
THTR 111B REHEARSAL & PERFORMANCE: ACTING														
7845N COURSE TOTAL	8 12.0		1									1	5.5	DUGGAN
THTR 111C REHEARSAL & PERFORMANCE: ACTING														
7846N COURSE TOTAL	8 12.0		17									17	93.3	JORDAN
THTR 111D REHEARSAL & PERFORMANCE: ACTING														
7847N COURSE TOTAL	8 12.0											1	5.5	JORDAN
THTR 112A REHEARSAL & PERFORM: STAGE MGMT														
7850N COURSE TOTAL	8 12.0		1									1	5.5	DUGGAN
THTR 112B REHEARSAL & PERFORM: STAGE MGMT														
7851N COURSE TOTAL	8 12.0		2									2	11.0	DUGGAN

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T.	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 119A THEATRE MIME		5.0	5	1			1				2	9	45.0	HAGER	PT
COURSE TOTAL															
THTR 119B THEATRE MIME		5.0	3	1	1							5	25.0	HAGER	
COURSE TOTAL															
THTR 121 HISTORY OF THEATRE		3.0	5	12	2		1					20	60.0	JORDAN	XP
COURSE TOTAL															
THTR 122A THEATRE WORKSHOP LAB:ACTING		8.0	8								2	10	29.3	THOMAS	PT
COURSE TOTAL															
THTR 122B THEATRE WORKSHOP LAB:ACTING		8.0	2									2	7.3	THOMAS	
COURSE TOTAL															
THTR 122C THEATRE WORKSHOP LAB:ACTING		8.0	14									14	51.2	JORDAN	
COURSE TOTAL															
THTR 122D THEATRE WORKSHOP LAB:ACTING		8.0	2				1					3	11.0	JORDAN	
COURSE TOTAL															
THTR 123A THTR WORKSHOP LAB:CONSTRUCTION		8.0	1									1	3.7	THOMAS	
COURSE TOTAL															
THTR 123B THTR WORKSHOP LAB:CONSTRUCTION		8.0	1									1	3.7	THOMAS	
COURSE TOTAL															
THTR 123C THTR WORKSHOP LAB:CONSTRUCTION		8.0	1									1	3.7	JORDAN	
COURSE TOTAL															
THTR 123D THTR WORKSHOP LAB:CONSTRUCTION		8.0	1									1	3.7	JORDAN	
COURSE TOTAL															
THTR 130 BEGINNING ACTING		5.0	8	4							2	14	70.0	DRUMMOND	PT
		5.0	8	9							1	20	100.0	THOMAS	PT
		5.0	2	1	1						5	11	55.0	HAGER	PT
		5.0	5	4							6	17	85.0	ROTHSCHILD	PT
COURSE TOTAL			23	18	1		5		1		14	62	310.0		

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COMMUNICATION AND FINE ARTS

	S.T.	WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR		
THTR 131																	
7903																	
COURSE TOTAL				6	4	2		2				4	18	90.0	HAYATSHAHI		PT
THTR 134A																	
7905																	
COURSE TOTAL				3	3	1						1	8	40.0	DUGGAN		
THTR 134B																	
7906																	
COURSE TOTAL				1	1	1						2	2	10.0	DUGGAN		
THTR 137																	
7908																	
COURSE TOTAL				2	4	1						3	10	40.0	DUGGAN		XP
THTR 140A																	
7910																	
COURSE TOTAL				2	1			1				2	6	24.0	DUGGAN		
THTR 140B																	
7911																	
COURSE TOTAL				4				1				1	1	4.0	DUGGAN		
THTR 144																	
7914																	
COURSE TOTAL				2	2	6		2				3	15	45.0	DUGGAN		
THTR 147																	
7918																	
COURSE TOTAL				3	2							8	8	43.9	HAGER		PT
THTR 155																	
7921																	
COURSE TOTAL				5	2	1						1	9	45.0	EVERETT		
THTR 156																	
7922																	
COURSE TOTAL				5	3							3	3	15.0	EVERETT		XP
THTR 189																	
7925																	
COURSE TOTAL				3	1							2	2	6.0	BAKER		
THTR 230																	
7927																	
COURSE TOTAL				7	1							1	9	45.0	JORDAN		
THTR 235A																	
7930																	
COURSE TOTAL				10	2							1	13	65.0	DRUMMOND		PT

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	
												ENR	WSCH
THTR 235A FUND MUSIC THEATRE-SCENE/SONG											1	13	65.0
COURSE TOTAL			10	2									
THTR 235B FUND MUSIC THEATRE-SCENE/SONG												7	35.0
COURSE TOTAL			6	1									
THTR 254B ADVANCED DESIGN												4	20.0
COURSE TOTAL			4										
SUBJECT TOTAL			169	88	33	10	21		1	205	57	379	1568.3
DIVISION TOTAL			2798	1690	790	231	418		238	205	1322	7692	27141.8

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		S.T. WKS HRS											TOTAL		TOTAL			
		A	B	C	D	F	I	CR	NC	W	ENR	WSCH	INSTRUCTOR					
THTR 100	FUNDAMENTALS/THEATRE PRODUCTION																	
7875N	COURSE TOTAL	3	7	9		3				3	25	75.0	EVERETT				XP	
THTR 102A	THEATR PROD PRACTICUM: COSTUMES																	
7878	COURSE TOTAL	1	1	1						2	2	12.0	DUGGAN					
THTR 102B	THEATR PROD PRACTICUM: COSTUMES																	
7879	COURSE TOTAL	2	2	2						2	2	12.0	DUGGAN					
THTR 103A	THEATRE PRODUCT PRACTICUM: SETS																	
7882	COURSE TOTAL	2	1	1						3	3	18.0	DUGGAN					
THTR 104A	THTR PROD PRACT: LIGHTING/SOUND																	
7886	COURSE TOTAL	1	1	1		1				2	2	12.0	DUGGAN					
THTR 110	INTRO TO THE THEATRE																	
7890	COURSE TOTAL	10	16	17	6	8		2		18	77	222.0	JORDAN					
7892N	COURSE TOTAL	12	6	7	5	4				3	37	111.0	EVERETT				XP	
THTR 111A	REHEARSAL & PERFORMANCE: ACTING																	
7894N	COURSE TOTAL	9	22	24	11	12		2		21	114	333.0						
THTR 111B	REHEARSAL & PERFORMANCE: ACTING																	
7896N	COURSE TOTAL	1	1	1		1				1	10	49.4	JORDAN					
THTR 111C	REHEARSAL & PERFORMANCE: ACTING																	
7899N	COURSE TOTAL	6	6	6		1				6	6	32.9	DUGGAN				XP	
THTR 111D	REHEARSAL & PERFORMANCE: ACTING																	
7901N	COURSE TOTAL	2	2	2		2				2	2	11.0	DUGGAN					
THTR 112A	REHEARSAL & PERFORM: STAGE MGMT																	
7902N	COURSE TOTAL	1	1	1		1				1	1	5.5	JORDAN					
THTR 120	HISTORY OF THEATRE																	
7918	COURSE TOTAL	10	8	4	1	1				1	25	75.0	JORDAN					

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	
											ENR	WSCH		

THTR 122A	THEATRE	WORKSHOP	LAB:ACTING											
7920N	8	8.0	8											
COURSE TOTAL											2	10	29.3	JORDAN
THTR 122B	THEATRE	WORKSHOP	LAB:ACTING											
7922N	8	8.0	1	1										
COURSE TOTAL											1	3	7.3	JORDAN
THTR 122C	THEATRE	WORKSHOP	LAB:ACTING											
7925N	8	8.0	6											
COURSE TOTAL											2	8	21.9	DUGGAN
THTR 122D	THEATRE	WORKSHOP	LAB:ACTING											
7927N	8	8.0	2											
COURSE TOTAL											2	2	7.3	DUGGAN
THTR 123A	THTR	WORKSHOP	LAB:CONSTRUCTION											
7928N	8	8.0	2											
COURSE TOTAL											1	3	7.3	JORDAN
THTR 123C	THTR	WORKSHOP	LAB:CONSTRUCTION											
7933N	8	8.0												
COURSE TOTAL											1	1	3.7	DUGGAN
THTR 124A	THTR	WORKSHOP	LAB:PRODUCT CREW											
7936N	8	8.0	1											
COURSE TOTAL											1	1	3.7	JORDAN
THTR 124C	THTR	WORKSHOP	LAB:PRODUCT CREW											
7941N	8	8.0	1											
COURSE TOTAL											1	1	3.7	DUGGAN
THTR 130	BEGINNING	ACTING												
7944	5.0		1	4										
7945	5.0		6	2										
7947	5.0		6	2										
7948	5.0		8	7										
7950N	5.0		3	2										
COURSE TOTAL			24	17							2	4	10	4
THTR 131	INTERMEDIATE	ACTING												
7952	5.0		6	4										
COURSE TOTAL											1	1	1	16
THTR 134A	FUND	COSTUME	DESIGN/CONSTRUCT											
7954	5.0		4	4										
COURSE TOTAL											1	1	9	45.0
THTR 134B	FUND	COSTUME	DESIGN/CONSTRUCT											
7955	5.0													
COURSE TOTAL											1	1	5.0	DUGGAN

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL		INSTRUCTOR											
										ENR	WSCH												

THTR 134B FUND COSTUME DESIGN/CONSTRUCT (CONT'D)											1	5.0											
COURSE TOTAL													1	5.0									
THTR 136 THEATRE MAKEUP																							
7957	4.0	4	1	2		2				2	11	44.0	DUGGAN	XP									
COURSE TOTAL													2	11	44.0								
THTR 143 HISTORIC COSTUME FOR THEATRE																							
7958	3.0	3	5	1	2					3	14	42.0	DUGGAN										
COURSE TOTAL													3	14	42.0								
THTR 145 ARENA THEATRE PRODUCTION																							
7960	6.0	9	1							10	10	60.0	HAGER	PT									
COURSE TOTAL													9	11	60.0								
THTR 155 STAGECRAFTS																							
7964	5.0	7		3						10	10	50.0	EVERETT										
COURSE TOTAL													7	10	50.0								
THTR 157 FUND OF STAGE LIGHTING & SOUND																							
7965	5.0	8	3							11	11	55.0	EVERETT										
COURSE TOTAL													8	11	55.0								
THTR 189 MULTIMEDIA AND CREATIVE ARTS																							
7966	3.0		1	1						1	1	3.0	BAKER										
COURSE TOTAL													1	1	3.0								
THTR 200A DANCE WORKSHOP LAB																							
7967	8.0	3								3	3	11.0	GRABAU	PT									
COURSE TOTAL													3	3	11.0								
THTR 207 TECHNIQUES OF DIRECTING																							
7968	5.0	6								1	7	35.0	JORDAN	XP									
COURSE TOTAL													6	7	35.0								
THTR 208 TECHNIQUES OF DIRECTING																							
7969	**	0.0								1	1	0.0	JORDAN										
COURSE TOTAL													0	1	0.0								
SUBJECT TOTAL											152	71	64	15	33	3	216	191	1334	61	399	1575.5	
DIVISION TOTAL											2664	1594	827	252	457							26853.7	

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 100 FUNDAMENTAL/THEATRE PRODUCTION		3.0	11	8	1	2	1					28	84.0	EVERETT	XP
COURSE TOTAL			11	8	1	2	1					28	84.0		
THTR 102C THEATR PROD PRACTICUM: COSTUMES		6.0	2	1								3	18.0	DUGGAN	
COURSE TOTAL			2	1								3	18.0		
THTR 103C THEATRE PRODUCT PRACTICUM: SETS		6.0	3									3	18.0	DUGGAN	
COURSE TOTAL			3									3	18.0		
THTR 104C THTR PROD PRACT: LIGHTING/SOUND		6.0	2									4	24.0	DUGGAN	
COURSE TOTAL			2									4	24.0		
THTR 110 INTRO TO THE THEATRE		3.0	14	9	7	4	7					54	159.0	JORDAN	XP
COURSE TOTAL			14	9	7	4	7					54	159.0		
THTR 111A REHEARSAL & PERFORMANCE: ACTING		8 12.0	10									10	54.9	JORDAN	
COURSE TOTAL			10									10	54.9		
THTR 111B REHEARSAL & PERFORMANCE: ACTING		8 12.0	3									3	16.5	JORDAN	
COURSE TOTAL			3									3	16.5		
THTR 111C REHEARSAL & PERFORMANCE: ACTING		8 12.0	4									4	21.9	ROTHSCHILD	PT
COURSE TOTAL			4									4	21.9		
THTR 111D REHEARSAL & PERFORMANCE: ACTING		8 12.0	1									1	5.5	ROTHSCHILD	
COURSE TOTAL			1									1	5.5		
THTR 112B REHEARSAL & PERFORMANCE: STAGE MGMT		8 12.0	1									1	5.5	JORDAN	
COURSE TOTAL			1									1	5.5		
THTR 113C REHEARS & PERFORM: PRODUCT CREW		8 12.0	1									1	5.5	ROTHSCHILD	
COURSE TOTAL			1									1	5.5		
THTR 113D REHEARS & PERFORM: PRODUCT CREW		8 12.0	1									1	5.5	ROTHSCHILD	
COURSE TOTAL			1									1	5.5		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

		S.T.	A	B	C	D	F	I	CR	NC	TOTAL	TOTAL					
		WKS	HRS									ENR	WSCH	INSTRUCTOR	PT		
THTR 119A THEATRE MIME		3	5									2	10	50.0	HAGER	PT	
7864 COURSE TOTAL		3	5									2	10	50.0	HAGER	PT	
THTR 119B THEATRE MIME		2	1									3	3	15.0	HAGER		
7865 COURSE TOTAL		2	1									3	3	15.0	HAGER		
THTR 121 HISTORY OF THEATRE		8	7	1									7	24	72.0	JORDAN	
7867 COURSE TOTAL		8	7	1									7	24	72.0	JORDAN	
THTR 122A THEATRE WORKSHOP LAB:ACTING		8	10									10	10	36.6	JORDAN		
7870N COURSE TOTAL		8	10									10	10	36.6	JORDAN		
THTR 122B THEATRE WORKSHOP LAB:ACTING		8	4									4	4	14.6	JORDAN		
7871N COURSE TOTAL		8	4									4	4	14.6	JORDAN		
THTR 122C THEATRE WORKSHOP LAB:ACTING		8	4									1	5	14.6	DUGGAN		
7872N COURSE TOTAL		8	4									1	5	14.6	DUGGAN		
THTR 122D THEATRE WORKSHOP LAB:ACTING		8	1									1	1	3.7	DUGGAN		
7873N COURSE TOTAL		8	1									1	1	3.7	DUGGAN		
THTR 123B THTR WORKSHOP LAB:CONSTRUCTION		8	1									1	1	3.7	JORDAN		
7877N COURSE TOTAL		8	1									1	1	3.7	JORDAN		
THTR 123C THTR WORKSHOP LAB:CONSTRUCTION		8	3									3	3	11.0	DUGGAN		
7878N COURSE TOTAL		8	3									3	3	11.0	DUGGAN		
THTR 124C THTR WORKSHOP LAB:PRODUCT CREW		8	1									1	2	3.7	DUGGAN		
7884N COURSE TOTAL		8	1									1	2	3.7	DUGGAN		
THTR 124D THTR WORKSHOP LAB:PRODUCT CREW		8	1									1	1	3.7	DUGGAN		
7885 COURSE TOTAL		8	1									1	1	3.7	DUGGAN		
THTR 130 BEGINNING ACTING		3	2	1									4	15	70.0	QUALLS	PT
7895 COURSE TOTAL		3	2	1									4	15	70.0	QUALLS	PT
THTR 130 BEGINNING ACTING		2	4	1									2	22	110.0	THOMAS	PT
7897 COURSE TOTAL		2	4	1									2	22	110.0	THOMAS	PT
THTR 130 BEGINNING ACTING		2	4	1									2	13	85.0	HAGER	PT
7899 COURSE TOTAL		2	4	1									2	13	85.0	HAGER	PT
THTR 130 BEGINNING ACTING		4	2	2									6	13	60.0	ROTHSCHILD	PT
7901N COURSE TOTAL		4	2	2									6	13	60.0	ROTHSCHILD	PT
THTR 130 BEGINNING ACTING		21	12	12									7	67	325.0	ROTHSCHILD	PT
7901N COURSE TOTAL		21	12	12									7	67	325.0	ROTHSCHILD	PT

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T.	WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 131	INTERMEDIATE ACTING											1	18	90.0	HAYATSHAHI	PT
7903	COURSE TOTAL		5.0	6	6	5						1	18	90.0		
THTR 134A	FUND COSTUME DESIGN/CONSTRUCT												10	50.0	DUGGAN	XP
7905	COURSE TOTAL		5.0	3	4	2							10	50.0		
THTR 134B	FUND COSTUME DESIGN/CONSTRUCT												1	5.0	DUGGAN	
7906	COURSE TOTAL		5.0			1							1	5.0		
THTR 137	THEATRE MAKEUP II												11	44.0	DUGGAN	
7908	COURSE TOTAL		4.0	2	4	2							11	44.0		
THTR 140A	COSTUME PATTERNMAKING												3	12.0	DUGGAN	
7910	COURSE TOTAL		4.0		3								3	12.0		
THTR 140B	COSTUME PATTERNMAKING												2	8.0	DUGGAN	
7911	COURSE TOTAL		4.0	1									2	8.0		
THTR 144	20TH CENTURY FASHION & COSTUME												16	48.0	DUGGAN	
7914	COURSE TOTAL		3.0	1	3	6		3				1	16	48.0		
THTR 147	ARENA THEATRE PRODUCTION												7	38.4	HAGER	PT
7918	COURSE TOTAL		32.0	7									7	38.4		
THTR 155	STAGECRAFTS												6	30.0	EVERETT	
7921	COURSE TOTAL		5.0	2	1	1							6	30.0		
THTR 156	FUNDAMENTALS OF SCENIC DESIGN												5	25.0	EVERETT	
7922	COURSE TOTAL		5.0	2	1								5	25.0		
THTR 189	MULTIMEDIA AND CREATIVE ARTS												1	3.0	BAKER	
7925	COURSE TOTAL		3.0			1							1	3.0		
THTR 230	ADVANCED ACTING I												8	40.0	JORDAN	
7927	COURSE TOTAL		5.0	4	3	1							8	40.0		
THTR 235A	FUND MUSIC THEATRE-SCENE/SONG												10	50.0	DELEON	PT
7930	COURSE TOTAL		5.0										10	50.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR
												ENR	WSCH	
THTR 235A FUND MUSIC THEATRE-SCENE/SONG							(CONT"D)					10	50.0	
COURSE TOTAL												10	50.0	
THTR 235B FUND MUSIC THEATRE-SCENE/SONG												1	5.0	DELEON
COURSE TOTAL												1	5.0	
THTR 254A ADVANCED DESIGN												2	10.0	EVERETT
COURSE TOTAL												2	10.0	
SUBJECT TOTAL			161	79	41	17	20	1	1	162	55	375	1525.8	
DIVISION TOTAL			2823	1672	769	257	414	29	217	162	1388	7731	27252.8	

Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: THTR -- Course: All Courses

Section	N = Night	S.T.	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor		
G02 -- Arts, Languages & Communication																				
THTR-100 Fundamentals/Theatre Production																				
4458N			3.0	21	0	6	0	0	8	0	0	3	1	3	0	0	0	0	3 Everett, Craig	XP
Course Total				21	0	6	0	0	8	0	0	3	1	3	0	0	0	0	3	
THTR-102A Thr Prod Practicum:Costumes																				
4459			2.0	3	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Duggan, Beth
Course Total				3	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	1
THTR-103A Theatr Product Practicum:Sets																				
4461			2.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	1 Duggan, Beth
Course Total				3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	1
THTR-104A Thr Prod Pract:Lighting/Sound																				
4463			2.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0 Duggan, Beth
Course Total				4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-110 Intro to the Theatre																				
4465			3.0	68	0	11	0	0	20	0	0	13	9	15	0	0	0	0	0	14 Jordan, Henry
4466N			3.0	29	0	12	0	0	13	0	0	3	0	1	0	0	0	0	0	2 Everett, Craig
Course Total				97	0	23	0	0	33	0	0	16	9	16	0	0	0	0	0	16
THTR-111A Rehearsal/Performance: Acting																				
4467N			2.0	5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0 Jordan, Henry
Course Total				5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-111C Rehearsal/Performance: Acting																				
4469N			2.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0 Thomas, Jeannette
Course Total				4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-130 Beginning Acting																			
4492	3.0	9	0	1	0	0	4	0	0	2	2	1	1	0	0	0	1	Qualls, Mary	PT
4493	3.0	13	0	7	0	0	2	0	0	2	1	1	0	0	0	0	0	Jordan, Henry	
4494	3.0	16	0	10	0	0	3	0	0	0	1	2	0	0	0	0	2	Thomas, Jeannette	PT
4495	3.0	18	0	7	0	0	3	0	0	7	0	1	0	0	0	0	1	Hager, Jerry	PT
4496N	3.0	10	0	4	0	0	2	0	0	1	0	2	1	0	0	0	3	Rothschild, Neil	PT
Course Total		66	0	29	0	0	14	0	0	12	3	6	1	0	0	0	7		
THTR-131 Intermediate Acting																			
4497	3.0	11	0	6	0	0	3	0	0	1	0	1	0	1	0	0	4	Hayashahi, Janet	PT
Course Total		11	0	6	0	0	3	0	0	1	0	1	0	0	0	0	4		
THTR-134A Fund Costume Design/Construct																			
4498	3.0	8	0	3	0	0	2	0	0	1	1	1	1	0	0	0	2	Duggan, Beth	
Course Total		8	0	3	0	0	2	0	0	1	1	1	1	0	0	0	2		
THTR-136 Theatre Makeup																			
4500	2.0	12	0	3	0	0	1	0	0	4	1	3	0	0	0	0	2	Duggan, Beth	
Course Total		12	0	3	0	0	1	0	0	4	1	3	0	0	0	0	2		
THTR-143 Historic Costume for Theatre																			
4501	3.0	8	0	2	0	0	2	0	0	3	1	0	0	0	0	0	6	Duggan, Beth	
Course Total		8	0	2	0	0	2	0	0	3	1	0	0	0	0	0	6		
THTR-145 Arena Theatre Production																			
4502	2.0	7	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	Hager, Jerry	PT
Course Total		7	0	7	0	0	0	0	0	0	0	0	0	0	0	0	0		
THTR-148 Arena Theatre Production																			
4505	2.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	1	Hager, Jerry	PT
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	1		

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Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-155 Stagecrafts																					
4506	3.0	10	0	5	0	0	4	0	0	0	0	1	0	0	0	0	0	2	Everett, Craig		
Course Total		10	0	5	0	0	4	0	0	0	0	1	0	0	0	0	0	2			
THTR-157 Fund of Stage Lighting & Sound																					
4507	3.0	14	0	4	0	0	8	0	0	2	0	0	0	0	0	0	0	0	0	Everett, Craig	
Course Total		14	0	4	0	0	8	0	0	2	0	0	0	0	0	0	0	0			
THTR-200A Dance Workshop Lab																					
4509	8 1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Grabau, Melvin
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
THTR-234A Fund Musical Theater-Performanc																					
5967	3.0	6	0	2	0	0	2	0	0	2	0	0	0	0	0	0	0	0	0	3	Deleon, Susan
Course Total		6	0	2	0	0	2	0	0	2	0	0	0	0	0	0	0	0	0	3	
THTR-234B Fund Musical Theater-Performanc																					
5968	3.0	4	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	Deleon, Susan
Course Total		4	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-254A Advanced Design																					
4512	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Duggan, Beth
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
THTR-254B Advanced Design																					
6027	3.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth
Course Total		1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Subject Total		342	0	156	0	0	85	0	0	46	20	33	1	1	0	0	0	0	0	54	
Division Total		342	0	156	0	0	85	0	0	46	20	33	1	1	0	0	0	0	0	54	

Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: THTR -- Course: All Courses

Section	N = Night	S.T.	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor					
G02 -- Arts, Languages & Communication																							
THTR-100 Fundamentals/Theatre Production																							
8670N			3.0	23	0	5	0	0	6	0	0	6	1	5	0	0	0	0	0	Everett, Craig	XP		
Course Total				23	0	5	0	0	6	0	0	6	1	5	0	0	0	0	0				
THTR-102C Theatre Prod Practicum:costumes																							
8671			2.0	6	0	3	0	0	2	0	0	1	0	0	0	0	0	0	0	1	Duggan, Beth	XP	
Course Total				6	0	3	0	0	2	0	0	1	0	0	0	0	0	0	0	1			
THTR-102D Theatre Prod Practicum:costumes																							
8672			2.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth		
Course Total				1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
THTR-103C Theatre Product Practicum:sets																							
8673			2.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth	
Course Total				1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
THTR-103D Theatre Product Practicum:sets																							
8674			2.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth	
Course Total				1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
THTR-104C Thtr Prod Pract:lighting/Sound																							
8675			2.0	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth	
Course Total				2	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0		
THTR-104D Thtr Prod Pract:lighting/Sound																							
8676			2.0	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth	
Course Total				2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0		

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-110 Intro to the Theatre																
8677	3.0	29	0	3	0	0	12	0	0	7	2	5	0	0	18	Jordan, Henry
8678N	3.0	21	0	5	0	0	7	0	0	1	0	8	0	0	2	Everett, Craig
Course Total		50	0	8	0	0	19	0	0	8	2	13	0	0	20	
THTR-111A Rehearsal & Performance:acting																
8679N	8 2.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	
THTR-111B Rehearsal & Performance:acting																
8680	8 2.0	3	0	3	0	0	0	0	0	0	0	0	0	0	1	Duggan, Beth
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	1	
THTR-111C Rehearsal & Performance:acting																
8681N	8 2.0	3	0	3	0	0	0	0	0	0	0	0	0	0	1	Jordan, Henry
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	1	
THTR-111D Rehearsal & Performance:acting																
8682	8 2.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	Jordan, Henry
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	
THTR-112A Rehearsal & Perform:stage Mgmt																
8684N	8 2.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	
THTR-112B Rehearsal & Perform:stage Mgmt																
8685	8 2.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	
THTR-112C Rehearsal & Perform:stage Mgmt																
8686N	8 2.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	Jordan, Henry
Course Total		4	0	4	0	0	0	0	0	0	0	0	0	0	0	

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-122D Theatre Workshop Lab:acting	Course Total	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	
8698N 8 1.0		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Jordan, Henry
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-123A Thtr Workshop Lab:construction	Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Thomas, Jeannette
8699N 8 1.0		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-123B Thtr Workshop Lab:construction	Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Thomas, Jeannette
8700N 8 1.0		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-123C Thtr Workshop Lab:construction	Course Total	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Jordan, Henry
8701N 8 1.0		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-124A Thtr Workshop Lab:product Crew	Course Total	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Thomas, Jeannette
8703N 8 1.0		4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
Course Total		4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
THTR-124B Thtr Workshop Lab:product Crew	Course Total	9	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Thomas, Jeannette
8704 8 1.0		9	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Course Total		9	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-124C Thtr Workshop Lab:product Crew	Course Total	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Jordan, Henry
8705N 8 1.0		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-124D Thtr Workshop Lab:product Crew	Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Jordan, Henry
8706 8 1.0		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-130 Beginning Acting																	
8707	3.0	7	0	5	0	0	1	0	0	1	0	0	0	0	6	Qualls, Mary	PT
8708	3.0	15	0	8	0	0	5	0	0	2	0	0	0	0	1	Thomas, Jeannette	PT
8709	3.0	15	0	6	0	0	4	0	0	4	1	0	0	0	5	Hager, Jerry	PT
8710N	3.0	13	0	4	0	0	6	0	0	0	1	2	0	0	8	Rothschild, Neil	PT
Course Total		50	0	23	0	0	16	0	0	7	2	2	0	0	20		
THTR-131 Intermediate Acting																	
8711	3.0	13	0	3	0	0	6	0	0	1	0	3	0	0	1	Hayatshahi, Janet	PT
Course Total		13	0	3	0	0	6	0	0	1	0	3	0	0	1		
THTR-134A Fund Costume Design/Construct																	
8712	3.0	8	0	2	0	0	1	0	0	2	2	1	0	0	2	Duggan, Beth	
Course Total		8	0	2	0	0	1	0	0	2	2	1	0	0	2		
THTR-140A Costume Patternmaking																	
8715	2.0	14	0	5	0	0	4	0	0	1	1	2	1	0	1	Duggan, Beth	
Course Total		14	0	5	0	0	4	0	0	1	1	2	1	0	1		
THTR-140B Costume Patternmaking																	
8716	2.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth	
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0		
THTR-144 20th Century Fashion & Costume																	
8717	3.0	11	0	0	0	0	1	0	0	6	2	1	1	0	5	Duggan, Beth	
Course Total		11	0	0	0	0	1	0	0	6	2	1	1	0	5		
THTR-147 Arena Theatre Production																	
8718	3.0	11	0	11	0	0	0	0	0	0	0	0	0	0	0	Hager, Jerry	PT
Course Total		11	0	11	0	0	0	0	0	0	0	0	0	0	0		
THTR-148 Arena Theatre Production																	
8719	3.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	Hager, Jerry	PT
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0		

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Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: THTR -- Course: All Courses

Section	S.T.	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/Instructor
G02 -- Arts, Languages & Communication																	
THTR-100 Fundamentals/Theatre Production																	
4458N	3.0		25	0	2	4	4	2	4	1	5	1	2	0	0	0	3 Everett, Craig
Course Total			25	0	2	4	4	2	4	1	5	1	2	0	0	0	3
THTR-102A Thtr Prod Practicum:Costumes																	
4459	2.0		5	0	4	0	0	0	0	0	0	0	1	0	0	0	1 Duggan, Beth
Course Total			5	0	4	0	0	0	0	0	0	0	1	0	0	0	1
THTR-103A Theatr Product Practicum:Sets																	
4461	2.0		3	0	2	0	0	1	0	0	0	0	0	0	0	0	1 Duggan, Beth
Course Total			3	0	2	0	0	1	0	0	0	0	0	0	0	0	1
THTR-103B Theatr Product Practicum:Sets																	
4462	2.0		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0 Duggan, Beth
Course Total			1	0	1	0	0	0	0	0	0	0	0	0	0	0	0
THTR-104A Thtr Prod Pract:Lightng/Sound																	
4463	2.0		1	0	1	0	0	0	0	0	0	0	0	0	0	0	1 Duggan, Beth
Course Total			1	0	1	0	0	0	0	0	0	0	0	0	0	0	1
THTR-104B Thtr Prod Pract:Lightng/Sound																	
4464	2.0		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0 Duggan, Beth
Course Total			2	0	1	0	0	1	0	0	0	0	0	0	0	0	0
THTR-110 Intro to the Theatre																	
4465	3.0		61	0	5	6	5	13	4	4	11	7	5	1	0	0	12 Jordan, Henry
4466N	3.0		45	0	12	0	3	6	0	2	6	3	13	0	0	0	6 Everett, Craig
Course Total			106	0	17	6	8	19	4	6	17	10	18	1	0	0	18

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Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-111A Rehearsal/Performance: Acting														
4467N	8	2.0	8	0	8	0	0	0	0	0	0	0	1	Duggan, Beth
Course Total			8	0	8	0	0	0	0	0	0	0	1	
THTR-111B Rehearsal/Performance: Acting														
4468N	8	2.0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total			0	0	0	0	0	0	0	0	0	0	0	
THTR-111C Rehearsal/Performance: Acting														
4469N	8	2.0	5	0	4	0	0	1	0	0	0	0	0	Jordan, Henry
Course Total			5	0	4	0	0	1	0	0	0	0	0	
THTR-111D Rehearsal/Performance: Acting														
4470N	8	2.0	1	0	1	0	0	0	0	0	0	0	0	Jordan, Henry
Course Total			1	0	1	0	0	0	0	0	0	0	0	
THTR-112A Rehearsal/Performance: Stage Mgmt														
4471N	8	2.0	2	0	2	0	0	0	0	0	0	0	0	Duggan, Beth
Course Total			2	0	2	0	0	0	0	0	0	0	0	
THTR-112B Rehearsal/Performance: Stage Mgmt														
4472	8	2.0	2	0	2	0	0	0	0	0	0	0	0	Duggan, Beth
Course Total			2	0	2	0	0	0	0	0	0	0	0	
THTR-112C Rehearsal/Performance: Stage Mgmt														
4473N	8	2.0	1	0	1	0	0	0	0	0	0	0	0	Jordan, Henry
Course Total			1	0	1	0	0	0	0	0	0	0	0	
THTR-112D Rehearsal/Performance: Stage Mgmt														
4474	8	2.0	1	0	1	0	0	0	0	0	0	0	0	Jordan, Henry
Course Total			1	0	1	0	0	0	0	0	0	0	0	
THTR-113A Rehearsal/Performance: Product Crew														
4475	8	2.0	1	0	0	0	0	1	0	0	0	0	0	Duggan, Beth

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Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: THTR -- Course: All Courses

Course Total	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-113B Rehers & Perform:Product Crew																				
4476 8 2.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-113C Rehers & Perform:Product Crew																				
4477 8 2.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-113D Rehers & Perform:Product Crew																				
4478 8 2.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-120 History of Theatre																				
4479 3.0	25	0	1	1	4	8	2	4	4	0	1	0	0	0	0	0	0	0	0	3
Course Total	25	0	1	1	4	8	2	4	4	0	1	0	0	0	0	0	0	0	0	3
THTR-122A Theatre Workshop Lab:Acting																				
4480N 8 1.0	5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
Course Total	5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
THTR-122B Theatre Workshop Lab:Acting																				
4481N 8 1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
THTR-122C Theatre Workshop Lab:Acting																				
4482N 8 1.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-122D Theatre Workshop Lab:Acting																				
4483N 8 1.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-123A Thtr Workshp Lab:Construction																			
4484N	8	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	1	Thomas, Jeannette	PT	
Course Total			1	0	1	0	0	0	0	0	0	0	0	0	0	1			
THTR-123B Thtr Workshp Lab:Construction																			
4485N	8	1.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total			2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-123C Thtr Workshp Lab:Construction																			
4486N	8	1.0	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
Course Total			2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
THTR-124A Thtr Workshp Lab:Product Crew																			
4488N	8	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total			1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-124B Thtr Workshp Lab:Product Crew																			
4489	8	1.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total			4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-124C Thtr Workshp Lab:Product Crew																			
4490	8	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total			1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-130 Beginning Acting																			
4493	3.0	3.0	16	3	1	1	0	4	4	0	0	0	3	0	0	0	0	0	4
4494	3.0	3.0	17	1	7	3	1	0	1	0	1	0	2	0	0	0	0	0	4
4495	3.0	3.0	18	5	1	0	2	3	0	1	2	0	0	0	0	0	0	0	0
4496N	3.0	3.0	16	0	4	0	0	6	0	3	1	0	0	0	0	0	0	0	4
Course Total			67	9	13	4	3	13	5	4	8	0	8	0	0	0	0	0	12
THTR-131 Intermediate Acting																			
4497	3.0	3.0	16	0	9	0	0	5	0	0	2	0	0	0	0	0	0	0	4

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: THTR -- Course: All Courses

Course Total	16	0	9	0	0	5	0	0	2	0	0	0	0	0	0	0	0	4
THTR-134A Fund Costume Design/Construct																		
4498	8	0	3	1	0	3	1	0	0	0	0	0	0	0	0	0	0	1
Course Total	8	0	3	1	0	3	1	0	0	0	0	0	0	0	0	0	0	1
THTR-134B Fund Costume Design/Construct																		
4499	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-136 Theatre Makeup																		
4500	2	0	2	2	0	2	1	0	1	1	2	3	0	0	0	0	0	1
Course Total	13	0	2	2	0	2	1	0	1	2	2	3	0	0	0	0	0	1
THTR-143 Historic Costume for Theatre																		
4501	16	0	2	0	0	4	1	0	5	2	2	2	0	0	0	0	0	2
Course Total	16	0	2	0	0	4	1	0	5	2	2	2	0	0	0	0	0	2
THTR-145 Arena Theatre Production																		
4502	6	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	6	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-146 Arena Theatre Production																		
4503	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-147 Arena Theatre Production																		
4504	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-155 Stagecrafts																		
4506	10	0	5	0	0	4	0	0	0	0	0	1	0	0	0	0	0	0
Course Total	10	0	5	0	0	4	0	0	0	0	0	1	0	0	0	0	0	0

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Grade Distribution by Division

School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: THTR -- Course: All Courses

**Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: THTR -- Course: All Courses**

Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-243 Thr Arts Technical Internship																					
9635	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-254A Advanced Design																					
4512	3.0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-254B Advanced Design																					
6027	3.0	3	0	2	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total	3	0	2	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Subject Total	413	17	144	21	23	75	21	16	43	16	36	1	1	0	0	0	0	0	0	0	55
Division Total	413	17	144	21	23	75	21	16	43	16	36	1	1	0	0	0	0	0	0	0	55

Duggan, Beth

XP

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: THTR -- Course: All Courses

Section	N = Night	S.T.	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/Instructor				
G02 -- Arts, Languages & Communication																						
THTR-100 Fundamental/Theatre Production																						
8670N		3.0		24	0	7	0	2	9	0	2	4	0	0	0	0	0	0	4	Everett, Craig	XP	
Course Total				24	0	7	0	2	9	0	2	4	0	0	0	0	0	0	4			
THTR-102C Theatr Prod Practicum:costumes																						
8671		2.0		4	0	3	0	0	0	1	0	0	0	0	0	0	0	0	0	Duggan, Beth		
Course Total				4	0	3	0	0	0	1	0	0	0	0	0	0	0	0	0			
THTR-103C Theatre Product Practicum:sets																						
8673		2.0		4	0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth		
Course Total				4	0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0		
THTR-103D Theatre Product Practicum:sets																						
8674		2.0		1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth		
Course Total				1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0		
THTR-104C Thtr Prod Pract:lighting/Sound																						
8675		2.0		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	Duggan, Beth		
Course Total				2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0		
THTR-110 Intro to the Theatre																						
8677		3.0		38	0	0	3	7	4	7	3	8	1	5	0	0	0	0	8	Jordan, Henry		
8678N		3.0		43	0	10	0	0	5	9	4	8	2	5	0	0	0	0	6	Everett, Craig		
Course Total				81	0	10	3	7	9	16	7	16	3	10	0	0	0	0	14			
THTR-111A Rehearsal & Performance:acting																						
8679		8	2.0	5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	Deleon, Susan	PT	
Course Total				5	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0		

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: THTR -- Course: All Courses

THTR-113D Rehears & Perform:product Crew	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8691N	8 2.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-115 Voice & Movement for Stage	Course Total	16	0	8	0	2	4	1	0	1	0	0	0	0	0	0	0	0	0	0
9758	3.0	16	0	8	0	2	4	1	0	1	0	1	0	0	0	0	0	0	0	0
THTR-119A Theatre Mime	Course Total	13	3	1	2	1	1	2	1	2	0	0	0	0	0	0	0	0	0	0
8692	3.0	13	3	1	2	1	1	2	1	2	0	0	0	0	0	0	0	0	0	0
THTR-119B Theatre Mime	Course Total	13	3	1	2	1	1	2	1	2	0	0	0	0	0	0	0	0	0	0
8693	3.0	4	3	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-121 History of Theatre	Course Total	18	0	0	8	2	0	1	2	3	1	1	0	0	0	0	0	0	0	0
8694	3.0	18	0	0	8	2	0	1	2	3	1	1	0	0	0	0	0	0	0	0
THTR-122A Theatre Workshop Lab:Acting	Course Total	11	0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8695N	8 1.0	11	0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-122B Theatre Workshop Lab:acting	Course Total	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8696N	8 1.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-122C Theatre Workshop Lab:acting	Course Total	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8697N	8 1.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: THTR -- Course: All Courses

Course Total	18	0	10	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	4	
THTR-134A Fund Costume Design/Construct																				
8712 3.0	6	0	2	1	0	1	1	0	0	1	0	0	1	0	0	0	0	0	1	Duggan, Beth
Course Total	6	0	2	1	0	1	1	0	0	1	0	0	0	0	0	0	0	0	1	
THTR-134B Fund Costume Design/Construct																				
8713 3.0	3	0	1	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	Duggan, Beth
Course Total	3	0	1	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	
THTR-136 Theatre Makeup																				
9959 2.0	13	0	5	1	0	3	3	0	1	0	0	0	0	0	0	0	0	0	1	Duggan, Beth
Course Total	13	0	5	1	0	3	3	0	1	0	0	0	0	0	0	0	0	0	1	
THTR-140A Costume Patternmaking																				
8715 2.0	6	0	3	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Duggan, Beth
Course Total	6	0	3	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-140B Costume Patternmaking																				
8716 2.0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Duggan, Beth
Course Total	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
THTR-144 20th Century Fashion & Costume																				
8717 3.0	10	0	1	0	0	1	2	1	2	1	2	1	1	1	1	0	0	0	4	Duggan, Beth
Course Total	10	0	1	0	0	1	2	1	2	1	2	1	1	1	1	0	0	0	4	
THTR-147 Arena Theatre Production																				
8718 3 2.0	7	5	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Hager, Jerry
Course Total	7	5	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
THTR-148 Arena Theatre Production																				
8719 3 2.0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Hager, Jerry
Course Total	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: THTR -- Course: All Courses

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: THTR -- Course: All Courses

Appendix 4

ANNUAL PLANNING 2009-10 PROGRESS REPORT



Please fill out the form below on ALL activities that appeared in your 2009-10 Annual Action Plan (please see the DPM archive link <http://web1.gcccd.edu/emp/emp2009>). Include all activities that you planned for that year whether you requested funding or not and whether you finished them or not. Please add additional rows if needed.

**Save a copy of this report using your department name as part of the file name.

DUE DATE: This report is due to the division deans/council VPs by October 15, 2010.

Department/Program: Theatre Arts

Activity (cut and paste a brief description of your activity from the DPM)	Check all that apply					If completed, what were the outcomes of the activity?	Provide a summary of qualitative and/or quantitative data to show that the outcomes you listed to the left were achieved.
	In Process	Completed	Funded	Requested funding, but did not receive it	Did not require funding		
High School Outreach Tour	X		X			Tour is an annual (Spring) event – we did receive funding (\$ 1775.00) for the van rental from ASSGC for 09-10.	Allowing our Tour production (Inside the Actor's Process: Improvisation) to visit 15 high school sites reaching approximately 500 students. This has proved to be an excellent training tool for the high school and Grossmont College students but also an excellent recruitment tool for our department.

Theatre Arts Technical Degree Modification	X				X	The modifications have been made to the Theatre Arts Degree with the area of emphasis in Technical Theatre. The Technical Training Program still needs to have the internship courses updated.	Our updated technical theatre courses have allowed us to stay current with technology and practices in the entertainment industry. These updated have also allowed us to pursue additional articulation agreements (which can be accessed on assist.org). We continue to have one of (if not) the top Theatre arts programs in Southern California.
Drama Fest	X				X	This is an annual event. We coordinate with area high schools to provide an event that addresses their performance needs. Each year we improve on the last.	This year 10 high schools - 90 performance students participated in our outreach, recruitment event. Students participate in acting and musical theatre workshops.
Theatre Tech Fest	X				X	This is an annual event. We coordinate with area high schools to provide an event that addresses their technical theatre needs. Each year we improve on the last.	This year 9 high schools - 60 technical theatre students participated in this outreach, recruitment event. Students participated in stage management, costuming, props, and lighting workshops. We also organized a Tech Olympics.
SLO Stuff	X				X	Rubrics and assessments have been completed for 19 Theatre Arts course SLOs.	The Theatre Arts Department assessment: according to our rubrics - at least 70% of your students have passed all the studied SLOs. We have discovered that there are certain areas/terminology that must be stress and repeated to further student learning and continue the positive success rate.
Maintenance on Automated Lighting Fixtures		X			X	Maintenance was completed with department funds.	Completion of the maintenance allows this equipment to be used to train students to the latest industry standards. These automated lighting fixtures are also an important part of the equipment used in the Theatre Arts Department's yearly productions.

Appendix 5

ANNUAL SLO REPORT¹—please fill out the below form on ALL Course-level SLOs you've assessed over the last 2 semesters.

Course #	THTR 100	THTR 102,103,104	THTR 111
<p>SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)</p>	<p>1. Identify terminology related to the technical rehearsal and musical theatre rehearsal processes.</p>	<p>THTR 102 2. Design, construct, set-up or manage a technical component of costuming for a production. THTR 103 2. Design, construct, set-up or manage a technical component of set construction for a production. THTR 103 2. Design, construct, set-up or manage a technical component of set construction for a production.</p>	<p>THTR 111 1. Examine and portray a character using prescribed acting processes. THTR 112 1. Create a prompt book. THTR 113 3. Prepare, revise and manage specific operations within a theatrical production.</p>
<p>Assessment Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p><input checked="" type="checkbox"/>Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/>Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/>Assignments based on checklists <input type="checkbox"/>Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/>Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/>Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/>Capstone projects of final summative assessment (final exams,</p>	<p><input type="checkbox"/>Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/>Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/>Assignments based on checklists <input checked="" type="checkbox"/>Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/>Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/>Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/>Capstone projects of final summative assessment (final exams, portfolios, etc.)</p>	<p><input type="checkbox"/>Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/>Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/>Assignments based on checklists <input checked="" type="checkbox"/>Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/>Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/>Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/>Capstone projects of final summative assessment (final exams,</p>

¹ This document was adapted from templates provided by Skyline College.

	capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/SOs) <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/SOs) <input type="checkbox"/> Other (please describe):	capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/ Instructional Service area Data Collection (for SSOs/ASOs/SOs) <input type="checkbox"/> Other (please describe):
Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?	An averaged score of 4 or more is passing. 22 of 24 students passed. 92% passed. This assessment worked	THTR 102: After compiling the data from the first round of evaluations for slo #2 - (1) student did not reach the benchmark of passing (70% or higher). In the future we will continue to achieve this standard and try to upgrade to 100%. THTR 103: After compiling the data from the first round of evaluations for slo #2 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard. THTR 104: After compiling the data from the first round of evaluations for slo #2 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard.	THTR 111: After compiling the data from the first round of evaluations for slo #1 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard. THTR 112: After compiling the data from the first round of evaluations for slo #1 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard. THTR 113: After compiling the data from the first round of evaluations for slo #3 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard.
Action Plan	<input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as:	<input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as:	<input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as:

	<input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input checked="" type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input checked="" type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input checked="" type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):
Semester when Next Assessment of this SLO Outcome will take place	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015

ANNUAL SLO REPORT²—please fill out the below form on ALL Course-level SLOs you've assessed over the last 2 semesters.

Course # SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)	THTR 122 THTR 122 1. Examine and portray a character using prescribed acting processes. THTR 123 3. Design, construct, set-up or manage a technical component of lighting, sound,	THTR 207/208 3. Evaluate other produced theatrical productions from a directorial view	THTR 130 2. Prepare and perform scenes.
--------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------	--------------------------------------------

² This document was adapted from templates provided by Skyline College.

	<p>scenery, or costuming for a production. THTR 124 3. Prepare, revise and manage specific operations within a theatrical production.</p>		
<p>Assessment and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input checked="" type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input checked="" type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):</p>
<p>Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did</p>	<p>THTR 122: After compiling the data from the first round of evaluations for site #1 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard. THTR 123: After compiling the data</p>	<p>THTR 207/208: After compiling the data from the first round of evaluations for site #3 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard.</p>	<p>THTR 130: After the first round of assessment data was compiled the Beginning Acting instructors met during flex week (Fall 2009) to discuss the data. Discussions included different techniques used to get students to memorize material instead of paraphrasing.</p>

<p>students excel? What issues and needs were revealed? Did the assessment work, and if not, what needs to be revised?</p>	<p>from the first round of evaluations for slo #2 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard.</p> <p>THTR 124: After compiling the data from the first round of evaluations for slo #3 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard.</p>		
<p>Action Plan</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome</p> <p><input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO</p> <p><input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as:</p> <p><input type="checkbox"/> Develop new methods of evaluating student work, such as:</p> <p><input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p> <p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome</p> <p><input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO</p> <p><input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as:</p> <p><input type="checkbox"/> Develop new methods of evaluating student work, such as:</p> <p><input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p> <p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should be</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome</p> <p><input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO</p> <p><input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as:</p> <p><input type="checkbox"/> Develop new methods of evaluating student work, such as:</p> <p><input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p> <p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should</p>

	<input type="checkbox"/> be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> be done <input type="checkbox"/> Other (please describe):
Semester when Next Assessment of this SLO Outcome will take place	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015

ANNUAL SLO REPORT³—please fill out the below form on ALL Course-level SLOs you've assessed over the last 2 semesters.

Course #	THTR 134 A&B	THTR 110	THTR 119
SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)	2. Differentiate terminology used in theatrical costume construction.	2. Analyze, observe, and evaluate current live theatrical productions.	1. Construct an approach for stage mime through non-verbal communication skills; focusing on movement, control, and believability of character
Assessment Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site	<input checked="" type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final	<input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone	<input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input checked="" type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final

³ This document was adapted from templates provided by Skyline College.

	<p>summative assessment (final exams, capstone projects, portfolios, etc.)</p> <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):	<p>projects, portfolios, etc.)</p> <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):	<p>summative assessment (final exams, capstone projects, portfolios, etc.)</p> <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):
<p>Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?)</p>	<p>After compiling the data from the first round of evaluations for slo #2 a 100% of the students reached the benchmark of passing (70% or higher). In the future we will continue to achieve this standard</p>	<p>The students written critiques averaged from 3.25 to 4.75 (75 to 95 percentile). The largest consistent area of improvement remains in the analysis of acting performances, being more specific in their evaluation. Technical thoughts needed to be complete, naming the proper designers. Conclusions needed to be more complete summarizing the writer's comments throughout the critique.</p>	<p>Student averages ranged between 4.5 to 5. With the weakest area is in control – special attention will be paid to this area of instruction although all students reached the benchmark of passing.</p>
<p>Action Plan</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>

	<input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):
Semester when Next Assessment of this SLO Outcome will take place	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2015	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring Year: 2016	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring Year: 2016

ANNUAL SLO REPORT⁴—please fill out the below form on ALL Course-level SLOs you've assessed over the last 2 semesters.

Course #	THTR 121	THTR 131	THTR 140
SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)	3. Define historical concepts with course related vocabulary terms.	2. Analyze specific components to a live theatrical production and prepare a written critique.	2. Demonstrate the process of constructing and fitting garments on the body
Assessment	<input checked="" type="checkbox"/> Item analysis of exams, quizzes,	<input type="checkbox"/> Item analysis of exams, quizzes,	<input type="checkbox"/> Item analysis of exams, quizzes,

⁴ This document was adapted from templates provided by Skyline College.

<p>Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p>problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/SOs) <input type="checkbox"/> Other (please describe):</p>	<p>problem sets, etc. (items linked to specific outcomes) <input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/SOs) <input type="checkbox"/> Other (please describe):</p>	<p>problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input checked="" type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/SOs) <input type="checkbox"/> Other (please describe):</p>
<p>Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?</p>	<p>Assessment: Most students did above average work in defining the specific terms used in the Rubric. Some students continued to produce average work do in part to their preparation for the examination. As to the essay question a majority of the class did A work in answering the question on Ibsen/Shaw. Overall, the class successfully completed this SLO.</p>	<p>The most important piece of information I gathered from this process is that my students need more guidance from me in regard to voice and movement. In their reviews, they were able to apply the concepts we had explored in class concerning the acting process. (Really listening, taking it off the other person, really doing) Consistently, however, their reviews did not address voice and body strength or weaknesses in the actors. It is my intention, to include this in the curriculum this semester.</p>	<p>All students passed with an 80% or higher grade on this slo. However some improvement should occur in the construction technique process. At this time this is not a focus of my class - costume construction is covered in the recommended prep (THTR 134) for this class. In the future I will plan on a more intensive course component related to costume construction.</p>

Action Plan	Semester when Next Assessment of this SLO Outcome will take place		
<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome</p> <p><input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO</p> <p><input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as:</p> <p><input type="checkbox"/> Develop new methods of evaluating student work, such as:</p> <p><input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Fall OR</p> <p><input checked="" type="checkbox"/> Spring</p> <p>Year: 2016</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome</p> <p><input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO</p> <p><input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as:</p> <p><input type="checkbox"/> Develop new methods of evaluating student work, such as:</p> <p><input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome</p> <p><input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO</p> <p><input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as:</p> <p><input type="checkbox"/> Develop new methods of evaluating student work, such as:</p> <p><input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>
<p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should be done</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Fall OR</p> <p><input checked="" type="checkbox"/> Spring</p> <p>Year: 2016</p>	<p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should be done</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should be done</p> <p><input type="checkbox"/> Other (please describe):</p>
<p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should be done</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Fall OR</p> <p><input checked="" type="checkbox"/> Spring</p> <p>Year: 2016</p>	<p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should be done</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.)</p> <p><input type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p> <p><input type="checkbox"/> Revise the course sequence or prerequisites</p> <p><input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p> <p><input type="checkbox"/> Revise the SLO</p> <p><input type="checkbox"/> Unable to determine what should be done</p> <p><input type="checkbox"/> Other (please describe):</p>

ANNUAL SLO REPORT⁵—please fill out the below form on ALL Course-level SLOs you've assessed over the last 2 semesters.

Course #	THTR 144		
SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)	2. Identify terminology used in the description of fashion from the Victorian period through 2000.		
Assessment and/or Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site	<input checked="" type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):
Assessment Analysis	During this investigation only one		

⁵ This document was adapted from templates provided by Skyline College.

<p>(Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?</p>	<p>student was below the 70% benchmark. In looking at the results of the multiple choice/short answer final I see some similarities in the low scores. Terms that need to be review/stressed more carefully: Worth and Calvin Klein</p>		
<p>Action Plan</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics)</p>

	<input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):
Semester when Next Assessment of this SLO Outcome will take place	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring Year: 2016	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year:

Appendix 6

Course to Program SLO
Theatre Arts

COURSE #	SLO	Demonstrate an appreciation of learning and create a diverse aesthetic for theatre and it's place in culture and society	participate in high quality, accessible theatrical productions and present them at a reasonable cost for our students and the community at large	Understand the proper artistic conduct in all academic and professional environments
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THTR 100	Identify terminology related to the technical rehearsal and 1 musical theatre rehearsal processes.	x		
	Recognize the different production personnel involved in the creation of live theatre and their duties before and 2 during a live theatrical production.	x		x
	Analyze, debate and formulate an approach to the design of 3 a theatrical script.	x		

THTR 102 A D	Demonstrate safe work habits in the costumes construction 1 area.	x		x
	Design, construct, set-up or manage a technical component 2 of costuming for a production.	x	x	x
	Demonstrate the ability to work collaboratively with costume shop personnel, actors, directors, and other 3 technical and design staff.	x	x	x

THTR 103 A D	Demonstrate safe work habits in the scenic construction 1 area.	x		x
	Design, construct, set-up or manage a technical component 2 of set construction for a production.	x	x	x
	Demonstrate the ability to work collaboratively with scene shop personnel, actors, directors, and other technical and 3 design staff.	x	x	x

THTR 104 A D	Demonstrate safe work habits in the lighting/sound area.	x		x
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Course to Program SLO
Theatre Arts

Prepare, revise and manage specific operations within a theatrical production. x x x

THTR 115 Demonstrate knowledge of period "style mannerism" in body movement. x
 Analyze voice and movement components to a live theatrical production and prepare a written critique. x

THTR 119 A Construct an approach for stage mime through non-verbal communication skills; focusing on movement, control, and believability of character x
 B

THTR 120 Upon successful completion of this course, students will have the skills to: x
 identify playwrights, historical literature, theatrical periods from Classical Greece through 18th century France and England. x
 2 Analyze historical plays. x
 3 Analyze historical concepts with course related vocabulary Define historical concepts with course related vocabulary x
 4 terms

THTR 121 Upon successful completion of this course, students will have the skills to: x
 identify playwrights, historical literature, theatrical periods from 19th Century Germany through 20th Century Europe and America.. x
 3 Analyze historical plays. x
 Define historical concepts with course related vocabulary x
 4 terms

THTR 122 A Examine and portray a character using prescribed acting processes. x x x
 D

Course to Program SLO
Theatre Arts

Demonstrate the ability to work collaboratively with actors,
2 directors, and other technical and design staff.
Prepare, revise and perform a memorized role for a specific
3 production.

x x x
x x x

THTR 123 A.
D Demonstrate safe work habits in the construction areas
1 (lights, sound, scenery, costumes) of the theatre.

x x x

Demonstrate the ability to work collaboratively with actors,
2 directors, and other technical and design staff.

x x x

Design, construct, set-up or manage a technical component
3 of lighting, sound, scenery, or costuming for a production

x x x

THTR 124 A.
D Formulate a method for successfully completing assigned
1 technical tasks (lighting, sets, sound, costumes).

x x x

Demonstrate the ability to work collaboratively with actors,
2 directors, and other technical and design staff.
Prepare, revise and manage specific operations within a
3 theatrical production

x x x
x x x

THTR 130 Competency in basic theatre vocabulary by demonstrating
1 proficiency in terminology associated with the theatre.

x x x

2 Prepare and perform scenes.
Analyze and discuss specific components to a live theatrical
3 production according to critique guidelines.

x x x
x x x

THTR 131 Analyze and examine textual material for language and
1 character content.

x x x

Analyze specific components to a live theatrical production
2 and prepare a written critique.

x x x

Course to Program SLO

Theatre Arts

THTR 134 A.

B

- 1 Analyze a script for the development of a costume design.
- 2 Differentiate terminology used in theatrical costume construction.
- 3 Demonstrate safe and proper use of equipment in a costume shop

x

x

x

x

THTR 136

- Upon successful completion of this course, students will
- 1 have the skills to:
 - 2 Design characters with makeup and application techniques of crème based makeup.
 - 3 Distinguish makeup terminology used in the professional makeup industry

x

x

x

x

THTR 137

- Design characters with makeup and application techniques
- 1 of water based makeup.
 - 2 Distinguish makeup terminology used in the professional makeup industry.
 - 3 Experiment with makeup techniques appropriate for theatrical venues, television and film.

x

x

x

x

THTR 140 A.

B

- Analyze and apply pattern techniques from different
- 1 historical periods.
 - 2 Demonstrate the process of constructing and fitting garments on the body
 - 3 Differentiate between patterning methods of stage costumes vs. historical garments.

x

x

x

x

THTR 143

- Analyze the fashion silhouettes from ancient Egypt to the
- 1 Crinoline period.
 - 2 Identify terminology used in the description of fashion throughout history.

x

x

Course to Program SLO
Theatre Arts

Examine the impact historical fashion has made on modern
3 fashion

x

THTR 144 Analyze the fashion silhouettes and designers from the
1 Victorian period through 2000.

x

Identify terminology used in the description of fashion from
2 the Victorian period through 2000.

x

Examine the impact historical fashion has made on modern
3 fashion

x

THTR 145-
146-147-
148 Prepare, revise and perform a memorized role for a specific
1 community outreach tour productions.

x

x

x

Demonstrate the ability to work collaboratively with actors,
2 directors, and other technical and design staff.

x

x

x

Examine and portray a character using prescribed acting
3 processes

x

x

x

THTR 155 Upon successful completion of this course, students will
1 have the skills to:

x

Demonstrate the safe use of scenic construction tools used
2 in a Theatre Scene Shop.

x

x

x

Demonstrate mechanically draw, either by hand or by
computer, the three defining views (top, front and
3 side) of a small object.

x

Illustrate the skills in the efficient and timely tying of
selected knots that are commonly used in the area of
4 technical theatre

x

THTR 156 Demonstrate the efficient and timely drafting of floor plan,
1 section and elevation drawings

x

Course to Program SLO
Theatre Arts

THTR 157 Analyze a light plot used in the production of theatre lighting.

- 1 Demonstrate the ability to safely, accurately and
- 2 expediently hang and circuit a theatre lighting fixture.

x

x

x

x

x

THTR 189

Develop and utilize a historical and technical vocabulary

- 1 relating to multimedia in its present context.

x

Perform tasks relevant to functioning within the current

- 2 technological environment provided by industries involved
- 2 in multimedia.

x

THTR 199

Students will be able to identify, examine, and assess a component of the discipline in a study of individualized

- 1 content

x

THTR 200

Analyze dance and movement from technical and design

perspectives to aid an appropriate supervisor in the

- 1 selection of appropriate music, scenic elements and lighting.

x

Demonstrate the ability to work collaboratively with

- 2 dancers, designers, and choreographers.
- Prepare, revise and manage specific operations within a
- 3 dance production

x

x

x

THTR 207-
208

Prepare: preproduction casting plan and rehearsal

- 1 schedule.

x

x

Coordinate: technical aspects of production (set, props,

- 2 costumes, lights, and sound).

x

x

Analyze/interpret a one-act play or scene from a complete

- 3 play according to beats, moments, characters and block
- 3 actors into scenes.

x

Evaluate other produced theatrical productions from a

- 4 directorial view

x

x

Course to Program SLO
Theatre Arts

	Differentiate character behavior, cause and effect, and the 1 moment - to -moment process.	x	
THTR 230	Analyze specific components to a live theatrical production 2 and prepare a written critique.	x	
	Develop/Demonstrate techniques in character, personality, 1 mannerisms for memorized scenes.	x	
THTR 231	Differentiate the demands on acting through different 2 literary styles i.e. Classical to Modern contemporary realism. Evaluate other acting performances through the viewing of 3 productions	x	
	Demonstrate techniques in solo musical theatre 1 presentations.	x	x
THTR 234 A.	Differentiate and identify various styles of musical 2 composition within the canon of Musical Theatre. Competency in musical theatre vocabulary by demonstrating proficiency in terminology associated with 3 musical theatre	x	
	Demonstrate techniques in duet and ensemble musical 1 theatre presentations.	x	x
THTR 235 A.	Critique acting and singing performances in the context of a 2 musical theatre production. Demonstrate the ability to logically and believably move 3 from spoken text to song.	x	
	Identify and describe the duties and responsibilities of 1 selected tasks within a professional theatre organization.	x	x
THTR 238 A.			
C			

Course to Program SLO
Theatre Arts

- Demonstrate correct behavior, dress, application and
- 2 knowledge of appropriate tools.
- 3 Create a resume.

	x		
	x		
	x		

- THTR 241
- Illustrate correct behavior and appropriate dress for
 - 1 professional theatrical experience.

	x		
	x		

- Apply previous course work and learned procedures from
- 2 the Theatre Arts Department to real world job experiences.
- Demonstrate the appropriate tool usage and the ability to
- 3 work safely in the theatrical environment.

	x		
	x		
	x		

- THTR 242
- Illustrate correct behavior and appropriate dress for
 - 1 professional theatrical experience.

	x		
	x		

- Apply previous course work and learned procedures from
- 2 the Theatre Arts Department to real world job experiences.
- Demonstrate the appropriate tool usage and the ability to
- 3 work safely in the theatrical environment.

	x		
	x		
	x		

- THTR 243
- Illustrate correct behavior and appropriate dress for
 - 1 professional theatrical experience.

	x		
	x		

- Apply previous course work and learned procedures from
- 2 the Theatre Arts Department to real world job experiences.
- Demonstrate the appropriate tool usage and the ability to
- 3 work safely in the theatrical environment.

	x		
	x		
	x		

- THTR 254 A.
B
- Formulate and complete a finished design project based on
 - 1 appropriate dramatic literature.
 - Assemble a body of work to be presented as a
 - 2 technical/design portfolio.

	x		
	x		
	x		

Course to Program SLO
Theatre Arts

Evaluate and defend design choices for an advanced design
3 project.

x

x

Students will be able to describe, distinguish and apply
components of the discipline within a specialized topic of

x

THTR 298

1 the discipline

THTR 299

A: Students will be able to define and analyze components
1 of the discipline within a specialized topic of the discipline.
B: Students will be able to define, analyze, and synthesize
components of the discipline within a specialized topic of
2 the discipline.

x

x

Appendix 7

**Grossmont College Theater Arts Department
Student Survey
Fall 2010
N=171**

Q1. What is your reason(s) for taking this class? (check all that apply)

	Frequency	Percent
Improve basic skills/college success	109	64.1
Required for major	69	40.6
General education requirement	42	24.7
Improve job skills	42	24.7
Prerequisite	20	11.8
Transfer	14	8.2
Other	12	7.1
General interest	11	6.5

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 170).

Q1b. What is your reason(s) for taking this class? (Other Text)

	Frequency
Craig	2
College credit	1
Availability	1
Enjoy the teachers input	1
Enjoyment	1
Fun	1
Improve hobby skills	1
Interactive	1
Last class to get BA	1
Life experience	1
To learn more about theater	1

Q2. How did you find out about this class?

	Frequency	Percent
Class schedule or college catalog	125	73.1
Instructor	36	21.1
Other student recommendation	29	17.0
Friend or family member	26	15.2
Grossmont College counselor	19	11.1
Other	9	5.3
Grossmont College presentation or special event (teacher came to class; attended fair or campus activity)	4	2.3
Public media (radio, TV, newspaper, ad)	2	1.2
Work referral	1	.6

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 171).

Q2b. How did you find out about this class? (Other Text)

	Frequency
Craig	2
Audition	1
High school teacher/counselor	1
Just walked in	1
Middle College Counselor	1
SDSU transferable for theater majors	1
Theater arts/news board	1
Web advisor	1

Q3. How many courses have you taken in this department at Grossmont College? (Including this current course and any repeated courses)

	Frequency	Percent
One	77	45.3
Two	20	11.8
Three	17	10.0
More than three	56	32.9
Total	170	100.0
No Response	1	
Total	171	

Q4. This class was delivered:

	Frequency	Percent
Other	153	90.5
online (100%)	1	.6
in a traditional classroom setting	15	8.9
Total	169	100.0
No Response	2	
Total	171	

Q4b. This class was delivered: (Other Text)

	Frequency
Theater	13
Stage room	2

Q5a. What modes of communication are made available to you by your instructor?

	Frequency	Percent
Face to Face	110	65.9
Telephone/Voice Mail	105	62.9
Email	79	47.3
Other	72	43.1

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 167).

Q5b. What modes of communication do you use most often when contacting your instructor?

	Frequency	Percent
Face to Face	135	79.4
Other	112	65.9
Email	56	32.9
Telephone/Voice Mail	24	14.1

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 170).

Q5c. What modes of communication do you prefer your instructor to use when responding to your message?

	Frequency	Percent
Face to Face	136	80.0
Other	92	54.1
Email	42	24.7
Telephone/Voice Mail	28	16.5

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 170).

Q6. Which of the following do you check most frequently for course information and/or messages?

	Frequency	Percent
Blackboard announcements	102	65.4
Voice Mail	27	17.3
Other	24	15.4
Email	13	8.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 156).

Q6b. Which of the following do you check most frequently for course information and/or messages?(Other Text)

	Frequency
Syllabus	6
Face to face	4
In class	4
Instructor	4
Facebook	2
Grossmont website	1
Handouts	1
My notes	1
Theater call board	1

Q7. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor:

	Frequency	Percent
Before or after my class meets	150	87.7
Via telephone	39	22.8
During office hours/appointment	26	15.2
Via email	8	4.7
Never - explain why	1	.6

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 171).

Q7b. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor: (Explanation Text)

	Frequency
I don't know	1

Q8. Who else or what else do you turn to for extra help?

	Frequency	Percent
Friends who have taken the class	125	75.8
Other	36	21.8
Websites (identify)	17	10.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 165).

Q8-B. Who else or what else do you turn to for extra help? (Website Text)

	Frequency
Google	5
Search engines	1
Various	1
www.grossmont.edu	1

Q8-C. Who else or what else do you turn to for extra help? (Other Text)

	Frequency
Classmates	11
Instructors	7
Books	3
Counselor	2
English writing center	2
Family/friends	2
Text books	2
Director	1
Don't need it	1
Libraries	1
My vocal/acting coach	1
Other actors/directors	1
Professional actors/Past Students	1
Recommended Sources	1
Teacher office hours	1
Work	1

Q9. Which of the following course resources helped you learn the course material?

	Frequency	Percent
Lecture	141	82.5
Group work in class	95	55.6
Homework/assignments	87	50.9
Handouts	84	49.1
Videos/DVDs	50	29.2
Quizzes	47	27.5
Transparencies	36	21.1
Textbook	31	18.1
Study groups	30	17.5
Other	14	8.2
PowerPoint slides	13	7.6
Computer presentations	9	5.3
Instructor website	2	1.2
Course Blackboard site	2	1.2

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 171).

Q9b. Which of the following course resources helped you learn the course material? (Other Text)

	Frequency
Activities in class	1
attending a play and dance show	2
Discussions	1
hands on work	3
Lab	1
practice on my own	1
rehearsal	1
script	2
tests	1
the teacher	1

Q10. Which of the following course resources do you feel would help future students learn the course material?

	Frequency	Percent
Lecture	111	68.1
Group work in class	95	58.3
Handouts	71	43.6
Homework/assignments	60	36.8
Videos/DVDs	52	31.9
Study groups	38	23.3
Quizzes	36	22.1
Textbook	30	18.4
PowerPoint slides	20	12.3
Transparencies	20	12.3
Instructor website	15	9.2
Computer presentations	15	9.2
Course Blackboard site	13	8.0
Other	12	7.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 163).

Q10. Which of the following course resources do you feel would help future students learn the course material? (Other Text)

	Frequency
Going to shows and presentations	2
Hands on	2
Rehearsal/Pratice	2
Scripts	2
Group work in a game form (competitive and time sensitive responses)	1
It is fine the way it is	1
Lab	1
The class is taught perfect	1

Q11a1 Were required to use/or voluntarily used any of the following campus resources? (Assessment & Testing Center)

	Frequency	Percent
Required	7	9.2
Voluntary	69	90.8
Total	76	100.0
No Response	95	
Total	171	

Q11A2 Did you find the resource helpful or not helpful? (Assessment & Testing Center)

	Frequency	Percent
Very Helpful	12	21.1
Somewhat Helpful	10	17.5
Neither Helpful nor Unhelpful	33	57.9
Very Unhelpful	2	3.5
Total	57	100.0
No Response	114	
Total	171	

Q11B1 Were required to use/or voluntarily used any of the following campus resources? (English Writing Lab)

	Frequency	Percent
Required	1	1.2
Voluntary	84	98.8
Total	85	100.0
No Response	86	
Total	171	

Q11B2 Did you find the resource helpful or not helpful? (English Writing Lab)

	Frequency	Percent
Very Unhelpful	1	1.6
Somewhat Unhelpful	2	3.3
Neither Helpful nor Unhelpful	30	49.2
Somewhat Helpful	8	13.1
Very Helpful	20	32.8
Total	61	100.0
No Response	110	
Total	171	

Q11C1 Were required to use/or voluntarily used any of the following campus resources? (Tech Mall)

	Frequency	Percent
Required	2	2.0
Voluntary	96	98.0
Total	98	100.0
No Response	73	
Total	171	

Q11C2 Did you find the resource helpful or not helpful? (Tech Mall)

	Frequency	Percent
Very Helpful	34	43.6
Somewhat Helpful	23	29.5
Neither Helpful nor Unhelpful	20	25.6
Somewhat Unhelpful	1	1.3
Total	78	100.0
No Response	93	
Total	171	

Q11D1 Were required to use/or voluntarily used any of the following campus resources? (Library - online resources)

	Frequency	Percent
Required	7	7.4
Voluntary	88	92.6
Total	95	100.0
No Response	76	
Total	171	

Q11D2 Did you find the resource helpful or not helpful? (Library - online resources)

	Frequency	Percent
Very Helpful	32	42.1
Somewhat Helpful	17	22.4
Neither Helpful nor Unhelpful	26	34.2
Very Unhelpful	1	1.3
Total	76	100.0
No Response	95	
Total	171	

Q11E1 Were required to use/or voluntarily used any of the following campus resources? (On-Campus Library)

	Frequency	Percent
Required	5	5.2
Voluntary	92	94.8
Total	97	100.0
No Response	74	
Total	171	

Q11E2 Did you find the resource helpful or not helpful? (On-Campus Library)

	Frequency	Percent
Very Helpful	30	38.5
Somewhat Helpful	24	30.8
Neither Helpful nor Unhelpful	21	26.9
Somewhat Unhelpful	1	1.3
Very Unhelpful	2	2.6
Total	78	100.0
No Response	93	
Total	171	

Q11F1 Were required to use/or voluntarily used any of the following campus resources? (Math Study Center)

	Frequency	Percent
Voluntary	67	100.0
No Response	104	
Total	171	

Q11F2 Did you find the resource helpful or not helpful? (Math Study Center)

	Frequency	Percent
Very Helpful	11	22.9
Somewhat Helpful	5	10.4
Neither Helpful nor Unhelpful	28	58.3
Somewhat Unhelpful	2	4.2
Very Unhelpful	2	4.2
Total	48	100.0
No Response	123	
Total	171	

Q11G1 Were required to use/or voluntarily used any of the following campus resources? (Tutoring Center)

	Frequency	Percent
Voluntary	71	100.0
No Response	100	
Total	171	

Q11G2 Did you find the resource helpful or not helpful? (Tutoring Center)

	Frequency	Percent
Very Helpful	14	26.9
Somewhat Helpful	5	9.6
Neither Helpful nor Unhelpful	31	59.6
Somewhat Unhelpful	1	1.9
Very Unhelpful	1	1.9
Total	52	100.0
No Response	119	
Total	171	

Q11H1 Were required to use/or voluntarily used any of the following campus resources? (DSPS)

	Frequency	Percent
Required	1	1.6
Voluntary	62	98.4
Total	63	100.0
No Response	108	
Total	171	

Q11H2 Did you find the resource helpful or not helpful? (DSPS)

	Frequency	Percent
Very Helpful	9	19.6
Somewhat Helpful	4	8.7
Neither Helpful nor Unhelpful	32	69.6
Very Unhelpful	1	2.2
Total	46	100.0
No Response	125	
Total	171	

Q11I Were required to use/or voluntarily used any of the following campus resources? (EOPS)

	Frequency	Percent
Voluntary	63	100.0
No Response	108	
Total	171	

Q11I2 Did you find the resource helpful or not helpful? (EOPS)

	Frequency	Percent
Very Helpful	8	17.8
Somewhat Helpful	3	6.7
Neither Helpful nor Unhelpful	33	73.3
Very Unhelpful	1	2.2
Total	45	100.0
No Response	126	
Total	171	

Q11J1 Were required to use/or voluntarily used any of the following campus resources? (Dept Computer Labs)

	Frequency	Percent
Voluntary	65	100.0
No Response	106	
Total	171	

Q11J2 Did you find the resource helpful or not helpful? (Dept Computer Labs)

	Frequency	Percent
Very Helpful	12	23.5
Somewhat Helpful	7	13.7
Neither Helpful nor Unhelpful	30	58.8
Somewhat Unhelpful	1	2.0
Very Unhelpful	1	2.0
Total	51	100.0
No Response	120	
Total	171	

Q11K1 Were required to use/or voluntarily used any of the following campus resources? (Blackboard Help Line)

	Frequency	Percent
Required	2	3.1
Voluntary	62	96.9
Total	64	100.0
No Response	107	
Total	171	

Q11K2 Did you find the resource helpful or not helpful?(Blackboard Help Line)

	Frequency	Percent
Very Helpful	8	16.3
Somewhat Helpful	8	16.3
Neither Helpful nor Unhelpful	31	63.3
Very Unhelpful	2	4.1
Total	49	100.0
No Response	122	
Total	171	

Q11L1A Were required to use/or voluntarily used any of the following campus resources? (Other)

	Frequency	Percent
Required	4	2.1
Voluntary	3	1.8
Total	7	100.0
No Response	164	
Total	171	

Q11L2 Did you find the resource helpful or not helpful? (Other)

	Frequency	Percent
Very Helpful	5	37.9
Somewhat Helpful	1	6.9
Somewhat Unhelpful	1	3.4
Total	7	100.0
No Response	164	
Total	171	

Q11Lb. Were required to use/or voluntarily used any of the following campus resources? (Other Text)

	Frequency
Plays	2
Be at class learning	1
Public Library	1
Stagehouse Theater	1
Study	1
Theater Shows	1

Q12A owing campus resources would you recommend to future students to assist in completing this course? (Assessment & Testing Center)

	Frequency	Percent
N/A	78	82.1
Recommend Use	17	17.9
Total	95	100.0
No Response	76	
Total	171	

Q12B Which of the following campus resources would you recommend to future students to assist in completing this course? (English Writing Lab)

	Frequency	Percent
N/A	57	53.3
Recommend Use	50	46.7
Total	107	100.0
No Response	64	
Total	171	

Q12C Which of the following campus resources would you recommend to future students to assist in completing this course? (Tech Mall)

	Frequency	Percent
N/A	49	41.5
Recommend Use	69	58.5
Total	118	100.0
No Response	53	
Total	171	

Q12D Which of the following campus resources would you recommend to future students to assist in completing this course? (Library- online resources)

	Frequency	Percent
N/A	43	36.4
Recommend Use	75	63.6
Total	118	100.0
No Response	53	
Total	171	

Q12E Which of the following campus resources would you recommend to future students to assist in completing this course? (On-Campus Library)

	Frequency	Percent
N/A	48	38.4
Recommend Use	77	61.6
Total	125	100.0
No Response	46	
Total	171	

Q12F Which of the following campus resources would you recommend to future students to assist in completing this course? (Math Study Center)

	Frequency	Percent
N/A	81	87.1
Recommend Use	12	12.9
Total	93	100.0
No Response	78	
Total	171	

Q12G Which of the following campus resources would you recommend to future students to assist in completing this course? (Tutoring Center)

	Frequency	Percent
N/A	75	78.9
Recommend Use	20	21.1
Total	95	100.0
No Response	76	
Total	171	

Q12H Which of the following campus resources would you recommend to future students to assist in completing this course? (DSPS)

	Frequency	Percent
N/A	79	88.8
Recommend Use	10	11.2
Total	89	100.0
No Response	82	
Total	171	

Q12I Which of the following campus resources would you recommend to future students to assist in completing this course? (EOPS)

	Frequency	Percent
N/A	78	86.7
Recommend Use	12	13.3
Total	90	100.0
No Response	81	
Total	171	

Q12J Which of the following campus resources would you recommend to future students to assist in completing this course? (Dept Computer Labs)

	Frequency	Percent
N/A	68	77.3
Recommend Use	20	22.7
Total	88	100.0
No Response	83	
Total	171	

Q12K Which of the following campus resources would you recommend to future students to assist in completing this course? (Blackboard Help Line)

	Frequency	Percent
N/A	77	82.8
Recommend Use	16	17.2
Total	93	100.0
No Response	78	
Total	171	

Q12L Which of the following campus resources would you recommend to future students to assist in completing this course? (Other)

	Frequency	Percent
Recommend Use	7	100.0
Total	7	100.0
No Response	164	
Total	171	

Q12Lb. Which of the following campus resources would you recommend to future students to assist in completing this course? (Other Text)

	Frequency
Be in class learning	1
Go see a play	1
Instructor	1
Public Library	1
School Plays	1
Stage House Theater	1
Study	1

Q13 What I am learning/have learned in this class could be useful outside of the classroom for purposes other than achieving my academic goals.

	Frequency	Percent
Yes	3	1.8
No	164	98.2
Total	167	100.0
No Response	4	
Total	171	

Q14 How satisfied are you with the availability of courses in this department?

	Frequency	Percent
Very Satisfied	51	30.4
Satisfied	58	34.5
Neutral	28	16.7
Dissatisfied	22	13.1
Very Dissatisfied	9	5.4
Total	168	100.0
No Response	3	
Total	171	

Q15a. What would be your preferred start time(s) for courses to be offered? (Weekdays)

	Frequency	Percent
9am-noon	78	46.7
12-3pm	70	41.9
4pm-10pm	47	28.1
No preference	35	21.0
7am-8am	19	11.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 167).

Q15b. What would be your preferred start time(s) for courses to be offered? (Saturdays)

	Frequency	Percent
No preference	71	57.7
9am-noon	30	24.4
12-3pm	14	11.4
4pm-10pm	8	6.5
7am-8am	8	6.5

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 123).

Q15c. What would be your preferred start time(s) for courses to be offered? (Sundays)

	Frequency	Percent
No preference	83	73.5
9am-noon	17	15.0
12-3pm	10	8.8
4pm-10pm	6	5.3
7am-8am	4	3.5

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 113).

Q15D What would be your preferred start time(s) for courses to be offered? (Online)

	Frequency	Percent
Online	38	100.0
No Response	133	
Total	133	
Total	171	

Q16 Gender

	Frequency	Percent
Male	69	41.6
Female	97	58.4
Total	166	100.0
No Response	5	
Total	171	

Q17 Age

	Frequency	Percent
Under 20	58	35.4
20 - 24	79	48.2
25 - 29	14	8.5
30 - 49	12	7.3
50 or older	1	.6
Total	164	100.0
No Response	7	
Total	171	

Q18 Ethnicity

	Frequency	Percent
Asian	6	3.5
African American	16	9.4
Filipino	9	5.3
Hispanic	34	19.9
Native American	4	2.3
Pacific Islander	3	1.8
White (Not of Middle Eastern Descent)	91	53.2
Middle Eastern	1	.6
Two or more	2	1.2
Unknown/Not reported	5	2.9
Total	171	

Q19 What is your primary language?

	Frequency	Percent
Chinese	1	.6
English	153	93.3
Japanese	2	1.2
Russian	1	.6
Spanish	6	3.7
Vietnamese	1	.6
Total	164	100.0
No Response	7	
Total	171	

Q20 What is your major? (Text)

	Frequency
Theater Arts	57
Film	8
Media Communication	7
Musical Theater	6
Theater Technologies	5
English	4
Child Development	3
Biology	2
Business	2
Computer Science	2
Liberal Studies	2
Music	2
Performing Arts	2
Psychology	2
Animal Science	1
Animation	1
Art	1
Communications	1
Criminology	1
Culinary Arts/theater/dir	1
Design/ TV Film Theater	1
Directing	1
Education	1
Electrical	1
Environmental Engineer	1
Grad	1
History	1
Human Development	1
Japanese	1
Journalism	1
Kenesiology	1
Management Sciences	1
Music Education	1
Philosophy	1
Public Relations	1
Set design	1
Television Production	1
Theater Pych	1
Theater/Musical	1
TV Film Production	1
Voice Performer	1
Undeclared	45
Not Reported	8

Comments:

1. Classes need to have different times, since most required are at the same times EVERY semester.
2. Love the theater department. Wish certain classes would be offered more.
3. Hope to see more classes available then cut! Thank you for your help to get into the ones available.

4. This class has been very educational and well worth my time.
5. Keep it up!
6. I love this class and I think the teacher did a fantastic job!
7. This is a very interesting class and I'm glad I took it.
8. Enjoy learning about theater than actually going to go see a play.
9. Craig Everett is awesome!
10. Would have liked to watch a play in class than to just discuss it in class.
11. More students allowed. Higher class count.
12. Keep Susan she is great, Fire all of the other instructors.
13. Add more course focused on performance studies.
14. We need more theater classes. More art performance classes in general.
15. Let there be more musicals!
16. I think we have an amazing theater department! I love Grossmont.
17. We need more musicals, and more classes for musical theater.
18. Grossmont has an amazing theater program, I just wish there was more classes available.
19. Fabulous course! Will be here directing again.
20. I want to learn German.
21. Awesome course! We need more classes available.
22. We shouldn't be cutting classes! We should be adding, we need quality education.
23. Would like to see PowerPoint slides take place of textbooks due to the costs, also more handouts, on the instructors website in case you can't attend class that day,.
24. I am really impressed with the department and teachers and information they provide to students and the willingness to help.
25. Great teacher!
26. I would like non-theater based acting classes for film or print.
27. Need more class availability. Need extra classes that aren't offered.
28. Love it!
29. Restore the stage movement class.
30. Great program, excellent instructors, keep it up!

Appendix 8

APPENDIX 8

Degrees and Certificates

	<u>Degree</u>	<u>Number</u>	<u>%</u>	<u>Certificate</u>	<u>Number</u>	<u>%</u>
2005sp	Theatre-Acting	2	.31	Theatre-Acting	1	.46
	Theatre-Technical	1	.15	Theatre-Technical	1	.46
2005fa	Theatre-Acting	1	.42	Theatre-Acting	1	.94
2006sp	Theatre-Acting	1	.33			
2006fa	Theatre-Acting	1	.34	Theatre-Acting	1	1.14
2007sp	Theatre-Technical	1	.16	Theatre-Technical	1	.47
2007fa				Musical Theatre	1	.99
2008sp	Musical Theatre	1	.15	Musical Theatre	1	.47
	Theatre-Technical	2	.29	Theatre-Technical	1	.47
2008fa	No Degrees Awarded			No Certificates Awarded		
2009sp	Theatre-Acting	1	.13	Theatre-Acting	1	.43
	Theatre-Technical	2	.26	Theatre-Technical	2	.86
2009fa	Theatre-Acting	1	.38	Theatre-Acting	1	1.05
	Theatre-Technical	1	.38	Theatre-Technical	1	1.05
2010sp	Theatre-Technical	1	.14	Theatre-Technical	2	.88

Appendix 9

APPENDIX 9

Organizations Represented on Advisory Committee

Not Applicable

Appendix 10

SECTION 8 - FACULTY/STAFF PROFESSIONAL DEVELOPMENT

8.1 Highlight how your program's participation in professional development activities including sabbaticals (listed in **Appendix 10**) has resulted in improvement in curriculum, instruction, and currency in the field.

See Appendix 10

Name	Activity	Curriculum/Currency
<p>Beth Duggan- Professor Theatre Arts- Costume Designer Current Chair of the Department</p>	<p>Staff Development- Fair Oaks Theatre Festival Summer 1998-present Overseas travels to theatres and museums in France. London, Denmark, Sweden, Russia.</p>	<p>Grossmont College Instructor designs at a Professional venue, students value their Professor's professionalism and expertise in the Design Process for Costumes this directly impacts instruction and currency.</p>
<p>Craig Everett – Theatre Arts Instructor Technical Director Past Chair of the Department</p>	<p>Staff Development- La Jolla Playhouse, Old Globe Theatre productions include: areas of audio and scenery</p>	<p>Grossmont College Instructor is employed at Professional venues; Students value Instructor's professionalism in technical theatre which improves instruction in the classroom and gains access for possible employment.</p>
<p>Henry J. Jordan- Professor Theatre Arts Director</p>	<p>Sabbatical (Fall 2003) Approved</p>	<p>Investigate other Theatre Training programs in New York, Boston and London for possible revisions to our curriculum here at Grossmont College. Also attending theatrical productions in those cities for possible future productions at Grossmont College.</p>

<p>Jerry Hager- Adjunct Instructor</p>	<p>Script Development- for Fall Children's Tour, Spring High School Tour Classic for Kids March 2011 Young Audiences of San Diego</p>	<p>Provides Elementary Schools with Theatrical experience and provides insights into the Actor's Process for High Schools. Students from Mr. Hager's class are used in Classic for Kids. Mr. Hager conducts workshops for children and teachers incorporating theatre activities into their curriculum.</p>
<p>Lisa Berger- Adjunct Instructor</p>	<p>Two KPBS Patte Awards in directing at the Divisionary Theatre and Compass Theatre. An ensemble member of the New Village Art Theatre as a Director and Acting teacher in the Misner Technique .</p>	<p>Her directing experience enhances her teaching skills for the Intermediate Acting Students in various techniques originated at the Actor's Studio in New York</p>
<p>Stephen Schmitz- Adjunct Instructor</p>	<p>Old Globe Theatre employee Director at local theatres in San Diego</p>	<p>As a former Grossmont College Theatre student, he brings to the class room a wealth of knowledge regarding 4 year institutions and the professional theatres around our community.</p>
<p>Susan De Leon- Adjunct Instructor</p>	<p>Director for numerous musical productions including productions at CCT and SDSU</p>	<p>She brings enormous knowledge to her musical theatre classes and has been able to recommend our college students for casting in local theatres producing musicals</p>
<p>Scott Grabau- Adjunct Instructor</p>	<p>Designed lighting for North Coast Rep. KPBS Patte Award Best Lighting 2007 Cygnet Theatre KPBS Patte Award Best Sound 2005 San Diego Rep. NCAA Theatre Award Best Sound 2006</p>	<p>Mr. Grabau brings his award winning design skills into our classes, especially THTR 200, which is in association with the Dance Dept. for the Student Choreographed Concert.</p>

<p>Jeannette Thomas- Adjunct Instructor</p>	<p>Former Associate Artistic Director for Starlight Musical Theatre. Directing assignments for PowPac, Octad-One and Lamplighters Theatres. Educational Advisor for the Mission Trails Experience. Director and Consultant for The Music and Theatre Company.</p>	<p>Besides directing for numerous theatres throughout San Diego, Jeannette brings her expertise to our Directing class, acting classes and her varied directing assignments here at Grossmont College</p>
<p>Neil Rothschild Adjunct Faculty</p>	<p>Frequently travels to New York to view current Broadway productions.</p>	<p>Neil brings his knowledge of acting and the theatre to his students by continually viewing of local and national productions</p>
<p>Esther Skandunas Costume Technician Classified Staff</p>	<p>Old Globe Costume Staffer Costume Designer Whaley House Old Town, S.D., Old Town Christmas Story/Parade, Del Mar Fair Themed Mascots, A member of the Re-enactment Guild of America- Victorian Costume designer.</p>	<p>Esther's outside activities helps in reinforcing her skills at the Grossmont College's Costume Shop. She also serves a liaison between our program and professional theatres in San Diego</p>
<p>Manuel Lopez Lighting / Sound Technician Classified Staff</p>	<p>Designer/Director "Night to Shine" talent showcase Helena, Montana Lighting/Sound Designer Meeting House Aud. La Verne, Ca.</p>	<p>Manuel's outside activities helps to reinforce his skills in the areas of Lighting, Sound and set design at Grossmont College.</p>

<p>David Weeks Stage Craft Technician Classified Staff</p>	<p>A member of the International Plastic Modelers Society [IPMS] In 2010 David was awarded numerous prizes for his outstanding model building. Specifically, the Grand Award “Best in Show” for 2010.</p>	<p>David’s skills in the scenic area of design are reflected and distinguished in his outstanding career as a professional model builder in California and the United States.</p>
<p>Judy Shenar Theatre Operations Facilitator Classified Staff</p>	<p>Judy consistently keeps contact with social groups including Friendship Force, Red Hat Groups, YMCA Social Groups and other various social groups in our community. She initiated contact and continues to liaison with the Rice Family and Jerry Lester Foundations on behalf of the department.</p>	<p>Judy’s response to the outreach component of our program has been invaluable. Her efforts have helped to make the Theatre Arts program at Grossmont College the best in the San Diego County Community Colleges System.</p>

8.2 Describe any innovative professional development activities your program has created.

Since our last Program Review, the department has presented, at numerous times for Professional Development a preview of the productions which the Theatre Arts at Grossmont College will present. We found this event to be popular and helped in convincing other disciplines on campus to use the theatre experience in their curriculums. Unfortunately, when the schedule for professional development was altered to a new format the department lost a great opportunity for out- reach with fellow faculty members. Another addition is the development of our High School Tour Show (Inside the Actor’s Process) under the direction of Jerry Hager. Mr. Hager creates a new script for each spring semester, giving High School students new insights into the craft of acting from many different perspectives (i.e. Mime, Improvisation, Comedy and Monologues). This tour not only gives our students the opportunity to perform at many different venues but it has given us a great recruiting tool for students wishing to continue their educations at Grossmont College.

8.3 Describe how your faculty shapes the direction of the college and/or the

discipline

(e.g., writing grants, serving on college/district committees and task forces, Academic Senate representation, presenting at conferences, etc.).

Since 2003, our full time faculty has served on numerous committees. All full time faculty have represented the Theatre Arts Department at the Academic Senate. Craig Everett has recently traveled to Orange County as member of the task force regarding the transferring of CC students to 4 year institutions under (Senate Bill) State Law 1440. He served on the Academic Petitions Committee until 2006, Room 200 Renovation Task Force in 2005, the Institutional Review Committee since 2009 and the Architect Selection Committee for the Performing Arts Building. Henry Jordan has served on the Planning and Budget Council at Grossmont, was a member of the hiring committee for Dean Shannon O'Dunn, served as a member of the Architect Selection Committee for the Performing Arts Building. Beth Duggan has sat on the hiring committees for Roger Owens and Steve Baker as the Dean for the Division of Communications and Fine Arts. She is a member of the Enrollment Strategies Committee, the Renovation of Rm.220, the Architect Selection Committee for the Performing Arts Building and the IPP and FPP for the Performing Arts Building

Appendix 11

Grossmont WSCH Analysis using Census Enrollment for 2010SP

Division Subj Course Total FTEF Max WSCH Max WSCH/FTEF Max Enroll Max Earned WSCH Earned WSCH/FTEF Max Enroll Earned Enroll % of Max

Arts, Languages & Communication												
Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Max Enroll	Earned Enroll	% of Max	
THTR		DANC-119A-6993	0.000	0.00	0	0	10.00	0	0	2	0	
		DANC-119B-6994	0.000	0.00	0	0	25.00	0	0	5	0	
		THTR-119B-8693	0.000	0.00	0	0	20.00	0	0	4	0	
		THTR-119A-8692	0.283	75.00	265.02	15	85.00	300.35	17	17	113.33	
		THTR 119A	0.283	75.00	265.02	15	140.00	494.70	28	28	186.67	
		DANC-235A-7026	0.000	0.00	0	0	0.00	0	0	0	0	
		DANC-235B-7027	0.000	0.00	0	0	0.00	0	0	0	0	
		MUS-235A-8176	0.000	0.00	0	0	0.00	0	0	0	0	
		MUS-235B-8177	0.000	0.00	0	0	0.00	0	0	0	0	
		THTR-235B-8725	0.000	0.00	0	0	35.00	0	0	7	0	
		THTR-235A-8724	0.283	100.00	353.36	20	50.00	176.68	10	10	50.00	
		THTR 235A	0.283	100.00	353.36	20	85.00	300.35	17	17	85.00	
		THTR-100-8670	0.200	75.00	375.00	25	84.00	420.00	28	28	112.00	
		THTR 100	0.200	75.00	375.00	25	84.00	420.00	28	28	112.00	
		THTR-102D-8672	0.000	0.00	0	0	0.00	0	0	0	0	
		THTR-103C-8673	0.000	0.00	0	0	24.00	0	0	4	0	
		THTR-103D-8674	0.000	0.00	0	0	6.00	0	0	1	0	
		THTR-104C-8675	0.000	0.00	0	0	12.00	0	0	2	0	
		THTR-104D-8676	0.000	0.00	0	0	0.00	0	0	0	0	
		THTR-102C-8671	0.300	60.00	200.00	10	24.00	80.00	4	4	40.00	
	THTR 102C	0.300	60.00	200.00	10	66.00	220.00	11	11	110.00		
	THTR-110-8677	0.200	150.00	750.00	50	138.00	690.00	46	46	92.00		
	THTR-110-8678	0.200	150.00	750.00	50	147.00	735.00	49	49	98.00		
	THTR 110	0.400	300.00	750.00	100	285.00	712.50	95	95	95.00		
	THTR-111B-8680	0.000	0.00	0	0	0.00	0	0	0	0		
	THTR-112A-8684	0.000	0.00	0	0	0.00	0	0	0	0		
	THTR-112B-8685	0.000	0.00	0	0	12.00	0	0	2	0		
	THTR-113A-8688	0.000	0.00	0	0	6.00	0	0	1	0		
	THTR-113B-8689	0.000	0.00	0	0	18.00	0	0	3	0		
	THTR-111A-8679	0.300	120.00	400.00	20	12.00	40.00	2	2	10.00		
	THTR 111A	0.300	120.00	400.00	20	48.00	160.00	8	8	40.00		
	THTR-111D-8682	0.000	0.00	0	0	12.00	0	0	2	0		
	THTR-112C-8686	0.000	0.00	0	0	6.00	0	0	1	0		
	THTR-112D-8687	0.000	0.00	0	0	6.00	0	0	1	0		
	THTR-113C-8690	0.000	0.00	0	0	0.00	0	0	0	0		

THTR-113D-8691	0.000	0.00	0	0	12.00	0	2	0
THTR-111C-8681	0.300	90.00	300.00	15	18.00	60.00	3	20.00
THTR 111C	0.300	90.00	300.00	15	54.00	180.00	9	60.00
THTR-115-9758	0.283	75.00	265.02	15	90.00	318.02	18	120.00
THTR 115	0.283	75.00	265.02	15	90.00	318.02	18	120.00
THTR-121-8694	0.200	75.00	375.00	25	66.00	330.00	22	88.00
THTR 121	0.200	75.00	375.00	25	66.00	330.00	22	88.00
THTR-122B-8696	0.000	0.00	0	0	8.00	0	2	0
THTR-123A-8699	0.000	0.00	0	0	0.00	0	0	0
THTR-123B-8700	0.000	0.00	0	0	8.00	0	2	0
THTR-124A-8703	0.000	0.00	0	0	0.00	0	0	0
THTR-124B-8704	0.000	0.00	0	0	0.00	0	0	0
THTR-122A-8695	0.200	60.00	300.00	15	36.00	180.00	9	60.00
THTR 122A	0.200	60.00	300.00	15	52.00	260.00	13	86.67
THTR-122D-8698	0.000	0.00	0	0	8.00	0	2	0
THTR-123C-8701	0.000	0.00	0	0	0.00	0	0	0
THTR-123D-8702	0.000	0.00	0	0	8.00	0	2	0
THTR-124C-8705	0.000	0.00	0	0	4.00	0	1	0
THTR-124D-8706	0.000	0.00	0	0	0.00	0	0	0
THTR-122C-8697	0.200	60.00	300.00	15	12.00	60.00	3	20.00
THTR 122C	0.200	60.00	300.00	15	32.00	160.00	8	53.33
THTR-130-8707	0.283	100.00	353.36	20	90.00	318.02	18	90.00
THTR-130-8708	0.283	100.00	353.36	20	105.00	371.02	21	105.00
THTR-130-8709	0.283	100.00	353.36	20	90.00	318.02	18	90.00
THTR-130-8710	0.283	100.00	353.36	20	95.00	335.69	19	95.00
THTR 130	1.132	400.00	353.36	80	380.00	335.69	76	95.00
THTR-131-8711	0.283	100.00	353.36	20	110.00	388.69	22	110.00
THTR 131	0.283	100.00	353.36	20	110.00	388.69	22	110.00
THTR-134B-8713	0.000	0.00	0	0	15.00	0	3	0
THTR-254A-8726	0.000	0.00	0	0	0.00	0	0	0
THTR-254B-8727	0.000	0.00	0	0	15.00	0	3	0
THTR-134A-8712	0.283	50.00	176.68	10	35.00	123.67	7	70.00
THTR 134A	0.283	50.00	176.68	10	65.00	229.68	13	130.00
THTR-136-9959	0.217	52.00	239.63	13	56.00	258.06	14	107.69
THTR 136	0.217	52.00	239.63	13	56.00	258.06	14	107.69
THTR-140B-8716	0.000	0.00	0	0	8.00	0	2	0
THTR-140A-8715	0.217	40.00	184.33	10	24.00	110.60	6	60.00
THTR 140A	0.217	40.00	184.33	10	32.00	147.47	8	80.00
THTR-144-8717	0.200	45.00	225.00	15	42.00	210.00	14	93.33
THTR 144	0.200	45.00	225.00	15	42.00	210.00	14	93.33
THTR-148-8719	0.000	0.00	0	0	0.00	0	0	0
THTR-147-8718	0.300	60.00	200.00	10	30.00	100.00	5	50.00

THTR 147	0.300	60.00	200.00	10	30.00	100.00	5	50.00
THTR-155-8720	0.283	50.00	176.68	10	45.00	159.01	9	90.00
THTR 155	0.283	50.00	176.68	10	45.00	159.01	9	90.00
THTR-157-9960	0.283	50.00	176.68	10	35.00	123.67	7	70.00
THTR 157	0.283	50.00	176.68	10	35.00	123.67	7	70.00
THTR-230-8723	0.283	75.00	265.02	15	60.00	212.01	12	80.00
THTR 230	0.283	75.00	265.02	15	60.00	212.01	12	80.00
THTR Total	6.430	2,012.00	312.91	468	1,857.00	288.80	437	92.30
**** Division Totals	105.598	47,936.44	453.95	11910	47,905.29	453.66	12219	99.94

Grossmont WSCH Analysis using Census Enrollment for 2009FA

Arts, Languages & Communication

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
THTR		MUS-234A-5900	0.000	0.00	0	0	5.00	0	1	0
		MUS-234B-5901	0.000	0.00	0	0	10.00	0	2	0
		THTR-234B-5968	0.000	0.00	0	0	30.00	0	6	0
		THTR-234A-5967	0.283	100.00	353.36	20	55.00	194.35	11	55.00
		THTR 234A	0.283	100.00	353.36	20	100.00	353.36	20	100.00
		THTR-100-4458	0.200	75.00	375.00	25	84.00	420.00	28	112.00
		THTR 100	0.200	75.00	375.00	25	84.00	420.00	28	112.00
		THTR-102B-4460	0.000	0.00	0	0	0.00	0	0	0
		THTR-103A-4461	0.000	0.00	0	0	24.00	0	4	0
		THTR-103B-4462	0.000	0.00	0	0	6.00	0	1	0
		THTR-104A-4463	0.000	0.00	0	0	12.00	0	2	0
		THTR-104B-4464	0.000	0.00	0	0	12.00	0	2	0
		THTR-102A-4459	0.300	60.00	200.00	10	36.00	120.00	6	60.00
		THTR 102A	0.300	60.00	200.00	10	90.00	300.00	15	150.00
		THTR-110-4465	0.200	240.00	1,200.00	80	216.00	1,080.00	72	90.00
		THTR-110-4466	0.200	180.00	900.00	60	153.00	765.00	51	85.00
		THTR 110	0.400	420.00	1,050.00	140	369.00	922.50	123	87.86
		THTR-111B-4468	0.000	0.00	0	0	0.00	0	0	0
		THTR-112A-4471	0.000	0.00	0	0	12.00	0	2	0
		THTR-112B-4472	0.000	0.00	0	0	12.00	0	2	0
		THTR-113A-4475	0.000	0.00	0	0	6.00	0	1	0
		THTR-113B-4476	0.000	0.00	0	0	12.00	0	2	0
		THTR-111A-4467	0.300	120.00	400.00	20	54.00	180.00	9	45.00
		THTR 111A	0.300	120.00	400.00	20	96.00	320.00	16	80.00
		THTR-111D-4470	0.000	0.00	0	0	6.00	0	1	0
		THTR-112C-4473	0.000	0.00	0	0	6.00	0	1	0
		THTR-112D-4474	0.000	0.00	0	0	6.00	0	1	0
		THTR-113C-4477	0.000	0.00	0	0	12.00	0	2	0
	THTR-113D-4478	0.000	0.00	0	0	0.00	0	0	0	
	THTR-111C-4469	0.300	90.00	300.00	15	30.00	100.00	5	33.33	
	THTR 111C	0.300	90.00	300.00	15	60.00	200.00	10	66.67	
	THTR-120-4479	0.200	75.00	375.00	25	84.00	420.00	28	112.00	
	THTR 120	0.200	75.00	375.00	25	84.00	420.00	28	112.00	
	THTR-122B-4481	0.000	0.00	0	0	0.00	0	0	0	
	THTR-123A-4484	0.000	0.00	0	0	4.00	0	1	0	

THTR-123B-4485	0.000	0.00	0	0	8.00	0	2	0
THTR-124A-4488	0.000	0.00	0	0	4.00	0	1	0
THTR-124B-4489	0.000	0.00	0	0	16.00	0	4	0
THTR-122A-4480	0.200	60.00	300.00	15	20.00	100.00	5	33.33
THTR 122A	0.200	60.00	300.00	15	52.00	260.00	13	86.67
THTR-122D-4483	0.000	0.00	0	0	12.00	0	3	0
THTR-123C-4486	0.000	0.00	0	0	8.00	0	2	0
THTR-123D-4487	0.000	0.00	0	0	0.00	0	0	0
THTR-124C-4490	0.000	0.00	0	0	4.00	0	1	0
THTR-124D-4491	0.000	0.00	0	0	0.00	0	0	0
THTR-122C-4482	0.200	60.00	300.00	15	16.00	80.00	4	26.67
THTR 122C	0.200	60.00	300.00	15	40.00	200.00	10	66.67
THTR-130-4493	0.283	100.00	353.36	20	100.00	353.36	20	100.00
THTR-130-4494	0.283	100.00	353.36	20	105.00	371.02	21	105.00
THTR-130-4495	0.283	100.00	353.36	20	90.00	318.02	18	90.00
THTR-130-4496	0.283	100.00	353.36	20	100.00	353.36	20	100.00
THTR 130	1.132	400.00	353.36	80	395.00	348.94	79	98.75
THTR-131-4497	0.283	100.00	353.36	20	95.00	335.69	19	95.00
THTR 131	0.283	100.00	353.36	20	95.00	335.69	19	95.00
THTR-134B-4499	0.000	0.00	0	0	5.00	0	1	0
THTR-254A-4512	0.000	0.00	0	0	5.00	0	1	0
THTR-254B-6027	0.000	0.00	0	0	15.00	0	3	0
THTR-134A-4498	0.283	50.00	176.68	10	45.00	159.01	9	90.00
THTR 134A	0.283	50.00	176.68	10	70.00	247.35	14	140.00
THTR-136-4500	0.217	52.00	239.63	13	52.00	239.63	13	100.00
THTR 136	0.217	52.00	239.63	13	52.00	239.63	13	100.00
THTR-143-4501	0.200	45.00	225.00	15	57.00	285.00	19	126.67
THTR 143	0.200	45.00	225.00	15	57.00	285.00	19	126.67
THTR-146-4503	0.000	0.00	0	0	24.00	0	4	0
THTR-147-4504	0.000	0.00	0	0	6.00	0	1	0
THTR-148-4505	0.000	0.00	0	0	0.00	0	0	0
THTR-145-4502	0.300	60.00	200.00	10	36.00	120.00	6	60.00
THTR 145	0.300	60.00	200.00	10	66.00	220.00	11	110.00
THTR-155-4506	0.283	50.00	176.68	10	50.00	176.68	10	100.00
THTR 155	0.283	50.00	176.68	10	50.00	176.68	10	100.00
THTR-157-4507	0.283	50.00	176.68	10	65.00	229.68	13	130.00
THTR 157	0.283	50.00	176.68	10	65.00	229.68	13	130.00
THTR-208-9444	0.000	0.00	0	0	5.00	0	1	0
THTR-207-9443	0.283	75.00	265.02	15	65.00	229.68	13	86.67
THTR 207	0.283	75.00	265.02	15	70.00	247.35	14	93.33
THTR-238B-9632	0.000	0.00	0	0	1.00	0	1	0
THTR-238A-9631	0.067	0.00	0.00	0	0.00	0.00	0	0

THTR 238A	0.067	0.00	0.00	0.00	0	1.00	14.93	1	0
THTR-242-9634	0.000	0.00	0	0	0	0.00	0	0	0
THTR-243-9635	0.000	0.00	0	0	0	10.00	0	1	0
THTR-241-9633	0.011	0.00	0.00	0	0	0.00	0.00	0	0
THTR 241	0.011	0.00	0.00	0	0	10.00	917.43	1	0
THTR Total	5.725	1,942.00	339.22	468	1,906.00		332.93	457	98.15
***** Division Totals	104.914	48,603.50	463.27	11946	47,623.50		453.93	11846	97.98

Grossmont WSCH Analysis using Census Enrollment for 2009SP

Arts, Languages & Communication

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
THTR		DANC-119A-6993	0.000	0.00	0	0	0.00	0	0	0
		DANC-119B-6994	0.000	0.00	0	0	5.00	0	1	0
		THTR-119B-8693	0.000	0.00	0	0	5.00	0	1	0
		THTR-119A-8692	0.283	75.00	265.02	15	70.00	247.35	14	93.33
		THTR 119A	0.283	75.00	265.02	15	80.00	282.69	16	106.67
		DANC-235A-7026	0.000	0.00	0	0	5.00	0	1	0
		DANC-235B-7027	0.000	0.00	0	0	5.00	0	1	0
		MUS-235A-8176	0.000	0.00	0	0	15.00	0	3	0
		MUS-235B-8177	0.000	0.00	0	0	0.00	0	0	0
		THTR-235B-8725	0.000	0.00	0	0	10.00	0	2	0
		THTR-235A-8724	0.283	100.00	353.36	20	60.00	212.01	12	60.00
		THTR 235A	0.283	100.00	353.36	20	95.00	335.69	19	95.00
		THTR-100-8670	0.200	75.00	375.00	25	69.00	345.00	23	92.00
		THTR 100	0.200	75.00	375.00	25	69.00	345.00	23	92.00
		THTR-102D-8672	0.000	0.00	0	0	6.00	0	1	0
		THTR-103C-8673	0.000	0.00	0	0	6.00	0	1	0
		THTR-103D-8674	0.000	0.00	0	0	6.00	0	1	0
		THTR-104C-8675	0.000	0.00	0	0	12.00	0	2	0
		THTR-104D-8676	0.000	0.00	0	0	12.00	0	2	0
		THTR-102C-8671	0.300	60.00	200.00	10	42.00	140.00	7	70.00
		THTR 102C	0.300	60.00	200.00	10	84.00	280.00	14	140.00
		THTR-110-8677	0.200	240.00	1,200.00	80	141.00	705.00	47	58.75
		THTR 110	0.200	180.00	900.00	60	69.00	345.00	23	38.33
		THTR 110	0.400	420.00	1,050.00	140	210.00	525.00	70	50.00
		THTR-111B-8680	0.000	0.00	0	0	18.00	0	3	0
	THTR-112A-8684	0.000	0.00	0	0	6.00	0	1	0	
	THTR-112B-8685	0.000	0.00	0	0	12.00	0	2	0	
	THTR-113A-8688	0.000	0.00	0	0	0.00	0	0	0	
	THTR-113B-8689	0.000	0.00	0	0	12.00	0	2	0	
	THTR-111A-8679	0.300	120.00	400.00	20	12.00	40.00	2	10.00	
	THTR 111A	0.300	120.00	400.00	20	60.00	200.00	10	50.00	
	THTR-111D-8682	0.000	0.00	0	0	12.00	0	2	0	
	THTR-112C-8686	0.000	0.00	0	0	24.00	0	4	0	
	THTR-112D-8687	0.000	0.00	0	0	6.00	0	1	0	
	THTR-113C-8690	0.000	0.00	0	0	12.00	0	2	0	

THTR-113D-8691	0.000	0.00	0	0	0.00	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-111C-8681	0.300	90.00	300.00	15	24.00	80.00	4	26.67	0	0	0	0	0	0	0	0	0	0	0
THTR 111C	0.300	90.00	300.00	15	78.00	260.00	13	86.67	0	0	0	0	0	0	0	0	0	0	0
THTR-121-8694	0.200	75.00	375.00	25	69.00	345.00	23	92.00	0	0	0	0	0	0	0	0	0	0	0
THTR 121	0.200	75.00	375.00	25	69.00	345.00	23	92.00	0	0	0	0	0	0	0	0	0	0	0
THTR-122B-8696	0.000	0.00	0	0	4.00	0	1	0	0	0	0	0	0	0	0	0	0	0	0
THTR-123A-8699	0.000	0.00	0	0	4.00	0	1	0	0	0	0	0	0	0	0	0	0	0	0
THTR-123B-8700	0.000	0.00	0	0	4.00	0	1	0	0	0	0	0	0	0	0	0	0	0	0
THTR-124A-8703	0.000	0.00	0	0	16.00	0	4	0	0	0	0	0	0	0	0	0	0	0	0
THTR-124B-8704	0.000	0.00	0	0	36.00	0	9	0	0	0	0	0	0	0	0	0	0	0	0
THTR-122A-8695	0.200	60.00	300.00	15	16.00	80.00	4	26.67	0	0	0	0	0	0	0	0	0	0	0
THTR 122A	0.200	60.00	300.00	15	80.00	400.00	20	133.33	0	0	0	0	0	0	0	0	0	0	0
THTR-122D-8698	0.000	0.00	0	0	12.00	0	3	0	0	0	0	0	0	0	0	0	0	0	0
THTR-123C-8701	0.000	0.00	0	0	12.00	0	3	0	0	0	0	0	0	0	0	0	0	0	0
THTR-123D-8702	0.000	0.00	0	0	0.00	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-124C-8705	0.000	0.00	0	0	8.00	0	2	0	0	0	0	0	0	0	0	0	0	0	0
THTR-124D-8706	0.000	0.00	0	0	4.00	0	1	0	0	0	0	0	0	0	0	0	0	0	0
THTR-122C-8697	0.200	60.00	300.00	15	20.00	100.00	5	33.33	0	0	0	0	0	0	0	0	0	0	0
THTR 122C	0.200	60.00	300.00	15	56.00	280.00	14	93.33	0	0	0	0	0	0	0	0	0	0	0
THTR-130-8707	0.283	100.00	353.36	20	65.00	229.68	13	65.00	0	0	0	0	0	0	0	0	0	0	0
THTR-130-8708	0.283	100.00	353.36	20	80.00	282.69	16	80.00	0	0	0	0	0	0	0	0	0	0	0
THTR-130-8709	0.283	100.00	353.36	20	100.00	353.36	20	100.00	0	0	0	0	0	0	0	0	0	0	0
THTR-130-8710	0.283	100.00	353.36	20	105.00	371.02	21	105.00	0	0	0	0	0	0	0	0	0	0	0
THTR 130	1.132	400.00	353.36	80	350.00	309.19	70	87.50	0	0	0	0	0	0	0	0	0	0	0
THTR-131-8711	0.283	100.00	353.36	20	70.00	247.35	14	70.00	0	0	0	0	0	0	0	0	0	0	0
THTR 131	0.283	100.00	353.36	20	70.00	247.35	14	70.00	0	0	0	0	0	0	0	0	0	0	0
THTR-134B-8713	0.000	0.00	0	0	0.00	0	0	0	0	0	0	0	0	0	0	0	0	0	0
THTR-134A-8712	0.283	50.00	176.68	10	50.00	176.68	10	100.00	0	0	0	0	0	0	0	0	0	0	0
THTR 134A	0.283	50.00	176.68	10	50.00	176.68	10	100.00	0	0	0	0	0	0	0	0	0	0	0
THTR-140B-8716	0.000	0.00	0	0	4.00	0	1	0	0	0	0	0	0	0	0	0	0	0	0
THTR-140A-8715	0.217	40.00	184.33	10	60.00	276.50	15	150.00	0	0	0	0	0	0	0	0	0	0	0
THTR 140A	0.217	40.00	184.33	10	64.00	294.93	16	160.00	0	0	0	0	0	0	0	0	0	0	0
THTR-144-8717	0.200	45.00	225.00	15	48.00	240.00	16	106.67	0	0	0	0	0	0	0	0	0	0	0
THTR 144	0.200	45.00	225.00	15	48.00	240.00	16	106.67	0	0	0	0	0	0	0	0	0	0	0
THTR-148-8719	0.000	0.00	0	0	12.00	0	2	0	0	0	0	0	0	0	0	0	0	0	0
THTR-147-8718	0.300	60.00	200.00	10	54.00	180.00	9	90.00	0	0	0	0	0	0	0	0	0	0	0
THTR 147	0.300	60.00	200.00	10	66.00	220.00	11	110.00	0	0	0	0	0	0	0	0	0	0	0
THTR-155-8720	0.283	50.00	176.68	10	55.00	194.35	11	110.00	0	0	0	0	0	0	0	0	0	0	0
THTR 155	0.283	50.00	176.68	10	55.00	194.35	11	110.00	0	0	0	0	0	0	0	0	0	0	0
THTR-230-8723	0.283	75.00	265.02	15	70.00	247.35	14	93.33	0	0	0	0	0	0	0	0	0	0	0
THTR 230	0.283	75.00	265.02	15	70.00	247.35	14	93.33	0	0	0	0	0	0	0	0	0	0	0
THTR-238B-9133	0.000	0.00	0	0	1.00	0	1	0	0	0	0	0	0	0	0	0	0	0	0

THTR-238A-9132	0.067	0.00	0.00	0.00	0	4.00	59.70	4	0
THTR 238A	0.067	0.00	0.00	0.00	0	5.00	74.63	5	0
THTR-242-9135	0.000	0.00	0.00	0	0	50.00	0	5	0
THTR-241-9134	0.055	0.00	0.00	0.00	0	0.00	0.00	0	0
THTR 241	0.055	0.00	0.00	0.00	0	50.00	917.43	5	0
THTR-254A-8726	0.000	0.00	0.00	0	0	10.00	0	2	0
THTR-254B-8727	0.000	0.00	0.00	0	0	5.00	0	1	0
THTR-156-8721	0.283	50.00	176.68	0	10	30.00	106.01	6	60.00
THTR 156	0.283	50.00	176.68	0	10	45.00	159.01	9	90.00
THTR Total	6.052	2,005.00	331.32	480	1,754.00	289.85	403	87.48	
**** Division Totals	114.438	51,340.63	448.63	13164	44,718.13	390.76	11571	87.10	

Grossmont WSCH Analysis using Census Enrollment for 2008FA

Arts, Languages & Communication

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
THTR		DANC-200A-2759	0.000	0.00	0	0	20.00	0	5	0
		THTR-200A-4509	0.200	60.00	300.00	15	4.00	20.00	1	6.67
		THTR 200A	0.200	60.00	300.00	15	24.00	120.00	6	40.00
		MUS-234A-5900	0.000	0.00	0	0	30.00	0	6	0
		MUS-234B-5901	0.000	0.00	0	0	0.00	0	0	0
		THTR-234B-5968	0.000	0.00	0	0	20.00	0	4	0
		THTR-234A-5967	0.283	100.00	353.36	20	45.00	159.01	9	45.00
		THTR 234A	0.283	100.00	353.36	20	95.00	335.69	19	95.00
		THTR-100-4458	0.200	75.00	375.00	25	72.00	360.00	24	96.00
		THTR 100	0.200	75.00	375.00	25	72.00	360.00	24	96.00
		THTR-102B-4460	0.000	0.00	0	0	0.00	0	0	0
		THTR-103A-4461	0.000	0.00	0	0	24.00	0	4	0
		THTR-103B-4462	0.000	0.00	0	0	0.00	0	0	0
		THTR-104A-4463	0.000	0.00	0	0	24.00	0	4	0
		THTR-104B-4464	0.000	0.00	0	0	0.00	0	0	0
		THTR-102A-4459	0.300	60.00	200.00	10	24.00	80.00	4	40.00
		THTR 102A	0.300	60.00	200.00	10	72.00	240.00	12	120.00
		THTR-110-4465	0.200	240.00	1,200.00	80	243.00	1,215.00	81	101.25
		THTR-110-4466	0.200	180.00	900.00	60	93.00	465.00	31	51.67
		THTR 110	0.400	420.00	1,050.00	140	336.00	840.00	112	80.00
		THTR-111B-4468	0.000	0.00	0	0	0.00	0	0	0
		THTR-112A-4471	0.000	0.00	0	0	6.00	0	1	0
		THTR-112B-4472	0.000	0.00	0	0	30.00	0	5	0
		THTR-113A-4475	0.000	0.00	0	0	0.00	0	0	0
	THTR-113B-4476	0.000	0.00	0	0	0.00	0	0	0	
	THTR-111A-4467	0.300	120.00	400.00	20	30.00	100.00	5	25.00	
	THTR 111A	0.300	120.00	400.00	20	66.00	220.00	11	55.00	
	THTR-111D-4470	0.000	0.00	0	0	6.00	0	1	0	
	THTR-112C-4473	0.000	0.00	0	0	0.00	0	0	0	
	THTR-113C-4477	0.000	0.00	0	0	0.00	0	0	0	
	THTR-111C-4469	0.300	90.00	300.00	15	24.00	80.00	4	26.67	
	THTR 111C	0.300	90.00	300.00	15	36.00	120.00	6	40.00	
	THTR-112D-4474	0.000	90.00	0	0	6.00	0	1	6.67	
	THTR 112D	0.000	90.00	0	0	6.00	0	1	6.67	
	THTR-113D-4478	0.000	90.00	0	0	12.00	0	2	13.33	

THTR 113D		0.000	90.00	0	15	12.00	0	2	13.33
THTR-120-4479		0.200	75.00	375.00	25	78.00	390.00	26	104.00
THTR 120		0.200	75.00	375.00	25	78.00	390.00	26	104.00
THTR-122B-4481		0.000	0.00	0	0	0.00	0	0	0
THTR-123A-4484		0.000	0.00	0	0	16.00	0	4	0
THTR-123B-4485		0.000	0.00	0	0	4.00	0	1	0
THTR-124A-4486		0.000	0.00	0	0	4.00	0	1	0
THTR-124B-4489		0.000	0.00	0	0	0.00	0	0	0
THTR-122A-4480		0.200	60.00	300.00	15	24.00	120.00	6	40.00
THTR 122A		0.200	60.00	300.00	15	48.00	240.00	12	80.00
THTR-122D-4483		0.000	0.00	0	0	0.00	0	0	0
THTR-123C-4486		0.000	0.00	0	0	0.00	0	0	0
THTR-123D-4487		0.000	0.00	0	0	4.00	0	1	0
THTR-124C-4490		0.000	0.00	0	0	4.00	0	1	0
THTR-124D-4491		0.000	0.00	0	0	0.00	0	0	0
THTR-122C-4482		0.200	60.00	300.00	15	24.00	120.00	6	40.00
THTR 122C		0.200	60.00	300.00	15	32.00	160.00	8	53.33
THTR-130-4492		0.283	100.00	353.36	20	50.00	176.68	10	50.00
THTR-130-4493		0.283	100.00	353.36	20	65.00	229.68	13	65.00
THTR-130-4494		0.283	100.00	353.36	20	90.00	318.02	18	90.00
THTR-130-4495		0.283	100.00	353.36	20	95.00	335.69	19	95.00
THTR-130-4496		0.283	100.00	353.36	20	65.00	229.68	13	65.00
THTR 130		1.415	500.00	353.36	100	365.00	257.95	73	73.00
THTR-131-4497		0.283	100.00	353.36	20	75.00	265.02	15	75.00
THTR 131		0.283	100.00	353.36	20	75.00	265.02	15	75.00
THTR-134B-4499		0.000	0.00	0	0	0.00	0	0	0
THTR-134A-4512		0.000	0.00	0	0	10.00	0	2	0
THTR-134B-6027		0.000	0.00	0	0	5.00	0	1	0
THTR-134A-4498		0.283	50.00	176.68	10	50.00	176.68	10	100.00
THTR 134A		0.283	50.00	176.68	10	65.00	229.68	13	130.00
THTR-136-4500		0.217	52.00	239.63	13	56.00	258.06	14	107.69
THTR 136		0.217	52.00	239.63	13	56.00	258.06	14	107.69
THTR-143-4501		0.200	45.00	225.00	15	42.00	210.00	14	93.33
THTR 143		0.200	45.00	225.00	15	42.00	210.00	14	93.33
THTR-146-4503		0.000	0.00	0	0	0.00	0	0	0
THTR-147-4504		0.000	0.00	0	0	0.00	0	0	0
THTR-148-4505		0.000	0.00	0	0	24.00	0	4	0
THTR-145-4502		0.300	60.00	200.00	10	42.00	140.00	7	70.00
THTR 145		0.300	60.00	200.00	10	66.00	220.00	11	110.00
THTR-155-4506		0.283	50.00	176.68	10	60.00	212.01	12	120.00
THTR 155		0.283	50.00	176.68	10	60.00	212.01	12	120.00
THTR-157-4507		0.283	50.00	176.68	10	70.00	247.35	14	140.00

THTR 157	0.283	50.00	176.68	10	70.00	247.35	14	140.00
THTR Total	5.847	2,207.00	377.46	518	1,676.00	286.64	405	75.94
***** Division Totals	111.317	50,114.50	450.20	12946	42,229.00	379.36	10920	84.27

DIVISION -- COMMUNICATION AND FINE ARTS *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 138	100400	.278	250.00	899.28	105.00	377.69	42.00
MUS 148	100400	.278	75.00	269.78	95.00	341.72	126.66
MUS 150	100400	.278	250.00	899.28	70.00	251.79	28.00
MUS 152	100400	.278	250.00	899.28	95.00	341.72	38.00
MUS 154	100400	.278	125.00	449.64	50.00	179.85	72.00
MUS 156	100400	.278	125.00	449.64	42.00	179.85	40.00
MUS 160	100400	.200	150.00	750.00	45.00	210.00	28.00
MUS 166	100400	.278	100.00	359.71	45.00	161.87	45.00
MUS 170	100400	.532	160.00	309.75	132.00	248.12	82.50
MUS 174	100400	.278	175.00	629.49	170.00	611.51	97.14
MUS 181	100400	.200	60.00	300.00	39.00	195.00	65.00
MUS 187	100400	.183	60.00	327.86	63.00	344.26	105.00
MUS 189	100400	.200	60.00	300.00	42.00	210.49	70.00
MUS 190	100400	.067	40.00	597.01	42.00	701.49	117.50
MUS 203	100400	.200	45.00	225.00	42.00	210.00	93.33
MUS 206	100400	.367	90.00	245.23	54.00	147.13	60.00
MUS 211	100400	.267	80.00	299.62	40.00	149.81	50.00
MUS 232	100400	.200	45.00	225.00	39.00	195.00	86.66
MUS 233	100400	.200	48.00	240.00	51.00	255.00	106.25
MUS 299	100400	.533	160.00	300.00	108.00	202.62	67.50
MUS *****	14.640		6778.00	462.97	5354.00	365.71	78.99
PHOT150	101100	1.665	720.00	432.43	744.00	446.84	103.33
PHOT151	101100	.333	144.00	432.43	120.00	360.36	83.33
PHOT152	101100	.333	144.00	432.43	138.00	414.41	95.83
PHOT154	101100	.200	60.00	300.00	87.00	435.00	145.00
PHOT156	101100	.666	240.00	360.36	246.00	369.33	102.50
PHOT159A	101100	.900	144.00	432.43	444.00	468.46	108.33
PHOT165	101100	.333	9.00	9.00	9.00	9.00	100.00
PHOT199	101100	.333	120.00	360.36	132.00	396.39	110.00
PHOT252	101100	.333	120.00	360.36	150.00	500.00	125.00
PHOT259A	101100	.300	120.00	360.36	120.00	360.36	100.00
PHOT267	101100	.333	120.00	360.36	120.00	360.36	100.00
PHOT*****	5.729		1941.00	338.80	2448.00	427.29	126.12
THTR100	100700	.200	75.00	375.00	84.00	420.00	112.00
THTR102C	100700	.300	60.00	200.00	60.00	200.00	100.00
THTR110	100700	.400	420.00	1050.00	249.00	622.50	159.28
THTR119A	100700	.283	75.00	265.01	80.00	282.68	106.66
THTR121	100700	.200	75.00	353.35	72.00	360.00	96.00
THTR130	100700	1.132	400.00	353.35	325.00	287.10	81.25
THTR131	100700	.283	100.00	353.35	55.00	318.92	90.00
THTR134A	100700	.283	48.00	176.67	44.00	194.34	110.00
THTR137	100700	.217	40.00	184.33	20.00	292.16	91.66
THTR140A	100700	.200	45.00	176.67	48.00	240.00	106.66
THTR144	100700	.200	50.00	176.67	35.00	106.00	50.00
THTR155	100700	.283	50.00	176.67	35.00	123.67	70.00
THTR156	100700	.283	50.00	176.67	35.00	123.67	70.00

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
THTR230	100700	.283	75.00	265.01	40.00	141.34	53.33
THTR235A	100700	.283	100.00	353.35	65.00	229.68	65.00
THTR		4.847	1663.00	343.09	1297.00	267.58	77.99

***** COMMUNICATION AND FINE ARTS *****

66.581	28664.00	430.51	25424.00	381.85	88.69
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SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.175	48.00	274.28	39.00	222.85	81.25
ART 299	100200	.225	48.75	216.66	24.38	108.35	50.01
ART		.400	96.75	241.87	63.38	158.45	65.50
COMM120	150600	2.200	990.00	450.00	903.00	410.45	91.21
COMM122	150600	1.600	720.00	450.00	591.00	369.37	82.08
COMM124	150600	.200	90.00	450.00	75.00	375.00	83.33
COMM137	150600	.200	90.00	450.00	81.00	405.00	90.00
COMM145	150600	.200	90.00	450.00	96.00	480.00	106.66
COMM		4.400	1980.00	450.00	1746.00	396.81	88.18
DANC117A	100800	.167	75.00	449.10	74.44	445.74	99.25
DANC212	100800	.150	8.44	56.26	4.51	30.06	53.43
DANC		.317	83.44	263.21	78.95	249.05	94.61
MCOM110	060100	.200	90.00	450.00	63.00	315.00	70.00
MCOM299	060100	.200	45.00	225.00	45.00	225.00	100.00
MCOM		.400	135.00	337.50	108.00	270.00	80.00
MUS 199	100400	9.00	9.00	9.00	9.00	9.00	100.00
MUS		9.00	9.00	9.00	9.00	9.00	100.00
THTR111A	100700	.300	120.00	400.00	84.00	280.00	70.00
THTR111C	100700	.300	90.00	300.00	42.00	140.00	46.66
THTR122A	100700	.200	60.00	300.00	60.00	300.00	100.00
THTR122C	100700	.200	60.00	300.00	44.00	220.00	73.33
THTR147	100700	.300	60.00	200.00	42.00	140.00	70.00
THTR		1.300	390.00	300.00	272.00	209.23	69.74

***** COMMUNICATION AND FINE ARTS *****
 6.817 2694.19 395.21 2277.33 334.06 84.52

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN WSCH	FTEF	WSCH/FTEF
HED	083700	980	2771.50	4.9340	561.7146
HESC	219900	23	60.00	0.4000	150.0000
HIST	220500	3007	9021.00	16.6000	543.4337
HUM	490300	599	1797.00	3.8000	472.8947
ITAL	110400	77	385.00	1.3320	289.0390
JAPN	110800	217	1061.00	2.8640	370.4608
LIR	160100	46	46.00	0.1340	343.2835
MATH	170100	5438	21259.75	42.9780	494.6658
MCOM	060100	609	2461.00	6.1320	401.3372
MCOM	060200	114	378.00	1.1670	323.9074
MM	069900	13	78.00	0.3500	222.8571
MUS	100400	1694	5363.00	14.6400	366.3251
NURS	123010	676	5207.61	22.4833	231.6212
OCEA	191900	176	528.00	1.3500	391.1111
OTA	121800	53	211.00	0.7938	265.8100
PDC	493010	343	686.43	1.9020	360.8990
PDC	493012	126	125.90	0.4020	313.1840
PDSS	493032	134	184.00	0.2220	828.8288
PHIL	150900	852	2556.00	5.8000	440.6896
PHOT	101100	538	2460.00	5.7960	424.4306
PHYC	190200	228	1368.00	3.1500	434.2857
POSC	220700	761	2234.48	4.1340	540.5128
PSC	220700	203	609.00	1.3000	468.4615
PSY	190100	1998	6078.00	10.2330	593.9607
RELG	151000	236	708.00	1.4000	505.7142
RESP	1121000	297	1703.00	9.7590	174.5055
RUSS	110600	79	375.00	1.5320	244.7780
SCI	490100	256	768.00	1.8000	426.6666
SLPA	122000	69	264.00	0.9350	282.4285
SOC	220800	1076	3228.00	5.6000	576.4285
SOC	110500	1261	5946.50	17.8193	333.7112
SPAN	150600	39	50.00	0.7700	64.9350
SPDV	150600	375	1569.00	6.1470	255.2464
THTR	100700	375	1569.00	6.1470	255.2464
TOTAL	52788	189168.16	457.2934		

SKDSOW-I 18-2010 10:34:50 GROSSMON COLLEGE
 RUN ON: 18-2010 10:34:50 SUBJECT W--1 ANALYSIS
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 DIVISION -- COMMUNICATION AND FINE ARTS *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 129	100400	.250	80.00	320.00	32.00	128.00	40.00
MUS 132	100400	1.000	85.00	285.00	30.00	130.00	105.26
MUS 133	100400	.400	111.00	227.50	102.00	225.00	91.89
MUS 138	100400	.278	250.00	269.78	85.00	330.57	36.00
MUS 148	100400	.278	250.00	269.78	85.00	330.57	36.00
MUS 150	100400	.278	250.00	269.78	85.00	330.57	36.00
MUS 152	100400	.278	250.00	269.78	85.00	330.57	36.00
MUS 154	100400	.278	125.00	449.64	115.00	413.66	46.00
MUS 156	100400	.278	125.00	449.64	115.00	413.66	46.00
MUS 160	100400	.200	150.00	450.00	85.00	327.00	72.00
MUS 166	100400	.278	150.00	539.56	40.00	305.00	68.00
MUS 170	100400	.532	175.00	309.75	162.00	143.88	36.00
MUS 174	100400	.278	175.00	309.75	162.00	143.88	36.00
MUS 180	100400	.200	105.00	522.00	93.00	465.00	101.25
MUS 183	100400	.183	60.00	327.86	66.00	465.00	77.57
MUS 189	100400	.200	60.00	300.00	45.00	325.00	88.00
MUS 199	100400	.067	3.00	74.00	3.00	225.00	106.00
MUS 203	100400	.200	45.00	225.00	39.00	195.00	100.00
MUS 205	100400	.367	90.00	245.23	96.00	1261.58	106.66
MUS 206	100400	.267	80.00	299.62	56.00	114.44	46.66
MUS 210	100400	.200	45.00	225.00	36.00	180.00	70.00
MUS 232	100400	.200	45.00	225.00	36.00	180.00	80.00
MUS 233	100400	.200	45.00	225.00	36.00	180.00	80.00
MUS 299	100400	.533	150.00	281.42	120.00	225.14	106.66
MUS 299	100400	14.707	686.40	466.71	526.40	120.00	76.68
PHOT150	101100	1.665	720.00	432.43	660.00	396.37	91.66
PHOT151	101100	.666	288.00	432.43	178.00	233.23	64.58
PHOT152	101100	.333	144.00	432.43	89.00	114.44	54.16
PHOT156	101100	1.332	480.00	360.36	369.00	277.02	76.87
PHOT158	101100	.900	120.00	360.36	147.10	206.33	85.00
PHOT159A	101100	.333	144.00	432.43	156.00	223.33	100.00
PHOT165	101100	.333	120.00	360.36	108.00	146.84	108.33
PHOT167	101100	.600	240.00	400.00	183.00	324.32	90.00
PHOT259A	101100	.600	240.00	400.00	183.00	324.32	90.00
PHOT	101100	6.495	2256.00	347.34	2313.00	356.12	102.52
THTR100	100700	.200	75.00	375.00	75.00	375.00	100.00
THTR102A	100700	.300	60.00	200.00	54.00	180.00	90.00
THTR110	100700	.400	420.00	1050.00	333.00	1832.50	79.28
THTR120	100700	.200	75.00	375.00	75.00	375.00	100.00
THTR130	100700	1.415	500.00	353.35	420.00	296.81	84.00
THTR131	100700	.283	100.00	176.63	80.00	282.68	80.00
THTR131A	100700	.283	100.00	176.63	80.00	282.68	80.00
THTR136	100700	.217	52.00	139.63	50.00	176.67	100.00
THTR143	100700	.200	45.00	220.00	44.00	202.76	84.61
THTR145	100700	.300	60.00	220.00	60.00	220.00	93.33
THTR155	100700	.283	50.00	176.67	50.00	176.67	100.00
THTR157	100700	.283	50.00	176.67	50.00	176.67	100.00

DIVISION -- COMMUNICATION AND FINE ARTS *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
THTR207	100700	4.283	75.00	265.01	40.00	141.34	53.33
THTR		4.647	1612.00	346.89	1378.00	296.53	85.48
***** COMMUNICATION AND FINE ARTS *****							
		66.801	29013.50	434.32	25368.00	379.75	87.43

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	.200	150.00	750.00	111.00	555.00	74.00
ART 170	101100	.175	54.00	308.57	54.00	308.57	100.00
*****	ART	.375	204.00	544.00	165.00	440.00	80.88
COMM120	150600	.800	360.00	450.00	309.00	386.25	85.83
COMM122	150600	.800	360.00	450.00	318.00	397.50	88.33
COMM123	150600	.200	90.00	450.00	60.00	300.00	66.66
COMM137	150600	.600	270.00	450.00	252.00	420.00	93.33
*****	COMM	2.400	1080.00	450.00	939.00	391.25	86.94
MCOM120	060100	.849	365.64	430.67	341.25	401.94	93.32
*****	MCOM	.849	365.64	430.67	341.25	401.94	93.32
THTR111A	100700	.300	120.00	400.00	66.00	220.00	55.00
THTR111C	100700	.300	90.00	300.00	48.00	160.00	53.33
THTR122A	100700	.200	60.00	300.00	56.00	280.00	93.33
THTR122C	100700	.200	60.00	300.00	48.00	240.00	80.00
THTR200A	100700	.200	60.00	300.00	76.00	380.00	126.66
*****	THTR	1.200	390.00	325.00	294.00	245.00	75.38

***** COMMUNICATION AND FINE ARTS *****

4.824 2039.64 422.81 1739.25 360.54 85.27

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
HESCC	2199900	179	532.68	1.0000	532.6800	
HIST	2205000	2638	7914.00	14.4000	549.5833	
HUM	4903300	5552	1656.00	3.8000	435.7894	
ITAI	1104000	72	360.00	0.9990	360.3603	
JAPN	1108000	245	1123.00	2.7310	411.2046	
LIR	1601000	40	40.00	0.1340	298.5074	
MATH	1770100	5673	22494.00	41.6270	540.3704	
MCOM	0601000	609	2623.25	6.6640	393.6449	
MCOM	0602000	123	413.00	1.1670	353.8988	
MM	0699000	1	3.00	0.0000	3.0000	
MUS	1004400	1664	5264.00	14.7070	357.9247	
NURS	1230100	578	4802.57	21.3526	224.9111	
OCEA	1919000	221	663.00	1.3500	491.1111	
OTA	1218000	117	409.00	1.4720	277.8532	
PDC	4930100	401	679.00	1.5360	415.0366	
PDC	493012	141	1218.00	0.3350	420.8955	
PDC	493032	159	2213.00	0.2220	414.9819	
PDCS	1509000	774	2313.00	5.6000	414.6428	
PHIL	1011000	498	1302.00	2.4950	356.1200	
PHOT	1902000	217	2222.00	2.6500	491.3207	
PHYC	1902700	742	22534.00	4.1100	485.4545	
POSC	1901000	178	5232.00	1.8330	530.1979	
PSY	2200100	1720	5232.00	1.2000	592.3242	
PSY	1510000	311	636.50	1.5170	530.1979	
RELG	1121000	83	1775.00	1.5320	236.1000	
RUSS	1106000	215	383.00	1.9340	250.1250	
SCI	4901000	109	296.00	0.6000	403.9164	
SLPA	1220000	1050	3150.00	6.0000	525.0000	
SOC	2208000	1280	6081.00	18.0000	331.3715	
SPAN	1105000	32	44.00	0.3850	114.2857	
SPDV	1506000	408	1672.00	5.8470	285.9586	
THTR	1007000					
TOTAL	51844	187855.36	439.4047			

SKDSOW-INS
 RUN ON: 10-18-2010 10:28:15
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 DIVISION -- COMMUNICATION AND FINE ARTS
 GROSSMONT COLLEGE
 SUBJECT WSCH ANALYSIS
 *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 124	1004000	.266	140.00	526.31	102.00	383.45	72.85
MUS 125	1004000	.133	70.00	526.31	46.00	345.86	65.71
MUS 126	1004000	.399	210.00	5226.31	180.00	451.12	82.85
MUS 127	1004000	.133	70.00	5226.31	44.00	330.82	62.85
MUS 128	1004000	.250	120.00	480.00	124.00	496.00	103.33
MUS 129	1004000	.250	60.00	240.00	44.00	176.00	73.33
MUS 132	1004000	1.000	300.00	300.00	302.00	100.00	100.00
MUS 133	1004000	.400	120.00	300.00	145.00	521.58	85.00
MUS 138	1004000	.278	250.00	899.78	145.00	521.58	58.00
MUS 148	1004000	.278	250.00	899.78	95.00	305.72	33.33
MUS 150	1004000	.278	250.00	899.78	145.00	521.58	58.00
MUS 152	1004000	.278	250.00	899.78	95.00	305.72	33.33
MUS 154	1004000	.278	250.00	899.78	145.00	521.58	58.00
MUS 156	1004000	.278	250.00	899.78	95.00	305.72	33.33
MUS 160	1004000	.200	1150.00	449.64	80.00	179.82	33.33
MUS 166	1004000	.278	1150.00	449.64	45.00	100.00	22.22
MUS 170	1004000	.532	1160.00	750.40	176.00	225.50	33.33
MUS 174	1004000	.278	1175.00	629.40	155.00	225.50	33.33
MUS 181	1004000	.200	60.00	320.00	48.00	157.00	25.00
MUS 187	1004000	.183	60.00	320.00	48.00	157.00	25.00
MUS 189	1004000	.200	60.00	320.00	48.00	157.00	25.00
MUS 190	1004000	.067	40.00	159.01	15.00	57.00	33.33
MUS 205	1004000	.367	90.00	245.23	56.00	179.83	73.33
MUS 206	1004000	.200	45.00	225.00	51.00	225.00	106.66
MUS 233	1004000	.200	48.00	225.00	51.00	225.00	106.66
MUS 233	1004000	.200	48.00	225.00	51.00	225.00	106.66
MUS 299	1004000	.133	632.00	483.71	514.22	1653.41	73.25
MUS							
THTR100	1007000	.200	75.00	375.00	66.00	330.00	88.00
THTR102C	1007000	.300	60.00	200.00	60.00	200.00	100.00
THTR110	1007000	.400	420.00	1050.00	240.00	600.00	57.14
THTR119A	1007000	.283	75.00	275.00	77.00	265.01	100.00
THTR121	1007000	.200	400.00	353.00	310.00	273.85	77.50
THTR130	1007000	1.132	100.00	353.00	390.00	273.85	90.00
THTR131	1007000	.283	100.00	353.00	390.00	273.85	90.00
THTR134A	1007000	.217	50.00	184.13	50.00	176.67	83.33
THTR137	1007000	.217	48.00	184.13	48.00	176.67	70.00
THTR140A	1007000	.200	45.00	225.00	45.00	225.00	100.00
THTR144	1007000	.283	50.00	177.66	45.00	159.61	70.00
THTR155	1007000	.283	50.00	177.66	45.00	159.61	70.00
THTR156	1007000	.283	75.00	265.01	45.00	159.61	60.00
THTR230	1007000	.283	100.00	353.00	105.00	371.02	105.00
THTR235A	1007000	.283	100.00	353.00	105.00	371.02	105.00
THTR		4.847	1663.00	343.09	1294.00	266.96	77.81

 THTR

***** COMMUNICATION AND FINE ARTS *****

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	:175	54.00	308.57	30.00	171.42	55.55
ART 250A	101100	:067	54.00	223.14	10.00	149.25	1000.00
*****	ART	:242			40.00	165.28	74.07
COMM120	150600	1.600	720.00	450.00	621.00	388.12	86.25
COMM122	150600	1.400	630.00	450.00	537.00	383.57	85.23
*****	COMM	3.000	1350.00	450.00	1158.00	386.00	85.77
DANC110	100800	:200	105.00	525.00	42.00	210.00	40.00
DANC117A	100800	:167	75.00	449.10	78.00	467.06	104.00
DANC217	100800	:300	180.00	269.86	18.75	62.50	1875.00
*****	DANC	:667			138.75	208.02	77.08
MCOM110	060100	:400	186.00	465.00	159.00	397.50	85.48
*****	MCOM	:400			159.00	397.50	85.48
THTR111A	100700	:300	120.00	400.00	24.00	80.00	20.00
THTR111C	100700	:300	90.00	300.00	108.00	360.00	120.00
THTR122A	100700	:200	60.00	300.00	56.00	280.00	93.33
THTR122C	100700	:200	60.00	300.00	76.00	380.00	126.66
THTR147	100700	:300	60.00	200.00	48.00	160.00	80.00
*****	THTR	1.300	390.00	300.00	312.00	240.00	80.00
***** COMMUNICATION AND FINE ARTS *****							
		5.609	2160.00	385.09	1807.75	322.29	83.69

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
HUM	490300	465	1395.00	00	3.4000	410.2941
ITAL	110400	66	330.00	00	0.9990	330.3303
JAPN	110800	214	1028.00	00	2.8640	358.9385
LIR	160100	50	50.00	00	0.1340	373.1343
MATH	170100	5099	19946.22	22	42.5610	468.65019
MCOM	060100	644	2596.00	00	6.1320	423.3529
MCOM	060200	120	424.00	00	1.1670	363.3247
MM	069900	19	114.00	00	0.3500	325.7141
MUS	100400	1603	5142.00	00	13.0820	393.0591
NURS	123010	256	4045.21	21	17.0629	237.0763
OCFA	191900	254	762.00	00	1.7000	248.2352
OTA	121800	47	206.00	00	0.7660	268.9295
PDC	493010	223	346.00	00	1.0680	302.2388
PDC	493012	81	81.00	00	0.2680	223.9700
PDDS	493032	110	153.00	00	0.1110	1378.3783
PHIL	150900	825	2475.00	00	5.8000	426.7241
PHYC	190200	225	1350.00	00	3.1500	428.5714
POSC	220700	610	1767.45	00	3.3340	530.1289
PSC	190100	1333	399.00	00	0.9500	420.0000
PSY	200100	1629	4963.50	00	9.3830	528.9885
RELG	151000	181	543.00	00	1.2000	452.5000
RESP	121000	291	1660.00	00	8.7420	189.8878
RUSS	110600	278	362.00	00	1.5320	236.2924
SCI	490100	208	624.00	00	1.4000	445.7142
SLPA	122000	273	261.00	00	0.9350	279.1443
SOC	220800	988	2964.00	00	5.6000	529.2857
SPAN	110500	1187	5637.00	00	17.1190	329.2832
SPDV	150600	32	43.00	00	0.7700	55.8441
THTR	100700	378	1606.00	00	6.1470	261.2656
TOTAL	49102		176549.55		431.1528	

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 133	100400	.400	111.00	277.50	102.00	255.00	91.89
MUS 138	100400	.278	250.00	899.28	140.00	503.59	56.00
MUS 148	100400	.278	75.00	269.78	75.00	269.78	100.00
MUS 150	100400	.278	250.00	899.28	115.00	413.66	46.00
MUS 152	100400	.278	225.00	899.28	215.00	773.38	86.00
MUS 154	100400	.278	125.00	449.64	55.00	197.84	44.00
MUS 156	100400	.278	125.00	449.64	45.00	161.87	36.00
MUS 160	100400	.200	150.00	750.00	39.00	1195.00	26.00
MUS 166	100400	.278	150.00	5309.56	50.00	1179.85	33.33
MUS 170	100400	.532	160.00	3009.75	150.00	1281.95	93.75
MUS 174	100400	.278	175.00	6229.49	135.00	485.61	77.14
MUS 180	100400	.200	105.00	5229.86	75.00	329.50	71.42
MUS 187	100400	.183	60.00	746.26	42.00	746.26	70.00
MUS 190	100400	.067	53.00	33.00	3.00	3.00	100.00
MUS 199	100400	.367	90.00	245.23	198.00	539.50	220.00
MUS 205	100400	.367	90.00	245.23	142.00	114.44	46.66
MUS 206	100400	.200	45.00	225.00	57.00	285.00	126.66
MUS 233	100400	.200	45.00	225.00	30.00	150.00	66.66
MUS 239	100400	.133	30.00	225.56	20.00	150.37	66.66
MUS 299	6469.00	13.206	5319.00	489.85	402.77	402.77	82.22
THTR100	100700	.200	75.00	375.00	54.00	270.00	72.00
THTR102A	100700	.300	60.00	200.00	72.00	240.00	120.00
THTR110	100700	.400	420.00	1050.00	351.00	877.50	83.57
THTR120	100700	.200	75.00	375.00	69.00	345.00	92.00
THTR130	100700	1.415	500.00	353.35	375.00	265.01	75.00
THTR131	100700	.283	100.00	176.67	65.00	229.68	80.00
THTR134A	100700	.217	52.00	239.63	36.00	1165.89	69.23
THTR136	100700	.200	45.00	220.00	48.00	240.00	106.66
THTR143	100700	.300	60.00	200.00	60.00	200.00	100.00
THTR145	100700	.283	50.00	176.67	40.00	141.34	80.00
THTR157	100700	.283	75.00	265.01	50.00	176.67	100.00
THTR230	100700	.283	75.00	265.01	40.00	141.34	100.00
THTR234A	100700	.283	75.00	265.01	40.00	141.34	100.00
THTR	1712.00	4.930	1400.00	347.26	140.00	283.97	81.77

***** COMMUNICATION AND FINE ARTS *****
 61.153 27769.00 454.09 24370.50 398.51 87.76

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	ART	101100	54.00	308.57	42.00	240.00	77.77
*****	ART	.175	54.00	308.57	42.00	240.00	77.77
COMM120	COMM	.400	180.00	450.00	186.00	465.00	103.33
COMM122	COMM	.800	360.00	450.00	288.00	360.00	80.00
COMM199	COMM	1.200	549.00	457.50	483.00	402.50	87.97
*****	COMM	1.200	549.00	457.50	483.00	402.50	87.97
THTR111A	THTR	.300	120.00	400.00	84.00	280.00	70.00
THTR111C	THTR	.300	90.00	300.00	30.00	100.00	33.33
THTR122A	THTR	.200	60.00	300.00	56.00	280.00	93.33
THTR122C	THTR	.200	60.00	300.00	28.00	140.00	46.66
THTR299	THTR	.200	48.00	240.00	60.00	300.00	125.00
*****	THTR	1.200	378.00	315.00	258.00	215.00	68.25

***** COMMUNICATION AND FINE ARTS *****

2.575	981.00	380.97	783.00	304.07	79.81
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This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
TOTAL	110400	55	275.00	0.00	6660	412.9129
JAPN	110800	187	855.00	0.00	20650	414.0435
LTR	160100	42	42.00	0.00	1340	313.4328
MATH	170100	5496	21867.54	41.0270	41.0270	533.0036
MCOM	060100	515	2113.00	5.8150	1.1670	363.3705
MUS	100400	94	314.00	1.1670	1.1670	269.0659
NURS	123010	1638	5319.00	13.2060	13.2060	402.7714
OCEA	191900	436	3455.35	14.1008	11.3500	245.0463
OTA	121800	114	406.00	1.2720	1.2720	473.3333
PDC	493012	1114	510.77	0.2680	0.1110	319.1823
PDDC	493012	1329	180.00	0.1110	0.2680	382.3128
PDDS	493032	1129	1229.00	0.1110	0.1110	481.3432
PHIL	150900	822	2466.00	5.4000	1.6216	1621.6216
PHYC	190200	188	1128.00	2.8000	4.0000	456.6666
POSC	220700	739	2217.00	4.2000	5.227	402.8571
PSC	190100	148	444.00	0.9500	4.67	527.8571
PSY	200100	1666	5078.00	8.8330	574.8896	467.3684
RELG	151000	205	613.50	1.2000	511.2500	574.8896
RESS	110600	293	1638.00	1.0858	511.2500	511.2500
RUSS	110600	69	317.00	1.5320	206.9190	206.9190
SCTI	490100	221	663.00	1.4000	473.5714	473.5714
SLPA	122000	112	320.00	0.9340	342.6124	342.6124
SOC	220800	1034	3102.00	5.8000	534.8225	534.8225
SPAN	110500	1258	6008.00	17.6850	339.7229	339.7229
SPDV	150600	27	37.00	0.7700	48.0519	48.0519
THTR	100700	402	1658.00	6.1300	270.4730	270.4730
TOTAL	48992	176806.87	405.5221			

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	WSCH/TERM	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 148	1004000	.278	75.00	269.78	80.00	287.76	106.66
MUS 150	1004000	.278	250.00	899.28	90.00	323.74	36.00
MUS 154	1004000	.278	125.00	449.64	75.00	269.78	60.00
MUS 156	1004000	.278	125.00	449.64	85.00	305.75	68.00
MUS 166	1004000	.278	150.00	539.56	65.00	233.81	43.33
MUS 170	1004000	.532	160.00	300.75	178.00	334.58	111.25
MUS 181	1004000	.200	60.00	300.00	48.00	240.00	80.00
MUS 187	1004000	.183	60.00	327.86	52.00	311.47	95.00
MUS 190	1004000	.067	40.00	597.01	3.00	77.61	130.00
MUS 199	1004000	.367	90.00	3.00	90.00	3.00	100.00
MUS 205	1004000	.367	90.00	245.23	90.00	245.23	86.66
MUS 206	1004000	.200	45.00	225.00	36.00	212.53	80.00
MUS 232	1004000	.200	60.00	300.00	42.00	210.00	70.00
MUS 233	1004000	.333	180.00	540.54	87.00	261.26	48.33
MUS 299	1004000	12.317	5858.00	475.60	4833.00	392.38	82.50
THTR100	1007000	.200	75.00	375.00	69.00	345.00	92.00
THTR104	1007000	.300	60.00	200.00	60.00	200.00	100.00
THTR110	1007000	.400	420.00	1050.00	258.00	645.00	61.42
THTR119A	1007000	.283	75.00	2265.01	65.00	229.68	86.66
THTR121	1007000	.200	75.00	375.00	69.00	345.00	92.00
THTR130	1007000	1.132	400.00	353.35	370.00	326.85	92.50
THTR131	1007000	.283	100.00	353.35	70.00	247.34	70.00
THTR134A	1007000	.217	50.00	176.67	44.00	202.76	130.00
THTR137	1007000	.283	48.00	221.19	44.00	202.76	130.00
THTR155	1007000	.283	50.00	176.67	60.00	212.01	120.00
THTR156	1007000	.283	50.00	176.67	40.00	141.34	80.00
THTR230	1007000	.283	75.00	263.35	95.00	176.67	66.66
THTR235A	1007000	.283	100.00	353.35	95.00	335.68	95.00
THTR	1007000	4.430	1578.00	356.20	1315.00	296.83	83.33

***** COMMUNICATION AND FINE ARTS *****
 60.603 27560.00 454.76 23858.00 393.67 86.56

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.175	48.00	274.28	33.00	188.57	68.75
ART 250A	101100	.066			20.00	301.20	2000.00
*****	ART	.241	48.00	198.84	53.00	219.55	110.41
COMM120	150600	1.200	540.00	450.00	474.00	395.00	87.77
COMM122	150600	1.600	663.75	414.84	517.88	323.67	78.02
*****	COMM	2.800	1203.75	429.91	991.88	354.24	82.39
DANC110	100800	.200	105.00	525.00	75.00	375.00	71.42
DANC117A	100800	.167	75.00	449.10	75.00	449.10	100.00
*****	DANC	.367	180.00	490.46	150.00	408.71	83.33
MCOM110	060100	.400	186.00	465.00	162.00	405.00	87.09
*****	MCOM	.400	186.00	465.00	162.00	405.00	87.09
THTR112	100700	.300	90.00	300.00	48.00	160.00	53.33
THTR113	100700	.300	60.00	200.00	96.00	320.00	160.00
THTR122	100700	.200	60.00	300.00	64.00	320.00	106.66
THTR124	100700	.200	40.00	200.00	70.00	350.00	175.00
THTR147	100700	.300	60.00	200.00	54.00	180.00	90.00
*****	THTR	1.300	310.00	238.46	332.00	255.38	107.09

***** COMMUNICATION AND FINE ARTS *****
 5.108 1927.75 377.36 1688.88 330.60 87.60

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 148	1004000	.278	75.00	269.78	95.00	341.72	126.66
MUS 150	1004000	.278	250.00	899.28	105.00	377.69	42.00
MUS 152	1004000	.278	250.00	899.28	65.00	233.81	26.00
MUS 154	1004000	.278	125.00	449.64	50.00	179.85	40.00
MUS 156	1004000	.278	125.00	449.64	75.00	269.78	60.00
MUS 166	1004000	.278	150.00	539.56	120.00	431.65	80.00
MUS 170	1004000	.532	160.00	300.75	166.00	312.03	103.75
MUS 180	1004000	.200	105.00	525.00	42.00	330.00	62.85
MUS 187	1004000	.183	60.00	300.86	42.00	229.50	70.00
MUS 189	1004000	.200	60.00	300.86	42.00	210.00	70.00
MUS 190	1004000	.067	50.00	746.26	58.00	865.67	116.00
MUS 205	1004000	.367	90.00	245.23	120.00	326.97	133.33
MUS 206	1004000	.367	90.00	245.23	48.00	114.44	46.66
MUS 233	1004000	.200	45.00	225.00	63.00	240.00	106.66
MUS 299	1004000	.200	150.00	750.00	63.00	315.00	42.00
MUS *****		12.295	6116.00	497.43	5282.00	429.60	86.36
THTR100	1007000	.200	75.00	375.00	57.00	285.00	76.00
THTR103	1007000	.300	60.00	200.00	42.00	140.00	70.00
THTR110	1007000	.400	420.00	1050.00	336.00	840.00	80.00
THTR115	1007000	.222	60.00	270.27	40.00	180.18	66.66
THTR120	1007000	.200	75.00	375.00	87.00	435.00	116.00
THTR130	1007000	1.415	500.00	353.35	470.00	332.15	94.00
THTR131	1007000	.283	100.00	353.67	55.00	194.34	55.00
THTR134A	1007000	.283	50.00	176.67	60.00	212.01	120.00
THTR136	1007000	.217	52.00	239.63	40.00	184.33	76.92
THTR143	1007000	.200	45.00	225.00	42.00	210.00	93.33
THTR145	1007000	.300	60.00	225.00	78.00	260.00	130.00
THTR155	1007000	.283	50.00	176.67	75.00	247.34	140.00
THTR157	1007000	.283	50.00	176.67	40.00	265.01	150.00
THTR207	1007000	.283	50.00	176.67	40.00	141.34	80.00
THTR234A	1007000	.283	100.00	353.35	105.00	371.02	105.00
THTR		5.152	1747.00	339.09	1597.00	309.97	91.41

***** COMMUNICATION AND FINE ARTS *****

60.003 27228.00 453.77 24876.00 414.57 91.36

DIVISION -- COMMUNICATION AND FINE ARTS *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 137A	100230	:300	120.00	400.00	102.00	340.00	85.00
ART 170	101100	:175	54.00	308.57	45.00	257.14	83.33
***** ART		:475	174.00	366.31	147.00	309.47	84.48
COMM120	150600	:800	360.00	450.00	372.00	465.00	103.33
COMM122	150600	:800	360.00	450.00	318.00	397.50	88.33
***** COMM		:1.600	720.00	450.00	690.00	431.25	95.83
THTR109	100700	:300	120.00	400.00	108.00	360.00	90.00
THTR111	100700	:300	60.00	200.00	48.00	160.00	80.00
THTR122	100700	:200	60.00	300.00	76.00	380.00	126.66
THTR124	100700	:200	60.00	300.00	24.00	120.00	40.00
THTR299	100700	:200	48.00	240.00	48.00	240.00	100.00
***** THTR		:1.200	348.00	290.00	304.00	253.33	87.35

***** COMMUNICATION AND FINE ARTS *****

3.275 1242.00 379.23 1141.00 348.39 91.86

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for all other sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ITAL	110400	56	280.00	0.66660	420.4204	
JAPN	110800	187	819.00	1.73220	472.8637	
LIR	160100	16	16.00	0.06770	238.8059	
MATH	170100	5517	21890.01	40.19440	544.6088	
MCOM	060100	5073	2160.00	5.89990	366.1637	
MCOM	060200	121	403.00	1.16770	345.3299	
MUS	100400	1667	5282.00	12.29505	429.6055	
NURS	123010	3351	2671.00	11.35005	216.2665	
OCFA	191900	233	699.00	1.27220	517.7777	
OTA	121800	106	386.00	1.12720	303.4591	
PDC	493010	452	620.00	1.33600	464.0718	
PDC	493012	100	192.00	0.11100	373.7297	
PDS	493032	133	100.00	0.26880	468.4615	
PHTL	150900	812	2436.00	5.20000	402.8571	
PHYC	190200	188	1128.00	2.80000	526.4285	
POSC	220700	737	2211.00	4.20000	511.5789	
PSC	190100	162	486.00	0.95000	579.2224	
PSY	200100	1736	5319.00	9.18330	412.5602	
RELG	151000	165	495.00	1.20000	579.2224	
RESP	121000	273	1519.00	1.65170	412.5602	
RUSS	110600	89	415.00	1.53200	2270.8877	
SCI	490100	206	618.00	1.20000	515.0000	
SLEA	122000	655	167.00	0.80100	208.4893	
SOC	220800	1166	3498.00	5.80000	608.1034	
SPAN	110500	1188	599.00	16.82000	332.8775	
SPDV	150600	452	1901.00	6.35200	299.2758	
THTR	100700					
TOTAL	48794	174595.04	395.2089			

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 152	100400	.278	250.00	899.28	85.00	305.75	34.00
MUS 154	100400	.278	125.00	449.64	95.00	341.72	76.00
MUS 156	100400	.278	125.00	449.64	95.00	341.72	76.00
MUS 166	100400	.278	150.00	539.56	120.00	431.65	80.00
MUS 170	100400	.532	160.00	300.75	140.00	263.15	87.50
MUS 181	100400	.200	60.00	300.00	51.00	210.00	70.00
MUS 187	100400	.183	60.00	327.86	51.00	278.68	85.00
MUS 189	100400	.200	60.00	300.00	36.00	180.00	60.00
MUS 190	100400	.067	40.00	597.01	62.00	925.37	155.00
MUS 205	100400	.367	120.00	326.97	90.00	245.23	75.00
MUS 206	100400	.200	120.00	326.97	120.00	326.97	100.00
MUS 232	100400	.200	145.00	225.00	63.00	315.00	140.00
MUS 299	100400	.200	150.00	750.00	72.00	360.00	148.00
MUS		11.712	5990.00	511.44	5480.00	467.89	91.48
THTR100	100700	.200	75.00	375.00	78.00	390.00	104.00
THTR104	100700	.300	60.00	200.00	72.00	240.00	120.00
THTR110	100700	.400	60.00	1050.00	330.00	825.00	78.57
THTR119A	100700	.283	75.00	265.01	50.00	176.67	66.66
THTR121	100700	.200	75.00	375.00	90.00	450.00	120.00
THTR130	100700	.132	400.00	353.35	330.00	291.51	82.50
THTR131	100700	.283	100.00	353.35	330.00	265.01	75.00
THTR137	100700	.217	48.00	221.19	40.00	184.33	83.33
THTR140A	100700	.217	40.00	184.33	40.00	140.00	80.00
THTR144	100700	.200	40.00	128.00	38.00	140.00	80.00
THTR155	100700	.283	45.00	128.00	45.00	229.68	106.66
THTR156	100700	.283	50.00	117.66	45.00	229.68	130.00
THTR230	100700	.283	50.00	117.66	45.00	229.68	130.00
THTR231	100700	.283	75.00	265.01	65.00	212.01	86.66
THTR235A	100700	.283	75.00	265.01	65.00	212.01	86.66
THTR	100700	4.847	1688.00	348.25	1485.00	306.37	105.00

***** COMMUNICATION AND FINE ARTS *****

57.681 27628.00 478.97 24993.50 433.30 90.46

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.350	96.00	274.28	81.00	231.42	84.37
ART 171	101100	.350	96.00	274.28	81.00	231.42	84.37
ART 174	101100	.175	48.00	274.28	45.00	257.14	93.75
ART 175	101100	.175	48.00	274.28	36.00	205.71	75.00
ART 178	101100	.350	96.00	274.28	90.00	257.14	93.75
ART 179A	101100	.450	144.00	320.00	129.00	286.66	89.58
ART 278	101100	.175	48.00	274.28	39.00	222.85	81.25
ART		2.025	576.00	284.44	501.00	247.40	86.97
COMM120	150600	1.200	540.00	450.00	534.00	445.00	98.88
COMM122	150600	1.800	753.75	418.75	526.13	292.29	69.80
COMM124	150600	.400	420.00	1050.00	432.00	1080.00	102.85
COMM137	150600	.400	180.00	450.00	183.00	457.50	101.66
COMM		3.800	1893.75	498.35	1675.13	440.82	88.45
DANCI10	100800	.200	105.00	525.00	69.00	345.00	65.71
DANCI17A	100800	.334	150.00	449.10	168.00	502.99	112.00
DANCI212	100800	.150	60.00	400.00	42.00	280.00	70.00
DANC		.684	315.00	460.52	279.00	407.89	88.57
MCOM110	060100	.400	186.00	465.00	126.00	315.00	67.74
MCOM		.400	186.00	465.00	126.00	315.00	67.74
MUS 134	100400	.133	40.00	300.75	16.00	120.30	40.00
MUS		.133	40.00	300.75	16.00	120.30	40.00
THTR112	100700	.300	90.00	300.00	66.00	220.00	73.33
THTR113	100700	.300	60.00	200.00	66.00	220.00	110.00
THTR122	100700	.200	60.00	300.00	52.00	260.00	86.66
THTR124	100700	.200	40.00	200.00	54.00	270.00	135.00
THTR145	100700	.300	60.00	200.00	90.00	300.00	150.00
THTR		1.300	310.00	238.46	328.00	252.30	105.80

***** COMMUNICATION AND FINE ARTS *****
 8.342 3320.75 398.07 2925.13 350.65 88.08

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
LIR	160100	25	25.00	0.0670	373.1343	
MATH	170100	5256	20291.66	40.6440	499.2535	
MCOM	060100	679	2841.00	7.2000	394.5833	
MCOM	060200	127	445.00	1.1670	381.3196	
MM	069900	8	48.00	0.3500	137.1428	
MUS	100400	1725	5496.00	11.8450	463.9932	
NURS	123010	654	3776.07	15.3184	246.5055	
OCEA	191900	233	699.00	1.3350	517.7777	
OTA	121800	52	188.50	0.8660	217.6674	
PDC	493010	268	426.84	1.2268	336.6224	
PDC	493012	99	98.83	0.2680	368.7686	
PDCS	493032	128	175.00	0.1110	1576.5765	
PHIL	150900	885	2655.00	5.4000	491.6666	
PHIL	190200	203	1218.00	3.1500	386.6666	
POSC	220700	709	2088.53	3.4670	602.4026	
PSC	190100	180	540.00	0.9500	568.4210	
PSY	200100	1887	5620.06	9.0330	622.1698	
RELG	151000	197	591.50	1.0000	591.0000	
RESP	121000	226	1286.50	6.9420	185.3212	
RUSS	110600	78	1356.00	1.1990	296.9140	
SCI	490100	184	552.00	1.4000	394.2857	
SLPA	122000	43	172.00	0.8010	214.7315	
SOC	220800	1174	3522.00	6.2000	568.0645	
SPAN	110500	1229	5903.50	16.7847	351.7191	
SPDV	150600	435	1813.00	6.1470	87.0129	
THTR	100700	435	1813.00	6.1470	294.9406	
TOTAL	49504	174527.31	394.8980			

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 180	100400	:200	105.00	525.00	102.00	510.00	97.14
MUS 187	100400	:183	60.00	327.86	57.00	311.47	95.00
MUS 189	100400	:200	60.00	300.00	54.00	270.00	90.00
MUS 190	100400	:067	50.00	746.26	59.00	880.59	118.00
MUS 205	100400	:367	90.00	245.23	156.00	425.06	173.33
MUS 206	100400	:367	90.00	245.23	30.00	81.74	33.33
MUS 233	100400	:200	45.00	225.00	57.00	285.00	126.66
MUS		11.895	5906.00	496.51	5613.00	471.87	95.03

THTR100	100700	:200	75.00	375.00	63.00	315.00	84.00
THTR103	100700	:300	60.00	200.00	66.00	220.00	110.00
THTR110	100700	:400	420.00	1050.00	351.00	877.50	83.57
THTR115	100700	:222	60.00	270.27	48.00	216.21	80.00
THTR120	100700	:200	75.00	375.00	108.00	540.00	144.00
THTR130	100700	1.132	400.00	353.35	465.00	410.77	116.25
THTR131	100700	:283	100.00	353.35	90.00	318.02	90.00
THTR134A	100700	:283	50.00	176.67	45.00	159.01	90.00
THTR136	100700	:217	52.00	239.63	36.00	159.01	69.23
THTR143	100700	:200	45.00	225.00	51.00	255.00	113.33
THTR145	100700	:300	60.00	200.00	54.00	180.00	90.00
THTR155	100700	:283	50.00	176.67	45.00	159.01	90.00
THTR157	100700	:283	50.00	176.67	45.00	159.01	90.00
THTR207	100700	:283	50.00	176.67	45.00	159.01	90.00
THTR230	100700	:283	75.00	265.01	60.00	212.01	80.00
THTR234A	100700	:283	100.00	353.35	110.00	388.69	110.00
THTR	100700	5.152	1722.00	334.23	1682.00	326.47	97.67

***** COMMUNICATION AND FINE ARTS *****

54.631	25571.00	468.06	24554.00	449.45	96.02
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DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.525	162.00	308.57	129.00	245.71	79.62
ART 171	101100	.525	160.65	306.00	119.10	226.85	74.13
ART 174	101100	.175	54.00	308.57	45.00	257.14	83.33
ART 175	101100	.175	54.00	308.57	36.00	205.71	66.66
ART 176	100210	.175	48.00	274.28	30.00	171.42	62.50
ART 178	101100	.175	54.00	308.57	48.00	274.28	88.88
ART 179A	101100	.375	135.00	360.00	126.00	336.00	93.33
ART 278	101100	.175	54.00	308.57	30.00	171.42	55.55
ART 278	101100	.300	721.65	313.76	563.10	244.82	78.02
COMM120	150600	.800	359.25	449.06	266.45	333.06	74.16
COMM122	150600	1.000	450.00	450.00	390.00	390.00	86.66
COMM124	150600	.400	420.00	1050.00	444.00	1110.00	105.71
COMM137	150600	.600	270.00	450.00	249.00	415.00	92.22
COMM	COMM	2.800	1499.25	535.44	1349.45	481.94	90.00
THTR109	100700	.300	120.00	400.00	84.00	280.00	70.00
THTR111	100700	.300	60.00	200.00	48.00	160.00	80.00
THTR122	100700	.200	60.00	300.00	68.00	340.00	113.33
THTR124	100700	.200	60.00	300.00	48.00	240.00	80.00
THTR299	100700	.200	48.00	240.00	56.00	280.00	116.66
THTR	THTR	1.200	348.00	290.00	304.00	253.33	87.35

***** COMMUNICATION AND FINE ARTS *****

6.300 2568.90 407.76 2216.55 351.83 86.28

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
LIR	160100	11	11.00	0.0670	164.1791	
MATH	170100	5869	23207.11	39.1260	593.1378	
MCOM	060100	546	2412.00	6.0500	398.6776	
MUS	100400	123	441.00	1.1670	377.8920	
NURS	123010	1786	5613.00	11.8950	471.8789	
OTA	121800	213	2949.50	11.1638	264.2021	
PDC	493010	85	639.00	1.3500	473.3333	
PDC	493012	380	306.00	1.2720	240.5660	
PDC	493032	380	537.50	1.2020	447.1713	
PDC	493032	107	107.00	0.2220	399.2537	
PDC	493032	126	178.00	0.2680	801.8018	
PDC	150900	934	2802.00	5.2200	538.8461	
PHIL	190200	211	1266.00	2.8000	452.1428	
PHYC	220700	892	2676.00	4.2000	637.1428	
POSC	220700	892	2676.00	4.2000	637.1428	
PSC	190100	190	570.00	0.9500	600.0000	
PSY	200100	1909	5887.00	9.3830	627.4112	
RELG	151000	206	618.00	1.2000	515.0000	
RESP	121000	230	1196.00	1.7170	209.2006	
RUS	110600	88	402.00	1.1990	335.2793	
SCT	490100	202	606.00	1.2000	505.0000	
SLPA	122000	78	215.00	0.8010	268.4144	
SOC	220800	1148	3444.00	5.2000	662.3076	
SPAN	110500	1304	6141.00	16.9860	361.5330	
SPDV	150600	39	52.00	0.7700	67.5324	
THTR	100700	478	1986.00	6.3520	312.6574	
TOTAL		51271	181247.39	381.7013		

IVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 154	100400	.278	125.00	449.64	175.00	629.49	140.00
MUS 156	100400	.278	125.00	449.64	110.00	395.68	88.00
MUS 164	100400	.278	75.00	269.78	50.00	179.85	66.66
MUS 166	100400	.278	150.00	539.56	70.00	251.79	46.66
MUS 170	100400	.532	160.00	300.75	180.00	338.34	112.50
MUS 181	100400	.200	60.00	327.86	48.00	262.29	80.00
MUS 187	100400	.183	60.00	300.00	63.00	315.00	105.00
MUS 189	100400	.200	60.00	300.00	43.00	701.49	117.50
MUS 190	100400	.067	40.00	597.01	72.00	3.00	100.00
MUS 199	100400	.367	120.00	326.97	90.00	196.18	60.00
MUS 205	100400	.367	120.00	326.97	90.00	245.23	75.00
MUS 206	100400	.200	45.00	225.00	72.00	360.00	160.00
MUS 232	100400	.200	45.00	225.00	72.00	360.00	160.00
MUS		11.440	5818.00	508.56	5588.00	488.46	96.04
THTR100	100700	.200	75.00	375.00	63.00	315.00	84.00
THTR104	100700	.300	60.00	200.00	72.00	240.00	120.00
THTR110	100700	.400	420.00	1050.00	300.00	750.00	120.00
THTR119A	100700	.283	75.00	265.01	80.00	282.68	106.66
THTR121	100700	.200	75.00	375.00	66.00	330.00	88.00
THTR130	100700	1.132	400.00	353.35	370.00	326.85	92.50
THTR131	100700	.283	100.00	276.49	100.00	326.85	100.00
THTR137	100700	.217	60.00	276.49	44.00	202.76	73.33
THTR140A	100700	.217	40.00	184.33	32.00	147.46	80.00
THTR144	100700	.200	36.00	180.00	45.00	176.67	125.00
THTR155	100700	.283	50.00	176.67	40.00	176.67	100.00
THTR156	100700	.283	50.00	176.67	40.00	141.34	80.00
THTR230	100700	.283	75.00	265.01	65.00	229.68	86.66
THTR235A	100700	.283	100.00	353.35	90.00	318.02	90.00
THTR	100700	4.564	1616.00	354.07	1417.00	310.47	87.68

***** COMMUNICATION AND FINE ARTS *****
 52.924 25304.00 478.11 24314.50 459.42 96.08

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.525	144.00	274.28	138.00	262.85	95.83
ART 171	101100	.350	96.00	274.28	84.00	240.00	87.50
ART 174	101100	.175	48.00	274.28	45.00	257.14	93.75
ART 175	101100	.175	48.00	274.28	42.00	240.00	87.50
ART 176	100210	.175	48.00	274.28	42.00	240.00	87.50
ART 178	101100	.175	48.00	274.28	51.00	291.42	106.25
ART 179A	101100	.450	144.00	320.00	133.50	296.66	92.70
ART 174	101100	.175	48.00	274.28	36.00	240.00	87.50
ART 275	101100	.175	48.00	274.28	36.00	205.71	75.00
ART 278	101100	.175	48.00	274.28	57.00	325.71	118.75
ART 278	101100	2.550	720.00	282.35	670.50	262.94	93.12
COMM120	150600	.800	360.00	450.00	342.00	427.50	95.00
COMM122	150600	1.400	630.00	450.00	570.00	407.14	90.47
COMM124	150600	.400	420.00	1050.00	480.00	1200.00	114.28
COMM137	150600	.800	270.00	337.50	274.50	343.12	101.66
COMM	1680.00	3.400	1680.00	494.11	1666.50	490.14	99.19
DANC117A	100800	.167	75.00	449.10	97.50	583.83	130.00
DANC219	100800	.375	150.00	400.00	67.50	180.00	45.00
DANC	225.00	.542	225.00	415.12	165.00	304.42	73.33
MCOM110	060100	.200	48.00	240.00	48.00	240.00	100.00
MCOM111	060100	.267	80.00	299.62	88.00	329.58	110.00
MCOM199	060100	.467	134.00	6.00	6.00	6.00	100.00
MCOM	134.00	.467	134.00	286.93	142.00	304.06	105.97
MUS 172	100400	.278	40.05	40.05	40.05	144.06	4005.00
MUS	278	.278	40.05	40.05	40.05	144.06	4005.00
THTR112	100700	.300	90.00	300.00	84.00	280.00	93.33
THTR113	100700	.300	60.00	200.00	78.00	260.00	130.00
THTR122	100700	.200	60.00	300.00	44.00	220.00	73.33
THTR124	100700	.200	40.00	200.00	52.00	260.00	130.00
THTR145	100700	.300	60.00	200.00	102.00	340.00	170.00
THTR	310.00	1.300	310.00	238.46	360.00	276.92	116.12
***** COMMUNICATION AND FINE ARTS *****							
		8.537	3069.00	359.49	3044.05	356.57	99.18

GROSSMONT COLLEGE
 SUBJECT WORK ANALYSIS
 *** ALL SHORT TERM CLASSES ***

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
MATH	170100	5398	20377.16	36.	0600	565.0904
MCOM	060100	603	2519.00	6.	1500	409.5934
MCOM	060200	123	441.00	1.	1670	377.8920
MM	069900	12	72.00	0.	3500	205.7142
MUS	1000400	1759	5628.05	11.	7180	480.2910
NURS	120300	453	2874.02	11.	7274	245.0688
NURS	123010	285	1507.69	5.	7088	264.0992
OCEA	191900	210	628.50	1.	1500	546.5217
OTA	121800	42	182.00	0.	7660	237.5979
PDC	493010	235	419.00	1.	1010	380.5631
PDC	493012	116	116.00	0.	2680	432.8358
PDSS	493032	141	181.00	0.	1110	1630.6306
PHIL	150900	911	2733.00	4.	6000	1594.1304
PHYC	190200	211	1266.00	3.	1500	401.9047
POSC	220700	680	2040.00	3.	2000	637.5000
PSC	190100	162	486.00	0.	7500	648.0000
PSY	200100	1973	6021.00	9.	4330	638.2911
RELG	151000	192	576.00	1.	0000	576.0000
RESP	110600	134	771.50	1.	3670	143.7488
RUSS	110600	88	396.00	1.	1990	330.2752
SCI	490100	228	684.00	1.	1400	488.5714
SLPA	122000	26	104.00	0.	5340	194.7565
SOC	220800	1090	3270.00	4.	8000	681.2500
SPAN	110500	1251	6062.50	15.	6185	388.1614
SPDV	150600	63	6062.50	0.	7700	107.7922
THTR	100700	416	1777.00	5.	8640	303.0334
TOTAL	50336	176344.51	372.2464			

SKDSOM-INS
 RUN ON: 10-18-2010 08:56:26
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT COLLEGE
 SUBJECT WSCH ANALYSIS
 *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 180	100400	.200	105.00	525.00	90.00	450.00	85.71
MUS 189	100400	.200	60.00	300.00	39.00	195.00	65.00
MUS 190	100400	.067	50.00	746.26	57.00	850.74	114.00
MUS 199	100400		3.00	3.00	3.00	3.00	100.00
MUS 205	100400	.367	90.00	245.23	102.00	277.92	113.33
MUS 206	100400	.367	90.00	245.23	42.00	114.44	46.66
MUS 232	100400	.200	45.00	225.00	51.00	255.00	113.33
MUS		11.579	5770.00	498.31	5389.00	465.41	93.39
THTR100	100700	.200	75.00	375.00	45.00	225.00	60.00
THTR103	100700	.300	60.00	200.00	48.00	160.00	80.00
THTR110	100700	.400	420.00	1050.00	357.00	892.50	85.00
THTR120	100700	.200	75.00	375.00	75.00	375.00	100.00
THTR130	100700	1.132	400.00	353.35	415.00	366.60	103.75
THTR131	100700	.283	100.00	353.35	105.00	371.02	105.00
THTR134A	100700	.283	50.00	176.67	45.00	159.01	80.00
THTR136	100700	.217	60.00	276.49	48.00	221.19	80.00
THTR143	100700	.200	45.00	225.00	51.00	255.00	113.33
THTR145	100700	.300	60.00	200.00	54.00	180.00	90.00
THTR155	100700	.283	50.00	176.67	55.00	180.00	90.00
THTR157	100700	.283	75.00	265.01	55.00	194.34	110.00
THTR207	100700	.283	75.00	265.01	75.00	265.01	75.00
THTR234A	100700	.283	100.00	353.35	75.00	265.01	75.00
THTR		4.647	1620.00	348.61	1478.00	318.05	91.23

***** COMMUNICATION AND FINE ARTS *****
 54.084 25388.00 469.41 24513.50 453.24 96.55

SKDSOW-INS
 RUN ON: 10-18-2010 08:56:26
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 GROSSMONT COLLEGE
 SUBJECT WSCH ANALYSIS
 *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	1011100	.525	162.00	308.57	153.00	291.42	94.44
ART 171	1011100	.350	108.00	308.57	99.00	282.85	91.66
ART 174	1011100	.175	54.00	308.57	39.00	222.85	72.22
ART 177	1011100	.175	54.00	308.57	39.00	222.85	72.22
ART 177	1011100	.175	48.00	274.28	45.00	257.14	93.75
ART 178	1011100	.175	54.00	308.57	57.00	325.71	105.55
ART 179A	1011100	.375	135.00	360.00	102.00	272.00	75.55
ART 240	1002100	.175	60.00	342.85	42.00	240.00	70.00
ART 278	1011100	.175	54.00	308.57	51.00	291.42	94.44
ART 278	1011100	.300	729.00	316.95	627.00	272.60	86.00
COMM120	1506000	.200	70.31	351.55	73.13	365.65	104.01
COMM122	1506000	1.200	540.00	450.00	453.00	377.50	83.88
COMM124	1506000	.400	420.00	1050.00	516.00	1290.00	122.85
COMM137	1506000	.400	180.00	450.00	186.00	465.00	103.33
COMM	1210.31	2.200	1210.31	550.14	1228.13	558.24	101.47
THTR109	1007000	.300	120.00	400.00	18.00	60.00	15.00
THTR111	1007000	.300	60.00	200.00	144.00	480.00	240.00
THTR122	1007000	.200	60.00	300.00	20.00	100.00	33.33
THTR124	1007000	.200	60.00	300.00	84.00	420.00	140.00
THTR	1.000	1.000	300.00	300.00	266.00	266.00	88.66
***** COMMUNICATION AND FINE ARTS *****							
	5.500		2239.31	407.14	2121.13	385.66	94.72

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
JAPN	110800	142	664.00	00	1.5320	433.4203
LIR	160100	25	25.00	00	0.0670	373.1343
MATH	170100	5798	22447.36	36	6.6430	612.5961
MCOM	060100	555	2526.00	00	0.2170	406.3052
MCOM	060200	90	286.00	00	0.9670	295.7600
MUS	100400	1698	5389.00	00	11.5790	465.4115
NURS	123010	455	2188.55	55	6.9856	313.2944
NURS	120300	201	2001.25	25	9.1125	219.6159
OCEA	191900	229	687.00	00	1.3500	508.8888
OTA	121800	87	312.00	00	1.2720	245.2830
PDC	493010	321	403.50	00	0.9680	416.8388
PDC	493012	124	187.00	00	0.2680	462.6865
PDSS	150900	1029	3093.00	00	5.2000	594.8076
PHIL	190200	207	1242.00	00	2.8000	443.5714
PHYC	220700	897	2691.00	00	4.2200	640.5714
POSC	190100	181	543.00	00	0.9500	571.5789
PSY	200100	2003	6146.00	00	8.9830	684.1812
RELG	151000	193	579.00	00	1.2000	482.5000
RESP	121000	154	879.00	00	1.8170	182.4787
RUSS	110600	67	335.00	00	0.9990	335.3353
SCI	490100	239	717.00	00	1.2000	597.5000
SIPA	122000	30	88.00	00	0.4000	220.0000
SOC	220800	1133	3399.00	00	5.0000	679.0000
SPAN	110500	1381	6550.00	00	16.4860	397.3068
SPDV	150600	51	64.00	00	0.7700	83.1168
THTR	100700	418	1744.00	00	5.6470	308.8365
TOTAL	52928	185879.71	376.2782			

Appendix 12

Appendix 12 - GCCCD Equivalency Criteria

The Academic Senate for California Community Colleges has consistently supported the following basic principles for granting equivalency:

- Equivalent to the minimum qualifications means *equal to* the minimum qualifications, not nearly equal.
- The applicant must provide evidence of attaining coursework or experience equal to the general education component of a regular associate or bachelor's degree.
- The applicant must provide evidence of attaining the skills and knowledge provided by specialized course work required for a master's degree (for disciplines on the Master's List) or requisite experience or coursework (for disciplines on the Non-Master's List).

The Academic Senate believes that faculty members must exemplify to their students the value of an education that is both well-rounded and specialized.

References: Education Code §§ 87359 and 87360

Please select your college and the appropriate box (1 or 2) below.

CC

GC Discipline Name: Theatre Arts

Contact Name: Craig Everett

Ext. 7273

1. The discipline criteria listed below have been reviewed and agreed upon by discipline experts at both colleges.

2. We have no discipline counterpart at the other college.

List the discipline equivalency criteria below (attach an additional sheet if necessary):

Theatre Arts Discipline Equivalency

The Theatre Arts Department defines equivalent in the following manner. This statement attempts to clarify what present full time, tenured faculty within the Theatre Arts Department agree would create a similar experience to earning a Masters degree. This equivalency may be subject to change at a future date.

Earned Doctorate in Theatre Arts **OR**

Master's in Drama/Theatre Arts Performance **OR**

Master's in Theatre Arts Design/Technology **OR**

Bachelor's in Drama/ Theatre Arts **AND**

Master's in English, Speech, Comparative Literature or Humanities **OR**

Bachelor's in Drama/Theatre Arts **AND**

Professional work experience in Theatre, Television or Film for at least 4 years **OR**

Professional work experience in Theatre, Television or Film for at least 8 years

PLEASE RETURN THIS FORM DIRECTLY TO THE OFFICE OF VPI / VPAA FOR REVIEW

Appendix 13

Appendix 13 - Grossmont Enrollment by Gender (Duplicated) for Subject THTR

Gender	2003FA		2004FA		2004SP		2005FA		2005SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Female	248	59.9%	247	52.2%	228	54.4%	248	55.0%	234	53.4%
Male	164	39.6%	224	47.4%	189	45.1%	202	44.8%	202	46.1%
Not Reported	2	0.5%	2	0.4%	2	0.5%	1	0.2%	2	0.5%
Total	414	100.0%	473	100.0%	419	100.0%	451	100.0%	438	100.0%

Grossmont Enrollment by Gender (unDuplicated) for Subject THTR

Gender	2003FA		2004FA		2004SP		2005FA		2005SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Female	179	57.9%	179	55.2%	164	54.8%	175	57.0%	160	55.9%
Male	128	41.4%	143	44.1%	133	44.5%	131	42.7%	124	43.4%
Not Reported	2	0.6%	2	0.6%	2	0.7%	1	0.3%	2	0.7%
Total	309	100.0%	324	100.0%	299	100.0%	307	100.0%	286	100.0%

Grossmont Enrollment by Gender (Duplicated) for Subject THTR

Gender	2005FA		2006FA		2006SP		2007FA		2007SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Female	248	55.0%	224	55.3%	208	52.7%	211	52.8%	202	53.3%
Male	202	44.8%	175	43.2%	183	46.3%	183	45.8%	169	44.6%
Not Reported	1	0.2%	6	1.5%	4	1.0%	6	1.5%	8	2.1%
Total	451	100.0%	405	100.0%	395	100.0%	400	100.0%	379	100.0%

Grossmont Enrollment by Gender (unDuplicated) for Subject THTR

Gender	2005FA		2006FA		2006SP		2007FA		2007SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Female	248	55.0%	224	55.3%	208	52.7%	211	52.8%	202	53.3%
Male	202	44.8%	175	43.2%	183	46.3%	183	45.8%	169	44.6%
Not Reported	1	0.2%	6	1.5%	4	1.0%	6	1.5%	8	2.1%
Total	451	100.0%	405	100.0%	395	100.0%	400	100.0%	379	100.0%

Female	175	57.0%	161	55.9%	135	51.9%	150	53.2%	140	56.0%
Male	131	42.7%	125	43.4%	123	47.3%	127	45.0%	108	43.2%
Not Reported	1	0.3%	2	0.7%	2	0.8%	5	1.8%	2	0.8%
Total	307	100.0%	288	100.0%	260	100.0%	282	100.0%	250	100.0%

Grossmont Enrollment by Gender (Duplicated) for Subject THTR

Gender	2007FA		2008FA		2008SP		2009FA		2009SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Female	211	52.8%	219	55.3%	204	54.4%	259	55.3%	215	53.2%
Male	183	45.8%	170	42.9%	165	44.0%	200	42.7%	181	44.8%
Not Reported	6	1.5%	7	1.8%	6	1.6%	9	1.9%	8	2.0%
Total	400	100.0%	396	100.0%	375	100.0%	468	100.0%	404	100.0%

Grossmont Enrollment by Gender (unDuplicated) for Subject THTR

Gender	2007FA		2008FA		2008SP		2009FA		2009SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
Female	150	53.2%	157	57.1%	140	52.6%	173	53.9%	128	52.5%
Male	127	45.0%	115	41.8%	122	45.9%	144	44.9%	111	45.5%
Not Reported	5	1.8%	3	1.1%	4	1.5%	4	1.2%	5	2.0%
Total	282	100.0%	275	100.0%	266	100.0%	321	100.0%	244	100.0%

Grossmont Enrollment by Gender (Duplicated) for Subject THTR

Gender	2009FA		2010SP	
	Count	Percent	Count	Percent
Female	259	55.3%	249	55.3%
Male	200	42.7%	195	43.3%
Not Reported	9	1.9%	6	1.3%
Total	468	100.0%	450	100.0%

Grossmont Enrollment by Gender (unduplicated) for Subject THTR

Gender	2009FA		2010SP	
	Count	Percent	Count	Percent
Female	173	53.9%	169	54.9%
Male	144	44.9%	136	44.2%
No. Reported	4	1.2%	3	1.0%
Total	321	100.0%	308	100.0%

Grossmont Enrollment by Age (Duplicated) for Subject THTR

Age	2003FA		2004FA		2004SP		2005FA		2005SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
19 or less	186	44.9%	185	39.1%	159	37.9%	179	39.7%	155	35.4%
20-24	125	30.2%	204	43.1%	173	41.3%	171	37.9%	185	42.2%
25-29	33	8.0%	31	6.6%	41	9.8%	31	6.9%	48	11.0%
30-49	56	13.5%	48	10.1%	40	9.5%	46	10.2%	38	8.7%
50+	14	3.4%	5	1.1%	6	1.4%	24	5.3%	12	2.7%
Total	414	100.0%	473	100.0%	419	100.0%	451	100.0%	438	100.0%

Grossmont Enrollment by Age (Unduplicated) for Subject THTR

Age	2003FA		2004FA		2004SP		2005FA		2005SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
19 or less	139	45.0%	136	42.0%	103	34.4%	128	41.7%	112	39.2%
20-24	103	33.3%	129	39.8%	131	43.8%	113	36.8%	117	40.9%
25-29	26	8.4%	23	7.1%	32	10.7%	23	7.5%	27	9.4%
30-49	35	11.3%	32	9.9%	28	9.4%	29	9.4%	22	7.7%
50+	6	1.9%	4	1.2%	5	1.7%	14	4.6%	8	2.8%
Total	309	100.0%	324	100.0%	299	100.0%	307	100.0%	286	100.0%

Grossmont Enrollment by Age (Duplicated) for Subject THTR

Age	2005FA		2006FA		2006SP		2007FA		2007SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
19 or less	179	39.7%	182	44.9%	156	39.5%	196	49.0%	150	39.6%
20-24	171	37.9%	154	38.0%	168	42.5%	136	34.0%	172	45.4%
25-29	31	6.9%	31	7.7%	38	9.6%	24	6.0%	29	7.7%
30-49	46	10.2%	27	6.7%	21	5.3%	36	9.0%	21	5.5%
50+	24	5.3%	11	2.7%	12	3.0%	8	2.0%	7	1.8%
Total	451	100.0%	405	100.0%	395	100.0%	400	100.0%	379	100.0%

Grossmont Enrollment by Age (unDuplicated) for Subject THTR

Age	2005FA		2006FA		2006SP		2007FA		2007SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
19 or less	128	41.7%	132	45.8%	103	39.6%	142	50.4%	96	38.4%
20-24	113	36.8%	107	37.2%	108	41.5%	87	30.9%	106	42.4%
25-29	23	7.5%	24	8.3%	25	9.6%	23	8.2%	24	9.6%
30-49	29	9.4%	17	5.9%	16	6.2%	24	8.5%	18	7.2%
50+	14	4.6%	8	2.8%	8	3.1%	6	2.1%	6	2.4%
Total	307	100.0%	288	100.0%	260	100.0%	282	100.0%	250	100.0%

Grossmont Enrollment by Age (Duplicated) for Subject THTR

Age	2007FA		2008FA		2008SP		2009FA		2009SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
19 or less	196	49.0%	199	50.3%	144	38.4%	169	36.1%	162	40.1%
20-24	136	34.0%	138	34.8%	161	42.9%	215	45.9%	176	43.6%
25-29	24	6.0%	26	6.6%	33	8.8%	41	8.8%	31	7.7%
30-49	36	9.0%	25	6.3%	29	7.7%	38	8.1%	32	7.9%
50+	8	2.0%	8	2.0%	8	2.1%	5	1.1%	3	0.7%
Total	400	100.0%	396	100.0%	375	100.0%	468	100.0%	404	100.0%

Grossmont Enrollment by Age (unDuplicated) for Subject THTR

Age	2007FA		2008FA		2008SP		2009FA		2009SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
19 or less	142	50.4%	141	51.3%	98	36.8%	128	39.9%	93	38.1%
20-24	87	30.9%	96	34.9%	114	42.9%	132	41.1%	113	46.3%
25-29	23	8.2%	18	6.5%	24	9.0%	32	10.0%	17	7.0%
30-49	24	8.5%	14	5.1%	24	9.0%	25	7.8%	19	7.8%
50+	6	2.1%	6	2.2%	6	2.3%	4	1.2%	2	0.8%
Total	282	100.0%	275	100.0%	266	100.0%	321	100.0%	244	100.0%

Grossmont Enrollment by Age (Duplicated) for Subject THTR

Age	2009FA		2010SP	
	Count	Percent	Count	Percent
19 or less	169	36.1%	157	34.9%
20-24	215	45.9%	203	45.1%
25-29	41	8.8%	42	9.3%
30-49	38	8.1%	40	8.9%
50+	5	1.1%	8	1.8%
Total	468	100.0%	450	100.0%

Grossmont Enrollment by Age (unduplicated) for Subject THTR

Age	2009FA		2010SP	
	Count	Percent	Count	Percent
19 or less	128	39.9%	116	37.7%
20-24	132	41.1%	132	42.9%
25-29	32	10.0%	28	9.1%
30-49	25	7.8%	27	8.8%
50+	4	1.2%	5	1.6%
Total	321	100.0%	308	100.0%

Grossmont Enrollment by Ethnicity (Duplicated) for Subject THTR

Ethnicity	2003FA		2004FA		2004SP		2005FA		2005SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
American Indian/Alaskan Native	5	1.2%	3	0.6%	8	1.9%	5	1.1%	5	1.1%
Asian	11	2.7%	24	5.1%	8	1.9%	15	3.3%	14	3.2%
Black non-Hispanic	17	4.1%	31	6.6%	23	5.5%	41	9.1%	23	5.3%
Filipino	10	2.4%	20	4.2%	15	3.6%	26	5.8%	18	4.1%
Hispanic	53	12.8%	53	11.2%	47	11.2%	60	13.3%	58	13.2%
Not Reported	36	8.7%	35	7.4%	27	6.4%	29	6.4%	22	5.0%
Other	12	2.9%	20	4.2%	20	4.8%	8	1.8%	14	3.2%
Pacific Islander	3	0.7%	5	1.1%	4	1.0%	2	0.4%	5	1.1%
White non-Hispanic	267	64.5%	282	59.6%	267	63.7%	265	58.8%	279	63.7%
Total	414	100.0%	473	100.0%	419	100.0%	451	100.0%	438	100.0%

Grossmont Enrollment by Ethnicity (Duplicated) for Subject THTR

Ethnicity	2005FA		2006FA		2006SP		2007FA		2007SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
American Indian/Alaskan Native	5	1.1%	10	2.5%	6	1.5%	2	0.5%	5	1.3%
Asian	15	3.3%	16	4.0%	17	4.3%	13	3.3%	16	4.2%
Black non-Hispanic	41	9.1%	34	8.4%	33	8.4%	44	11.0%	39	10.3%
Filipino	26	5.8%	7	1.7%	9	2.3%	5	1.3%	8	2.1%
Hispanic	60	13.3%	62	15.3%	60	15.2%	50	12.5%	44	11.6%
Not Reported	29	6.4%	41	10.1%	39	9.9%	35	8.8%	50	13.2%
Other	8	1.8%	11	2.7%	17	4.3%	10	2.5%	8	2.1%
Pacific Islander	2	0.4%	1	0.2%	6	1.5%	3	0.8%		0.0%
White non-Hispanic	265	58.8%	223	55.1%	208	52.7%	238	59.5%	209	55.1%
Total	451	100.0%	405	100.0%	395	100.0%	400	100.0%	379	100.0%

Grossmont Enrollment by Ethnicity (Duplicated) for Subject THTR

Ethnicity	2007FA		2008FA		2008SP		2009FA		2009SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
		0.0%		0.0%		0.0%	113	24.1%		0.0%

Ethnicity	2009 FA		2010 SP		2011 SP		2012 SP		2013 SP		2014 SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
American Indian/Alaskan Native	2	0.5%	3	0.8%	8	2.1%	5	1.1%	4	1.0%	4	1.0%
Asian	13	3.3%	16	4.0%	14	3.7%	12	2.6%	16	4.0%	16	4.0%
Black non-Hispanic	44	11.0%	27	6.8%	38	10.1%	23	4.9%	23	5.7%	23	5.7%
Hispanic	5	1.3%	8	2.0%	10	2.7%	1	0.2%	5	1.2%	5	1.2%
Not Reported	50	12.5%	69	17.4%	45	12.0%	54	11.5%	66	16.3%	66	16.3%
Other	35	8.8%	37	9.3%	33	8.8%	49	10.5%	33	8.2%	33	8.2%
Pacific Islander	10	2.5%	10	2.5%	5	1.3%	10	2.1%	8	2.0%	8	2.0%
White non-Hispanic	3	0.8%	2	0.5%	3	0.8%	3	0.6%	2	0.5%	2	0.5%
Total	238	59.5%	224	56.6%	219	58.4%	198	42.3%	247	61.1%	247	61.1%
	400	100.0%	396	100.0%	375	100.0%	468	100.0%	404	100.0%	404	100.0%

Grossmont Enrollment by Ethnicity (Duplicated) for Subject THTR

Ethnicity	2009 FA		2010 SP	
	Count	Percent	Count	Percent
American Indian/Alaskan Native	113	24.1%	122	27.1%
Asian	5	1.1%	4	0.9%
Black non-Hispanic	12	2.6%	9	2.0%
Hispanic	23	4.9%	21	4.7%
Not Reported	1	0.2%	3	0.7%
Other	54	11.5%	58	12.9%
Pacific Islander	49	10.5%	35	7.8%
White non-Hispanic	10	2.1%	5	1.1%
Total	3	0.6%	7	1.6%
	198	42.3%	186	41.3%
	468	100.0%	450	100.0%

Grossmont Enrollment by Ethnicity (unDuplicated) for Subject THTR

Ethnicity	2003FA		2004FA		2001SP		2005FA		2005SP	
	Count	Percent	Count	Percent	Count	Percent	Count	Percent	Count	Percent
American Indian/Alaskan Native	5	1.6%	2	0.6%	7	2.3%	4	1.3%	4	1.4%
Asian	11	3.6%	14	4.3%	7	2.3%	15	4.9%	10	3.5%
Black non-Hispanic	15	4.9%	26	8.0%	14	4.7%	26	8.5%	15	5.2%
Filipino	6	1.9%	14	4.3%	11	3.7%	12	3.9%	8	2.8%
Hispanic	45	14.6%	40	12.3%	36	12.0%	43	14.0%	38	13.3%
Not Reported	24	7.8%	24	7.4%	23	7.7%	18	5.9%	18	6.3%
Other	9	2.9%	15	4.6%	15	5.0%	6	2.0%	8	2.8%
Pacific Islander	2	0.6%	1	0.3%	2	0.7%	2	0.7%	3	1.0%
White non-Hispanic	192	62.1%	188	58.0%	184	61.5%	181	59.0%	182	63.6%
Total	309	100.0%	324	100.0%	299	100.0%	307	100.0%	286	100.0%

Appendix 14

10/11 Grossmont College Program Review (New Request)
 Program Data Elements

Technical Training (100600)

Course #

FTEs	Top	100600	Technical Training - Unrestrict	Academic Years							
				03/04	04/05	05/06	06/07	07/08	08/09	09/10	
Total WSCH				0	0	0	0	0	0	0	0
Total FTEs				0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Costs per FTEs				N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	100600		Technical Training - Restrict	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0

Appendix 15

APPENDIX 15

Fiscal Data: Outcomes Profile

1. Semester/Year	Fall 2003	Spr 2004	Fall 2004	Spr 2005	Fall 2005	Spr 2006	Fall 2006	Spr 2007	Fall 2007	Spr 2008
2. Enrollment	1744	1777	1986	1485	1901	1647	1400	1606	1672	1569
3. Earned WSCH/FTEF	308.67	303.24	312.76	241.86	299.37	287.43	228.38	261.56	285.82	323.71
4. Total FTES	122.9		120.06		123.23		104.4		112.16	
5. Cost/FTES	4756.76		4949.65		5159.76		6893.63		6697.56	
6. Total Cost/Fiscal Year	584606		594255		635837		719695		751198	
7. Total Revenue	444898		473757		553919		430433		511991	
8. Other Revenue										

COST – Cost will vary from one department/program to another for many reasons, e.g., department size. Further variation can be caused by (1) the specific step and class standing of the individual faculty members in a department/program, (2) the lack of costs associated with a chair or coordinator (i.e., another department is carrying this charge), and (3) the costs charged to the department/program for fulfilling a college or district function (e.g., miscellaneous reassigned time).

EARNED WSCH/FTEF – These numbers are found in “Reports” or can be taken from the Earned WSCH/FTE in Appendix 11-Grossmont WSCH Analysis Report. They reflect a department/program’s revenue per faculty costs. (“Earned” WSCH is actual student enrollment as compared to “Max” WSCH which is determined purely by classroom size.)

COST/FTES – These figures were taken from Appendix 14, Fiscal Year FTES Analysis by Program/TOPS Report. They will most often inversely reflect the WSCH PER FTEF ratio (i.e., a department/program with a low COST PER FTES will have a high WSCH PER FTEF). If this is not the case, then the figures indicate that an above average percentage of the direct COST of the department/program is attributed to non-faculty costs.

TOTAL REVENUE – General fund money that the department/program earns from the state for each Full Time Equivalent Student (FTES). For example, in Spring 2010, that amount was \$4564.83 for Credit FTES and \$2744.96 for Non-Credit FTES. Other revenue is non-general fund money such as fees, grants, donations, ROP, non-resident student tuition.

APPENDIX 15

Fiscal Data: Outcomes Profile

1. Semester/Year	Fall 2008	Spr 2009	Fall 2009	Spr 2010	Fall 20	Spring 20	Fall 20	Spring 20	Fall 20	Spring 20
2. Enrollment	1557	1579	1806	1632						
3. Earned WSCH/FTEF	266.29	260.91	315.46	253.81						
4. Total FTES	106.37		119.77							
5. Cost/FTES	6993.13		6383.79							
6. Total Cost/Fiscal Year	743859		764586							
7. Total Revenue	485561		546730							
8. Other Revenue										

COST – Cost will vary from one department/program to another for many reasons, e.g., department size. Further variation can be caused by (1) the specific step and class standing of the individual faculty members in a department/program, (2) the lack of costs associated with a chair or coordinator (i.e., another department is carrying this charge), and (3) the costs charged to the department/program for fulfilling a college or district function (e.g., miscellaneous reassigned time).

EARNED WSCH/FTEF – These numbers are found in "Reports" or can be taken from the Earned WSCH/FTE in Appendix 11-Grossmont WSCH Analysis Report. They reflect a department/program's revenue per faculty costs. ("Earned" WSCH is actual student enrollment as compared to "Max" WSCH which is determined purely by classroom size.)

COST/FTES – These figures were taken from Appendix 14, Fiscal Year FTES Analysis by Program/TOPS Report. They will most often inversely reflect the WSCH PER FTEF ratio (i.e., a department/program with a low COST PER FTES will have a high WSCH PER FTEF). If this is not the case, then the figures indicate that an above average percentage of the direct COST of the department/program is attributed to non-faculty costs.

TOTAL REVENUE – General fund money that the department/program earns from the state for each Full Time Equivalent Student (FTES). For example, in Spring 2010, that amount was \$4564.83 for Credit FTES and \$2744.96 for Non-Credit FTES. Other revenue is non-general fund money such as fees, grants, donations, ROP, non-resident student tuition.

Faculty Survey: Theater Arts

**1a. I received an orientation to the college, dept and the classes including...
(Current course outlines were made readily available to me)**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	7	77.8	77.8	77.8
Agree	1	11.1	11.1	88.9
Neutral	1	11.1	11.1	100.0
Total	9	100.0	100.0	

1b. I received an orientation to the college, dept and the classes including... (I had the opportunity to discuss the implementation of the course outline)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	5	55.6	55.6	55.6
Agree	4	44.4	44.4	100.0
Total	9	100.0	100.0	

2a. I have the opportunities for ongoing staff dev including: (Access to information from regular dept meetings)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	4	44.4	44.4	44.4
Agree	3	33.3	33.3	77.8
Neutral	1	11.1	11.1	88.9
Disagree	1	11.1	11.1	100.0
Total	9	100.0	100.0	

2b. I have the opportunities for ongoing staff dev including: (Opportunity to collaborate with colleagues on SLOs, curriculum changes and pedagogy related to the courses I teach)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	5	55.6	55.6	55.6
Agree	1	11.1	11.1	66.7
Neutral	2	22.2	22.2	88.9
Disagree	1	11.1	11.1	100.0
Total	9	100.0	100.0	

2c. I have the opportunities for ongoing staff dev including: (Opportunity for professional growth)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	6	66.7	66.7	66.7
Neutral	2	22.2	22.2	88.9
Disagree	1	11.1	11.1	100.0
Total	9	100.0	100.0	

3. The dept resources are available and sufficient for my teaching needs.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	5	55.6	55.6	55.6
Agree	1	11.1	11.1	66.7
Neutral	3	33.3	33.3	100.0
Total	9	100.0	100.0	

4. I have access to the training I need to use the available dept equipment/technology.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	3	33.3	33.3	33.3
Agree	2	22.2	22.2	55.6
Neutral	2	22.2	22.2	77.8
Disagree	1	11.1	11.1	88.9
	1	11.1	11.1	100.0
Total	9	100.0	100.0	

5. The dept has clear and reasonable communication when it ocmes to adopting new policies, procedures and/or protocols.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	5	55.6	55.6	55.6
Agree	2	22.2	22.2	77.8
Neutral	1	11.1	11.1	88.9
Disagree	1	11.1	11.1	100.0
Total	9	100.0	100.0	

6. The procedures for deciding teaching schedules are fair and reasonable.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	5	55.6	55.6	55.6
Agree	3	33.3	33.3	88.9
Neutral	1	11.1	11.1	100.0
Total	9	100.0	100.0	

7. I feel I have a voice in the departmental decision making process.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	3	33.3	33.3	33.3
Agree	2	22.2	22.2	55.6
Neutral	3	33.3	33.3	88.9
Disagree	1	11.1	11.1	100.0
Total	9	100.0	100.0	

8. I have the opportunity to be actively involved in dept SLO assessment processes and discussions.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	3	33.3	33.3	33.3
Agree	3	33.3	33.3	66.7
Neutral	3	33.3	33.3	100.0
Total	9	100.0	100.0	

Theatre Arts Department
Program Review

Questions and Responses

Response to Program Review, 3/21/ 2011

1.1		What do you mean by "senior patrons".
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Traditionally a senior is considered a person over 65 years of age. However these luncheon/dinner theatre packages are open to all who wish to attend. Other attendees of these events include: faculty and staff, AAUW (American Association of University Women), and the Red Hat Ladies. Typically our students do not attend these events do to the added cost.

1.3 #1		What is your relationship with media communication & are there opportunities to share facilities & equipment?
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We have a decent working relationship with Media Communication. In the past it has been difficult to coordinate the schedule of instructors and room availability between the two departments. Currently the Theatre Arts Department does not have an instructor who is qualified to teach acting for the camera. As you know this is a fiscally unstable time, when we are cutting classes and not adding them.

We have attempted to utilize the Media Comm Television studio but a question was raised by their Studio technician regarding alarm codes for the facility. We hope to use this facility in the future, schedule permitting.

1.3 #4		We agree that the gardening could improve! Logistics to accomplish this? Is there a plan? Is it in your activity plan? Grants? What about working with Cuyamaca's horticulture department for assistance / ideas?
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In order to accomplish the landscaping we need College/District approval. We had received approval from Ted Martinez (former GC president) and we will need to start the approval process again. Yes, the landscaping is included in our activity plan. We certainly can apply for grants and/or work with Cuyamaca on this project. But is it really up to the departments to maintain and landscape the buildings in which they teach?

Also, there is a Final Project Proposal on file with the state at this time for a Performing Arts Center. This facility would reside right where the landscaping would appear.

1.3 #6		Have you been working on updating the remaining course outlines? What phase are you in regarding CSU / UC articulation?
-----------	--	-------------------------------------------------------------------------------------------------------------------------

Of the forty Theatre Arts classes twenty-two were modified during this program review cycle, eighteen of the remaining Theatre Arts courses we modified during the last program review cycle. The remaining four classes are our internship courses THTR 238,241,242 and 243, which are currently not being offered due to budget/section cuts. We will be working on modifying these courses soon.

All of our courses currently articulate with CSU and UC schools. Our Theatre Arts Department has very solid articulation agreements (students entering at or near junior standing) at SDSU, CSU Long Beach, CSU Fullerton, CSU Northridge, UC San Diego, UC Irvine, UC Santa Cruz, and UC Santa Barbara to name a few. We continue to seek articulation agreements with specific schools when we have students interested in transferring. We would like to thank the efforts of Janice Johnson in assisting the Theatre Arts Department with these articulation agreements.

2.1		In section 1.3 you mention 22 out of 40 course outlines are updated. In section 2.1 you state nearly all courses have been modified; can you clarify this?
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Of the forty Theatre Arts classes twenty-two were modified during this program review cycle, eighteen of the remaining Theatre Arts courses we modified during the last program review cycle. The remaining four classes are our internship courses THTR 238,241,242 and 243, which are currently not being offered due to budget/section cuts. We will be working on modifying these courses soon.

2.2		Can you give specifics? How do you orient new faculty?
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We discuss the official course outline, entrance and exit skills, student learning outcomes, the departments pedagogy, specific syllabus requirements, text books, needs of the new instructor (phone, mail box, voicemail, email, parking, keys), and other general campus information. New faculty members are shown where their dean resides and are given the numbers for Campus Safety and Student Affairs. New instructors are informed regarding disruptive student behavior, use of departmental video and audio equipment, and where to have copies made. The departmental policies regarding play attendance and room usage is also covered before classes begin.

2.4		Have you compared the retention trend with other colleges? Do you attribute the retention rate in individual sections to faculty personality, course expectations, rigor, or any other ideas?
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No, we have not compared our grade distribution/retention with other colleges. The courses that are taught at other colleges may not be comparable (content, rigor, or student population). Retention rates are due to many factors, some of these are beyond control of the student – getting a job or a change in work hours, re-evaluation of academic goals, illness, change of residence, etc. Sometimes, we lose a few students because our classes are more rigorous than the students expected (they are expecting an easy “A,” or no homework). We expect our faculty members to maintain a high level of rigor in all of the Theatre Arts classes as our reputation in the entertainment industry and at four-year colleges depends on it.

2.4		Are you comfortable with the grade trend in the production oriented classes?
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Yes, our productions are presented in front of the public and demand a certain level of quality, as we are a face of this campus. In order to maintain that quality we have high expectations of our students. Our performance-oriented classes require an audition process to select cast members. The department expects these students to maintain an above average grade point average and be committed to their education and production before they are considered for roles in a production. As for the students in the construction-oriented classes we require professional work standards. Students are taught on a one-on-one basis in order to insure safety and a high quality product.

2.4		Check out section 5 later
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2.6		Can you give some examples of student placement?
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Since our last program review many students have chosen career pathways in the entertainment industry including:
 Disneyland, Disney’s California Adventure, La Jolla Playhouse, The Old Globe Theatre, San Diego Rep, Local Unions, The Rock, Sea World, Starlight, The Welk Theatre, University of California at Santa Barbara, Grossmont College (current adjunct Instructors), North Coast Rep, Del Mar Fair, Young Actors Playwrights Project, Moxie Theatre.

2.7		Reference your request for an increased budget, what are your specific budget needs? Please provide a general list of needs & approximate costs.
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Increased costs of production royalties range from \$125.00 - \$165.00 per performance. This works out to somewhere near \$1,350 per production for a drama or a comedic play. The cost for a musical is generally twice this amount, and there is always a \$1,000 to \$1,500 deposit for the sheet music. Ten years ago, these cost were approximately half of what they are now.

The Theatre Arts Department spends about \$8,800 per academic year for accompaniment. In years where a musical is performed, there is the added expense of hiring a Musical Director/Conductor for the production. This is often an additional \$5,000 expense that is born solely by the Theatre Arts Department. To offset this expense, we generally look to do a play that has no royalties in the previous semester.

The costs of basic materials for production have risen dramatically. The cost of lumber, steel and paint has risen between 70 and 200% in the last ten years. The cost of fabric has seen a similar increase.

To create a basic list, we will include here the information requested in 10.1

Fiscal Period	2009-10	2008-09	2007-08	2006-07	2005-06
Show Expenses	\$18431	\$18687	\$27874	\$22455	\$23480
Ticket Sales	\$24201	\$27106	\$23686	\$20503	\$37391
Trust Beginning	\$48500	\$39233	\$31376	\$50482	\$74008
Trust End	\$66758	\$48500	\$39233	\$31376	\$50482

As you can see, to get to a level of predictable and reasonable support from the school, we would need to factor in the approximate costs of a season of plays and musicals. This average is \$22,100 per year. If that is added back to our current \$13,500 Supply budget, we are at a total of \$35,600. That would be wonderful but we are not expecting anything of the sort. If our Supply Budget was returned to a level of \$19,000, that would be a great first step. This would cover the lost monies due to a staff hiring for a Costume Technician 8 years ago.

2.9		What is the alignment status for the introduction to theatre & history of theatre courses? What happens to the students who attend Cuyamaca?
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As of this writing, the Theatre Arts Department and office of Marsha Raybourn here at Grossmont College can find no documentation of the changes that were done to the Cuyamaca THTR 110 course and catalog description.

In December of 2006, there was a meeting of Craig Everett, Chris Hill, Pat Setzer, Roger Owens, Mike Wangler, Al Taccone and others (perhaps) regarding a new Cuyamaca class in History of Theatre that would duplicate existing classes here at Grossmont. That was the last time that anyone here in the Theatre Arts Department recalls receiving any curriculum form or information from Cuyamaca College. To the best of our knowledge, all information discussed at that time was in regards to THTR 120 and THTR 121. These are Theatre History classes.

At this time, the Grossmont and Cuyamaca College THTR 110 catalog descriptions and course outlines are different. The catalog descriptions are somewhat similar but the Cuyamaca official course outline markedly differs in Methods of Instruction and Methods of Evaluation. At Grossmont, THTR 110 is lecture only. At Cuyamaca, the class has hands on projects and evaluation of "in-class performance" and "individualized projects."

We have no record of any curriculum form being sent to, and signed by, any member of the Grossmont College Theatre Arts Department.

It is our belief that the methods of instruction and the methods of evaluation are different enough to merit greater consideration and discussion.

4.2		Please clarify, are you still interested in doing the summer theater for young audiences? Could It be done in a scaled down form i.e. not a musical? Is the limiting factor the full-time faculty?
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Of course we are interested in expanding our course and production offerings. Although we have seen a rise in the cost of lumber, steel, fabric and rights to perform over the last fifteen years that are between 70 and 200%, these are not the most pressing issues (believe it or not.) The form of the production would certainly be scaled to fit into existing facilities here at Grossmont College but who knows, some day, maybe a Performing Arts Center will be built here...

The lack of a full-time faculty member to oversee this project is an extremely limiting factor. The coordination of this event would require someone to oversee

and complete all the casting, rehearsal, design, production, tech, performances, and tear down of any show. The other extremely limiting factor in this is the status of our Theatre Operations Facilitator. This is the person that runs the box office and writes all the legal contracts for performances staged at our college. Presently, this position is staffed by Judi Shenar. That will cease at the end of this academic year with her retirement.

Also, and very important, the Theatre Operations Facilitator is a TEN MONTH position. Judi is not here during the summer.

To successfully mount any production in the summer, be it a drama, a comedy or a musical, it is our belief we need a full-time faculty member and a year round Theatre Operations Facilitator.

4.5		How are you going to address the 2% findings that students can't relate these classes to their lives?
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Of all the responses to the student survey, this one made the most impact in informal discussions between faculty members in the Theatre Arts Department. We are unsure if the word is not sinking in with students about the usefulness of the Theatre process, or if some of our faculty are just not communicating the importance and usefulness of theatre (critical thinking skills, communication, collaboration, reading and writing skills, and the use of tools and equipment). Another explanation might be that the students are not be responding to the questions from the point of view of their Theatre Arts classes but from their experiences in all of the classes (G.E. included).

Because this issue has come to light very recently, an approach to the correction of the problem has yet to be formulated. Presently, we are trying to make this into a portion of the upcoming fall professional development week Department meeting. It is obvious that what we have been doing is not working so a discussion between all faculty members in the Theatre Arts Department may present a solution, or at least a path to the solution.

We would like to thank the committee for this question. In the Theatre Arts Department, we are often nearly overwhelmed by the production of plays and musicals, and *Hamlet*, which closed on March 19, was certainly an all-encompassing affair. We will make every effort to solve this issue and we will do it sooner than later.

4.8		The diverse population of San Diego does come to school here. Why or why wouldn't they choose to take your classes?
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Perhaps our diverse student population would best answer this question. Why students do or do not take classes is beyond our understanding. If every student at Grossmont College were required to take Theatre Arts classes, then most likely more students would take our classes. As it stands, we are still a very visible aspect of Grossmont College and several thousand people attend our productions. They just don't enroll in any classes to do it.

5.1		So you're saying that you don't think about this so it does not exist? Are all of your students successful? Do you do anything to facilitate their success? Are you answering this question in regards only to your productions or to your G.E. classes as well? Please answer for both if you have not.
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5.1 Building on your answer to question 4.8, what specific strategies were utilized to maximize success issues of special populations (e.g. ethnicity, age, and gender).

That is the question that came from our Program Review handbook. It was directly copied and not altered in any manner.

This question is flawed and should be immediately reviewed by the Program Review Committee.

This question essentially asks if the Theatre Arts Department is doing anything extra to help special groups of people succeed, and then document those efforts. This question is asking if the Theatre Arts Department puts one group ahead of another. This question is asking us to codify any extra aid that a specific group of students receives.

There are several methods that can be used to discriminate. One is to single out a group of people because they are different. That is what question 5.1 is asking. Another way is to not single groups of people out because they are different. That is what is implied in the question. If we don't give everyone the same opportunity, if we help one group less than another, then we are guilty of a form of discrimination.

Until this question was asked of us, we had never looked at any individual or group of students as different. We do not evaluate students on their need for additional instruction or aid. As was stated in our original answer, students in our department are evaluated on the quality of their work and the timely completion of their assignments. They are not evaluated by being ethnic, older or of a specific gender. It does not matter if they are in a lecture class or acting on stage, students are all evaluated according to Theatre Arts Department standards and no individual or group is shown preferential or detrimental treatment. The goal of every instructor should be to help all of their students, not just some of their students. The efforts put forth by an instructor should benefit all students equally, not just a select few.

		You've done some good analysis, but what is it that you DO to get these numbers.
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We are unsure which to which numbers we are being referred. The Theatre Arts Department has a great number of experienced faculty and an excellent reputation within the area as an outstanding theatre department. We have tried to make our classes articulate more easily and have modeled many of our syllabi on what is often found at four-year institutions. Our success rates are most likely an indication of the commitment of faculty and staff to the instruction of students. We are also a department that values their adjunct faculty to the extreme. Throughout this most recent budget disaster, we have managed to retain all of our adjunct faculty. We have shown a real commitment to them, and they, in turn, have rewarded us with excellent instruction and positive student learning experiences.

		How do these numbers compare to other theatre arts departments? What do you think accounts for this? And yes, the community college should reflect the community, so it is not beyond the scope of this report.
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We did not compare any other Theatre programs. We did not know that was a requirement of Program Review. Data on success rates of other theatre departments would be difficult to acquire and would require enormous statistical analysis on our part.

As was mentioned in our response to question 5.1, the Theatre Arts Department's basic cohort of students is in line (mostly) with the college as a whole. As long as the college is representative of the community at large, and we are mostly in line with that representation, then it would follow that the Theatre Arts Department is a reflection of the community.

5.4		So if you are appalled, we give you permission to conjecture. Please do so.
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We believe that there are several factors that contribute to the terrible drop rates amongst Hispanic students. The idea of social promotion from elementary and high schools must be considered. The “elephant in the room” here is that every department here at Grossmont College is dealing with students that should, most likely, not be in college, be they Hispanic, White, Black, Veteran, or whatever. The method in which several local high school theatre departments operate their curriculums would need to be considered also. The Theatre Arts Department at Grossmont College has a long history of academic integrity and students are expected to put forth great amounts of effort to receive satisfactory grades. It is also difficult to see retention rates for the entire college for a given group of students. Perhaps a 15% drop rate is normal for this group of students. Even if that is normal, it is still a percentage that strikes us as much to high.

5.6		You are making assumptions about the University Studies Degree. The degree meets the transfer requirements for 4 year institutions and does meet academic rigor. What are you suggesting be investigated?
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So it doesn't strike anyone else as odd that 30% of all degrees awarded at Grossmont College are being awarded in Transfer Studies? That seems all right? Really?

Just because the state says something meets a standard, does that mean it is good, useful or worthwhile? Does that mean those are the only standards to which we should be beholden?

If one of our college's goals is to help students move to a four-year institution, wouldn't it make better sense to help students select a major and complete as much lower division credit as they could in their area of before they move on?

Whether a student has an AA degree or not, they will still need to follow a clearly defined program of study when they arrive at a four-year institution. The student who arrives at a four-year institution and still needs to complete 15 units of lower division credit before they can complete their 45 – 60 units of upper division credit is being poorly served by their community college. This will, in turn, put them farther into debt because of differences in tuition between community colleges and four-year institutions. There are any number of Chapman and Phoenix type universities that are waiting to pounce on data that shows that students coming from community college are not adequately prepared for a four-year school. These

for-profit universities will use any data, even anecdotal data, to make their institutions appear to be a better value than what is currently available.

Most individual academic departments here at Grossmont College have modeled their degree packages on recognizable degrees at four-year institutions. The Transfer Study degree would make better sense if it aligned somehow with a four-year institution degree called "University Transfer Completion." The problem is, there is no degree of that sort.

There should be, at this time, enough students who have received a Transfer Degree to observe and analyze any significant trend in their four-year institution experience. What should be investigated? How about asking those students the following questions.

1. What area of study are you now (did you) pursuing?
2. How many units of credit have do/did you have to (still) complete at your four-year institution?
3. How long have you been (were you) at your chosen four-year institution?
4. Did you have a major in mind before your transfer to a four-year institution?

The reason for the commentary on the seemingly disproportionate number of Transfer Study Degrees is something that should be obvious to anyone who has observed the Graduation data. Every department here at Grossmont College should be making the same observations.

6.2		Since theater arts students are also students of the larger campus the data in 11 and 12 should have relevance. Do your students have need of the tech mall, library and other resources?
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Question 11a1 – 95 of 171 respondents had "No response." Only 76 students responded to the survey. 56% of students did not respond.

Question 11a2 – 114 of 171 respondents had "No response." Only 57 students responded to the survey. 67% of students did not respond.

Question 11b1 – 86 of 171 respondents had "No response." Only 85 students responded to the survey. 51% of students did not respond.

Question 11b1 – 110 of 171 respondents had "No response." Only 61 students responded to the survey. 65% of students did not respond.

Of the students who did respond to the question 11-12 the majority of the students found the Library and Tech Mall “somewhat” or “very helpful”. Questions regarding DSPS and EOPS the majority of the students responded as “neither helpful nor unhelpful”.

The response for the remaining questions follows this pattern. Because of the small number of questions that had a majority of students respond, the information contained in these questions is considered to be less than useful.

Yes, students in the Theatre Arts Department are members of the larger campus, but the Student Survey was not intended to be about the campus in general but about student experience in Theatre classes.

Do our students use the tech mall, library and other resources? Sure, but they are used peripherally and are generally recommended not a required part of our curriculum.

6.4		Did you talk with your library liaison? Can you give us some examples of some of the items you’ve purchased for the library?
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Yes, our Library liaison is Michelle Blackman and she provided the department with all of the information that was included in this section. Michelle often provides our department with new book titles and descriptions for our department to review for purchase for the library. The Theatre Arts Department has purchased play scripts, costume/fashion texts, history texts, and other technical theatre texts for the library.

The Theatre Department also maintains a collection of class texts on limited loan in the library for student use.

6.5		One of our committee members is impressed with your work in this area but in order to articulate a commendation, could you provide details about this?
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Department members work with students before or after classes and during office hours to answer questions and to clarify assignments. Faculty members assist students with audition monologue pieces and feedback on performances. Some faculty members share scripts with the students, so the students can be more current with their play selections. Faculty members will recommend/encourage students to attend local performances as a learning tool. We assist students when we can with financial needs (Scholarships, Dream Keeper awards) and emotional needs (counseling support). We honor the requests and work with DSPS to assist our students. We encourage our students to access the English Writing Center to

assist them and improve on written assignments. Faculty members have advised at least twenty students this year regarding Theatre Arts and Musical Theatre degree information and University transfer institutions. We have students who have recently been accepted to UC Irvine, UCSD, and UC Santa Cruz. If students ask for our help we will assist them however we are able, but if they do not ask for help or refuse our help it is difficult to help them.

The Theatre Department would like to thank T. Ford for her counseling assistance.

6.5		How are the student internship partnerships working out?
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In many of the cases students that have been placed in the internship program have been hired by the company they interned for. From our point of view it has been a win-win situation. The employers have been very satisfied and the students have been able to really expand their knowledge and craft. As this program was starting to gain some traction and certificates began to be awarded, it fell victim to budget cuts. Perhaps at some time in the future, this program will be reinstated.

6.6		We would like to know about the software used for the design and drafting projects & student access to the software. How do the students respond to this technology?
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For scenic design and drafting MacDraft and VectorWorks are used. For sound design and editing ProTools and Cricket are used. The drafting software is installed on I-Books so the students can work outside of class. The sound design and editing software is loaded onto the computers that operate the audio system in the Stagehouse Theatre. The students are required to work on their projects during classes and specific times to be arranged with the instructor.

The students respond well to working with this software – it provides them with the opportunity to work with industry standard software. The Theatre Arts Department is constantly updating technology and software in order to maintain industry standards. If we do not we will not be able to provide valuable connections with the entertainment industry and to provide internships and employment for our students.

6.7		Has the projector & screen been installed? What are your technical needs until the new building is complete?
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No, the project and screen have not been installed. A hole needs to be cut in the wall and a shelf needs to be put in place in order to mount the projector. A

retractable screen needs to be purchased and installed and an Apple computer needs to be purchased in order to complete the install.

One of the tasks of the department is to repair and maintain existing equipment, as well as replace equipment that is not repairable or is out dated. As theatre is a constantly changing industry the department must maintain current equipment (lighting, sound, set construction tools, and sewing machines) and software (scenic, lighting, sound design, and box office management) to remain complete and current.

8.1		Please give some examples of the locations you place students.
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Since our last program review many students have chosen career pathways in the entertainment industry including:
Disneyland, Disney's California Adventure, La Jolla Playhouse, The Old Globe Theatre, San Diego Rep, Local Unions, The Rock Church, Sea World, Starlight, The Welk Theatre, University of California at Santa Barbara, Grossmont College (current adjunct Instructors), North Coast Rep, Del Mar Fair, Young Actors Playwrights Project, Moxie Theatre.

8.2		Would you be open to revisiting the faculty flex-week presentations if the PD committee allows time?
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Of course we would be happy to present our Theatre Arts production preview during flex-week. Since the direction/focus of the flex-week changed we were not given the option.

9.4		Please give us a few more examples of how software programs, such as CAD, help students learn about creating designs.
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Software programs can be used in all areas of design, drafting, and operations in the theatre. We have students who use Photoshop and Painter to create costume and set design illustrations.

The CAD applications we use are in two different styles. There is a very fundamental application (MacDraft) that helps teach student basic ideas in interfacing with a computer and creating working theatre drawings. There is a more advanced software package (VectorWorks) that is able to do theatre lighting and limited 3-d modeling of architectural scenic elements. The beauty of these applications is that they allow students to simulate small portions of a design without having to physically construct any scenery or hang any lights.

Our audio applications, ProTools and Cricket, teach students how to edit and manipulate audio and sound for theatre. The created audio cues from ProTools are then moved into Cricket for playback and reinforcement for our productions. It has been our experience that students become very exacting about what and how their audio sounds, and there is rarely enough computer time to go around. The audio that is created is always one of the more energetic Light and Sound class projects, and the enthusiasm for using computers to accomplish their projects makes for some very animated project presentations.

10.1		In Appendix 15, note your income from ticket sales, fundraisers, Foundation trust funds, etc. Check with the Grossmont College Foundation for direction.
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Instead of asking for help from the Foundation, I asked Judi Shenar. She quickly assembled some summary figures for the last few years regarding our Trust Fund finances. The Foundation deals with our scholarships and that is covered in another section of program review. Our fundraising is generally in the form of ticket sales but we recently (last week and after our Program Review document was turned in) had a raffle that raised about \$500 to service two scholarships for the Theatre Arts Department.

Fiscal Period	2009-10	2008-09	2007-08	2006-07	2005-06
Show Expenses	\$18431	\$18687	\$27874	\$22455	\$23480
Ticket Sales	\$24201	\$27106	\$23686	\$20503	\$37391
Trust Beginning	\$48500	\$39233	\$31376	\$50482	\$74008
Trust End	\$66758	\$48500	\$39233	\$31376	\$50482

(Thanks Judi)

As the above information shows, our Trust Fund augments our annual Supply Budget (which is around \$13,500 per year). Most of our productions are built out of this fund. As you can see, some years are better than others, some years are less expensive than others, and sometimes (like in 2006 – 2007) the numbers don't seem to add up. What is missing from these numbers is the amount of money that we spend to re-equip and maintain our department. In 2006, we purchased a large capital item (a "dimmer rack" to service room 241/242) that would have taken years to do through the normal planning and purchase processes of the college.

The financial spreadsheets we get from Accounting and other District Financial entities are, at best, difficult to understand. We hope this helps.

11.2		Congratulations on the successful careers of Henry Jordan and Judi Shenar.
11.2		Is course over-enrollment compromising safety? Can you give more specific examples of how your effectiveness is lessened by over-enrollment?

We will pass on your kind remarks to both Hank and Judi.

The over-enrollment is not compromising safety at this time but it does cause instructors and staff members to be extremely vigilant in regards to lab type classes. We are proud of the fact that no one has ever been seriously injured in any of our classes. (We are knocking on wood right now). Slivers, small nicks and cuts, and the occasional bruise are perhaps our most effective teaching tools when it comes to safety and respect for machinery and tools. We just don't want to give any larger examples than those types of things.

The classes that are taught with the Scene Shop and Costume Shop as the primary classroom are particularly vulnerable to student injury. Fortunately, only one student can work a tool at any time and because of this, Theatre Arts Department faculty and staff are able to ensure students are trained in the safe use of tools and equipment before they are allowed to operate anything on their own. This does not mean that students are left unsupervised, but student confidence with various tools is something for which we all strive.

A specific example of a loss of effectiveness would be found in the Lighting and Sound class (THTR 157). This class has a number of student projects that require the use of specific equipment found in the Theatre Arts Department. It is not as if a student can take the theatre lighting system home for homework, and the same can be said of the theatre audio system. What would relieve these situations would be to have the class offered more than once a year. As it is, the instructor and staff for THTR 157 do all they can to accommodate as many students as possible (this class fulfills articulation agreements with a number of CSU and UC schools) but a lack of available time for use of theatre equipment and a lack of space to place more equipment is causing a real stretch for our department. We are adjusting, and since the technical theatre program was revamped seven years ago, we are still dealing with how to serve the most students in the best manner possible

11.3		#2--By how much does the Supply Budget need to be increased to reflect the cost of running the department?
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To get the Supply Budget back to what it was a decade ago, an increase on the order of \$5000 is in order. This would replace the money that was lost to staffing when our Costume Shop Technician was hired.

Even with this re-encumbrance, the total cost of running the department would not be reflected in a supply budget amount of around \$19,000. When the Theatre Trust Fund is factored in at an average of \$23,000 per year, the annual cost of running our department comes somewhere close to \$36,000 per year.

11.3		#3—Would you be better served by having more flexibility with a variety (e.g., dance, musical theater, and music) of part-time accompanists? What kind of budget would be required?
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What would make the most sense would be to have a division wide piano accompanist that could be utilized in several different disciplines. The problem is that music requires different accompaniment than dance, and these both differ from musical theatre. Finding one person to fulfill all these styles of playing would be a daunting task. Perhaps the accompanist would not be perfect for Musical Theatre, but that individual might be “good enough” for our needs, and at a similar level for other disciplines.

Presently, the Theatre Arts Department spends about \$8,800 per academic year for accompaniment. The Music and Dance departments also have piano accompanists but that is not the only type of accompanist they require. What those two departments spend on accompanists is unknown at this time.

11.3		#6—Do you have adequate budget to maintain, replace, and upgrade physical equipment and infrastructure?
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In some areas, yes. Our staff members do an exceptional job maintaining the existing equipment at this time. The costume and scene shops are presently in a good state of repair and we do not foresee any significant problems in those two areas. The scene shop could use a central dust collection system but we are dealing with the mess of set construction as best we can at this time.

The lighting and sound equipment is another matter. With the advent of LED lighting fixtures, we are starting to observe a sea of change. Although these types of fixtures are probably a few years away from mass acceptance in theatre, they are inevitable. On the plus side, they have a greater lamp life and use less electricity. On the minus side, they are expensive. REALLY EXPENSIVE. Perhaps the cost will come down in a few years. At present, they are prohibitively priced and we would not purchase any first generation product anyway.

Our audio equipment is also beginning to show signs of age. Our theatre sound console was undersized when it was installed fifteen years ago and an upgrade would be in the range of \$100,000. This piece of equipment could also go right into a new Performing Arts Center. Our wireless microphone and wireless headphone system is also in need of an upgrade. These items are several thousand dollars per item. In the last few months, the Theatre Arts Department has replaced the power service for the theatre audio system from Trust Fund money. This cannot go on forever.

Our physical structure is also in a strange place. The floor of the Stagehouse Theatre should probably be replaced. It is creaking in several places and is used for the better part of 9 hours per day. The seating in the Stagehouse Theatre is also showing signs of wear and our handicap seats are particularly in need of repair. The auditorium running lights on the aisles are intermittent and the carpet on the Theatre steps is beginning to fray and pull up. The handrails are getting looser by the day. The exterior awnings are in very rough shape and will most likely be an Institutional Review request in the next year.

The college has taken an active role in the maintenance of our elevator and hopefully, this will not require any immediate attention. Air conditioning for the Stagehouse Theatre is hit or miss. The thermostat in the facility is seemingly disconnected and audiences frequently let us know what they think of the air in the Stagehouse Theatre.

Although this sounds like a laundry list of problems, it would be a serious omission to not mention the wonderful support we receive from district maintenance. Dan Cornet and his fellow electronic maintenance staff, Christian in the plumbing and key shop, and James Duddy in the HVAC department do wonderful work and help us as often as we ask. It would just be really nice to not have to ask for so much help so often.

Program Review Committee
Summary Evaluation

Theatre Arts Department
PROGRAM REVIEW COMMITTEE
SUMMARY EVALUATION

The Program Review Committee commends the Theatre Arts Department for:

1. Responsiveness to trends in the arts by becoming the first community college in California to offer a Musical Theatre degree and by developing advanced classes in makeup and costume.
2. Ongoing productions on and off campus, resulting in a strong department reputation, which facilitates placement opportunities for students in professional dramatic and musical theatre productions.
3. Thoughtful consideration to retain entire adjunct faculty when determining section cuts and full-time faculty workload.
4. Creativity in locating and procuring alternate sources for funding.
5. Effective and wide-spread community outreach to local schools through tours, theatre productions, and on-campus theatre fest. Promoting literacy in elementary school with donation of books to the library and educating children with literature to drama connections.
6. Ongoing community outreach with events such as TechFest, Tech Olympics, and DramaFest.

The Program Review Committee recommends the following:

1. Maintain current classified and faculty staffing levels with replacement upon separation.
2. Continue ongoing plans for the new performing arts facility.
3. Work with Facilities and Campus Art Committees to explore options for landscaping outside the theatre.
4. Promote diversity by selecting and offering a full schedule of productions that reflect a broad range of human, educational, and professional experiences.
5. Submit the technology plan for software updates and computer upgrades.
6. Using the Course History Information Report, continue to submit curriculum modification proposals for those courses that have not been reviewed by the Curriculum Committee in more than four years or curriculum deletion forms for those courses that have not been offered in the last three years.
7. Use student-learning outcome data for continued course and program improvement.

Theatre Arts Department

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTES	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
2003-04	308.84	90.8	303.04	92.3	4756.76	MAINTAIN
2004-05	312.66	95.9	294.94	90.7	4949.65	
2005-06	299.28	90.7	287.43	87.2	5159.76	
2006-07	270.47	79.3	261.27	78.2	6893.63	
2007-08	285.96	83.5	255.25	76.4	6697.56	
2008-09	379.36	84.27	390.76	87.1	6993.13	
2009-10	453.93	97.98	453.66	99.9	6383.79	

College President

Department Chair

Academic Program Review Chair